

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 20 Monday 26th May - Sunday 8th June 2014



**SIMON D'SOUZA**  
**1963-2014**

After the recent passing of **Simon D'souza**, pianist Wayne McConnell writes his tribute to the much-loved saxophonist, composer and educator.



We talk to Swedish jazz vocalist **Cecilia Stalin** who appears at the 2014 Love Supreme Festival in July and whose album *Step Like A Giant* is inspired by John Coltrane.



Plus an interview with guitarist **Jason Henson**, columns by Eddie Myer and Terry Seabrook together with reviews and listings for gigs in Sussex.

*The Sussex*  
**JAZZ MAG**

Monday 26th May - Sunday 8th June 2014

# CONTENTS

click or touch the blue links to go to that page

## Features

**The Column:  
Eddie Myer**

**Simon D'souza  
100 Saxophones Rides Again**

**Cecilia Stalin**

**Jason Henson**

## Improv

The Jazz Education Section

**Improv Column:  
Terry Seabrook's Jazz Tip No. 10**

**A Guide to  
Learning Jazz in Sussex**

## Reviews & Previews

**Live Reviews**

**Radio Programmes  
Podcasts  
You Tube Channels  
TV Programmes**

## Listings

**Highlights**

**Jazz Listings  
Mon 26th May - Sun 8th June**

**On The Horizon**

**Venue Guide**

[Credits](#)

[Contact Us](#)

# Features



Saxophonist Simon D'souza with bassist Eddie Myer  
at The Brunswick Jazz Jam in Hove, 2011.

# The Column: Eddie Myer

## Playing on the Barricades



photo by Mike Guest

Whatever your own particular political persuasion, you should perhaps be grateful to the motley crew over at UKIP for galvanising widespread interest in the upcoming Euro elections, a poll most of us have traditionally been happy to ignore completely. Now that their lead in the polls has translated into election results despite their candidates' own best efforts to shoot themselves in the unreconstructedly chauvinistic feet, perhaps we may even see a productive reaction set in and initiate a return to the heady days of the 1980s when politics were seen as a matter of general interest, like football, and every artist and musician would be expected to firmly identify with a particular camp.

Back in that dim Thatcherite past, rock music was the most audible voice of politicised populism, with Red Wedge on the left lined up against the likes of Phil Collins and Eric Clapton on the right. Jazz's position at the time was perhaps a little equivocal, as due to the peculiarities of fashion, saxophones, pork pie hats and extended chords had become so associated with yuppiedom that the whole form was regarded with suspicion by the guardians of austere post-punk righteousness, and having a saxophone player in your band was almost tantamount to endorsing the Tory party. At the same time, the multicultural aspects of jazz meant that it continued to appeal to the left-leaning constituency. All of this gave rise to some degree of confusion and conflicted emotions in the hearts of many jazz fans, traces of which linger to this day. Let's take a look at the relationship between jazz and politics.

It is a central fact of jazz music's identity that it arose from the culture of an oppressed minority forced to live on the bottom tier of a fiercely capitalist society. The rapid growth of jazz was associated with the Harlem Renaissance of the 1920s, and as such the music was identified very early in its history as a source of African-American pride. However, there is very little trace of overt political consciousness in any of the early jazz musicians or composers, and we can probably infer that the majority were chiefly too concerned with the already tricky business of making a living to want to rock the boat. Come the totalitarian 1930s, jazz was condemned as degenerate music by both Nazis and Communists - the Czech writer and musician Josef Škvorecký, who endured life under both dogmas, has written about the contortions that result when music is forced to adapt to ideology. Communism always had a bit of a problem with jazz, being obliged simultaneously to celebrate it as the voice of the oppressed and condemn it as a hedonistic blandishment of capitalism, which may explain why many left-wingers in America and elsewhere usually felt more comfortable with folk music. By the 1940s jazz was popular and established enough to be enrolled into the US war effort, and many of the post-war post-boppers cut their teeth in military bands, where they were expected to play big band swing as well as marches and reveilles. In fact, the US state department organised many post-war jazz tours of Africa, South America and the Far East as part of their policy of fighting the Cold War with soft power as personified by the likes of Charlie Byrd and Herbie Mann.

Jazz's great politicisation really took off with the Civil Rights struggles of the 1950s and 1960s. Billie singing *Strange Fruit*, Max Roach and Charlie Mingus may have led the way, but many others followed, with even the spiritually-distracted Coltrane naming a tune *Alabama* after the 1963 bombing. The extraordinary accomplishments of the African-American jazz community were naturally linked to the rising Black Pride movement. As related by Val Wilmer in her book *As Serious As Your Life*, the free-jazz movement that arose out of the iconoclastic 60s tumult had a heavily political dimension that some may feel tended to rather overwhelm its musical accomplishments. By the 1970s, the political shade of the jazz world had become decidedly red. This was equally true in Europe and the UK, where jazz music was embraced by the radical left as a corrective to the consumerist excesses of pop and rock and the solipsistic musings of the singer-songwriter genre. As with the classical tradition, jazz's anti-Establishment stance increased in direct proportion to the decrease in its mainstream appeal. Jazz's status as an art music of dubious commercial viability made it attractive to musicians who rejected the capitalist/consumerist status quo, and its credentials as the music of the oppressed regained credibility, even as the oppressed themselves tended increasingly to prefer other music when socialising or just kicking back. Duncan Heining's excellent account *Trad Dads, Dirty Boppers and Free Fusioners*, already cited in this column, gives a very informed perspective of the ideological struggles of the British jazz scene, with notable mention to such firebrands as Tony Oxley, Mike Westbrook, Keith Tippett and Chris MacGregor. Heining even attempts a Marxist analysis of a jazz musician. (Freelancers can be either Productive or Unproductive Labourers but Bandleaders produce Capital, if you're interested). Loose Tubes, the hugely influential collective who made an extremely welcome comeback recently featuring our local stalwarts Julian Nicholas and Ashley Slater, carried the radical-left torch into the 1980s. So where do we stand now?

Jazz can be seen as a progressive art form, that values collective endeavour, radical thinking, and creative solutions, and values self-expression over commercial success, and this coupled with its heritage as a music of the oppressed makes its association with left-wing politics, especially of the more middle-class sort, seem a natural fit. Yet for all the avowedly progressive politics of many of its practitioners, the fact is that a large proportion of its UK audience tend to be white, male, middle class and comfortably distanced from the confusions and excesses attendant upon youth, none of which factors suggest a radically-minded fanbase. Thus it's perhaps no surprise that despite the music's radical past the one actual serving UK politician most associated with jazz should be the bonhomous, hush-puppled but irreproachably big-C Conservative Ken Clarke (who also shares a name with the baron of bop drumming also known as Klook). Music has often been co-opted into politics but ultimately it tends to confound those who seek to pin it down to any particular cause.

# SPIRIT OF LOVE

## A TRIBUTE TO SIMON D'SOUZA



Simon D'souza, the highly regarded saxophonist, composer, arranger, performer, multi-instrumentalist, session musician, educator and all-round great guy was an inspirational figure in the local jazz scene.

Pianist and friend Wayne McConnell pays tribute to Simon D'souza, who passed away on Monday 19th May, 2014.



Where can you begin with a man as rare as Simon. We all knew Simon as an extremely talented saxophonist, composer and educator and some of us were lucky enough to know him as a friend. I first met Simon at the Bee's Mouth or rather The Art House as it was called then. It was a jam session of sorts and Simon sat in. Before he played a note the first thing I noticed was his beaming, infectious smile. He had this amazing ability to put everyone at ease, the look he gave was a mixture of excitement, wonder and pure joy to be playing music in the moment. Then, he started to play. All of those feelings I saw in his eyes were

instantly transferred to the musicians on the bandstand. He provided the perfect cocoon of solidarity for the music to unfold. He would guide, interact, drop back and everything in between. Despite his ferocious technique, his guide was always the bigger picture of what was happening musically. Everything about his playing was superb; his sound, his note choices, his sense of time, his phrasing, his language and above all, his spirit.

One of the great things about playing with Simon is that he was hugely generous with his spirit, he passed it on both through the music and how he conducted himself on and off the

bandstand. To say he was a true gent would be an understatement. I remember asking him a bunch of muso questions that I won't bore you with now but the answer I got was so rich, fun and not delivered in a teacher/student way but on an equal par. He was a natural teacher with a genuine desire to help people. Playing with Simon was always a learning experience and again, I must stress how much love and appreciation he gave to the contribution of others on the bandstand.

I was very fortunate to work with Simon in a number of different capacities. We worked together as musicians, he gave me gigs, I gave him gigs, the usual

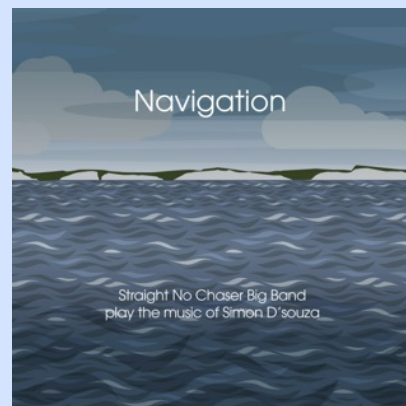
sort of thing. I treasured every time I got to play with him because I went away with something new. I landed a job at Chichester University teaching on their general music degree and about a year or so later, Simon was appointed Head of Jazz at Chichester College. We had many a coffee talking about how we could make a connection between the two institutions that seemed not to have been made previously. This will finally be coming to fruition in the near future.

One of Simon's many skills was connecting people, he was a people person. His work as a community musician with the 100 Saxophones and the AudioActive Youth Music Project should have earned him an award or three. Then there is Simon the Composer. He completed an MA in Composition from Sussex, and the pieces for his study are nothing but breathtaking. As well as this, Simon wrote music for the *Journey Down* computer game series. I'm not much of a gamer but knowing that Simon had written the music, I had to download them and give them a try. The music is wonderful and conveys every emotion you encounter during the game. This was not surprising given Simon's ability to deliver emotionally charged music every time he played the saxophone or the trumpet, or the valve

trombone, penny whistle, piano, voice, guitar, bass and drums to use his words "in descending order of competence". You could write a book on the achievements of Simon, you only need to take a peek on Facebook to see the amazing outpouring of tributes from his friends, students and of course, family. He touched so many people's lives in so many ways.



I remember vividly finding out about Simon's illness while I was in Thailand back in 2012. The way he dealt with this horrible disease was nothing short of courageous. He was always upbeat and still had the same sense of focus in playing, writing and teaching. While ill and going through treatment, he wrote music, recorded and continued to perform, inspire and help people. He was utterly selfless. The music he wrote for the Straight No Chaser big band was recorded in a



beautiful album called *Navigation* with a good chunk of profits going to the Brain Tumour Charity. Please go and buy it, not just because it will help this great cause but also because it's bloody good!

I was privileged to be featured alongside Simon on an album by Lou Beckerman recorded in January this year. His playing was utterly perfect. In particular, we shared a magical moment (for me) on an introduction to the beautiful ballad *Skylark*. I remember playing that in the studio and being instantly transported by his playing. Simon, his beautiful wife Susan and parents came to a gig Lou and I had at the Unitarian Church just under two months ago. The gesture of their being there during this time and supporting us was mind blowing and another display of their combined generosity.

I am so grateful for all the magical moments I shared with this great man, and the things he taught me, not just in music, will remain with me forever. In the scheme of things, I only knew Simon for a few moments but the impact is everlasting. I, like so many, will always remember that smile and the unspoken reassurance that everything is going to be all right.

# 100 SAXOPHONES RIDES AGAIN



## 100 SAXOPHONES RIDES AGAIN



25th May 2014

In May 2004 Simon D'souza organised a mass saxophone event as part of the Brighton Carnival Encounter weekend. Ten years later, and only a few days after his passing, the event returned in the form of **100 Saxophones Rides Again** serving as an apt way for musicians to celebrate the life and legacy of Simon D'souza and a good opportunity to raise money for the Brain Tumour Charity.

With glorious sunny weather and a large, enthusiastic crowd, the assembled musicians performed tunes such as James Brown's *I Feel Good* and Mark Bassey's original composition *Spirit D'souza* in tribute to Simon, with some help from Jaco Pastorius and Horace Silver. The ska tune *Monkey Man* also had the crowd moving and cheering.

This was an all-inclusive event with saxophonists young and old, many given the opportunity to solo, all backed up by a professional rhythm section and under the guidance of Saxshop organisers Mark Bassey and Beccy Perez Rork.



# IN CONVERSATION WITH CECILIA STALIN



For the first of our Love Supreme Festival previews, SJM editor Charlie Anderson spoke to Swedish jazz vocalist **Cecilia Stalin** at the Royal Festival Hall on the South Bank.

**Do you ever dance when there isn't any music playing?**

Yeah, 'cos I sing!

**Do you ever have music in your head?**

Absolutely. I'll start dancing and singing.

**Do you do that a lot?**

No, but it does happen. But the initial thing, I'll kind of think of a song and then I'll go and put it on, on my stereo. When it's a good song you want to blast it out.

**Do you like Star Wars?**

Yeah, I love Star Wars.

**Do you like the new trilogy or the old trilogy?**

I like them all, actually. I even like the Lego Star Wars. For me it doesn't matter. I'm not picky like that. I think there's an idea George Lucas had and then they change. Some of them were filmed in the 70s and early 80s. So you can imagine the type of equipment that they had. When you look at the kids' programmes that I used to look at in Sweden. They were low budget and someone just put a hand in a sock, you know.

I'm happy that they've been able to move with the times, it would have been weird otherwise. Who today would want to see the same quality of films that were made in the early 80s when you have the ability to do what you can today? I like them all.

I'm nostalgic about the old ones of course.

**Here's a hypothetical question. Britain declares war on Sweden. Who would you support?**

Sweden!

**What would you do to bring about peace?**

First I would take away all guns. Then I would give everyone massive counselling sessions just to kind of re-evaluate life and how we should value it. Once you look at your neighbour or people that you meet and realise that they have a family, they have a life, they have friends. If they're equally as grateful for their lives, then why would you even consider that you have more right to something than someone else?

**Do you like football?**

Football, not at all interested. Not at all.

**What sports do you like?**

Basketball.

**Watching or playing?**

Both, but I don't really play it anymore. We're trying to see if we can get access to a local basketball court and see if we can start a community basketball group on a Tuesday or a Wednesday and then see who turns up. We'll just have some fun. To be truly honest, I like the summer Olympics but I'm not

really one for watching sport. I like playing basketball and golf. I play golf with my dad so that's more of a social thing. I've left my sporting days behind, I think. They're gone. If anything I would say that I'm more into outdoor things. I would say more adventure stuff.

**What sort of things?**

Like hiking, canyoning or rafting.

**When you said 'adventure stuff', I was thinking of treasure hunts.**

No! That's not really my thing either. [laughs]. Going to the beach. That's the type of sport I like.

**Here's another hypothetical one. Your house has been burgled. What have they stolen?**

I guess that all depends on the thief. I think they would probably steal my bass. My electric bass, 'cos that's something that they can see instantly. My computer, of course, some of my studio gear if they're clever enough.

**So you play bass?**

No, not really. I have one.

**You just like to look at it?**

Yeah. No, I'm trying to learn the basics of bass playing.

**Do you play any other instruments?**

Piano and I know about three or five chords on the guitar. So, not really.

### **What English words do you have trouble pronouncing?**

"Itinerary". I always have a problem with that. And I have a problem with "very". Vs can be really hard for Swedes because we want to say "wery". Itinerary. It's weird that I even get it right now but that would be the word.

### **Who are your musical influences?**

Besides John Coltrane and Miles Davis, Sonny Rollins, Thelonious Monk and Ella Fitzgerald, Nancy Wilson, Minnie Riperton and Stevie Wonder, Billie Holiday, Carmen McRae, Dee Dee Bridgewater, Dianne Reeves, Bill Evans, Wynton Kelly, Freddie Hubbard, Millie Jackson, Betty Carter, Betty Wright. I really love early Tower of Power stuff. Fats Waller and Oscar Peterson. I think Oscar Peterson is amazing. Chet Baker I've listened to quite a lot.

### **Do you like his singing or his trumpet playing?**

I like both actually but I've been listening more to his singing. And also his scat singing I find so mazing. It's just so melodic. Lester Young. They've all got to have their own category like what I look for in artists. So Millie Jackson, Betty Wright and Ann Sexton and those people, that's about attitude. Stevie's about songwriting and Steve and Minnie worked a lot. Minnie is more about technique. Aretha is a big influence on me, too. Besides her amazing technique and ability, she wrote *Rock Steady* and *on Young Gifted and Black*, there were also her own compositions on there. Her phrasing. Wow, it's so spot on, just incredible. So they all kind of have their slots. It's the same with Nancy Wilson, her phrasing is just ridiculous. Dee Dee Bridgewater, she is just such a force on stage that you never know what's going to happen and I kind of love that about her. It's a bit mental. And then Wayne Shorter, I love his writing. His playing, too but I really, really admire his writing. And then there are all the contemporary people, too that I haven't even mentioned. I really look up to a lot of people in my close realm - my

friends, there are lots of talented people there.

### **What's the nicest thing anyone has said about you?**

About me as a person, or about me as a musician?

### **Err, not sure. How about both?**

Well there was a guy who emailed me on Facebook, maybe two years ago, and he told me his whole life story and all the shit that he'd been through (and we're talking about some serious stuff). And then he said "The only thing that got me through was your song". To me, that was really good. If your music can give someone life, someone who is going through hell, then that's pretty awesome. I didn't even release that album to get any recognition, I just documented where I was at that time and I'd just finished the Royal Academy of Music in Stockholm and I had been in New York for a year. I had so much energy and so much music that I wanted to get out that I thought to myself "I'm just going to record an album, fund it myself and maybe press it up". It was picked up in Japan and a few other places around the world so he must have got hold of a copy. But that was really, really nice.

### **Favourite albums?**

Ohhhh! That's too big a question to answer. There are so many.

### **Is there one that you listen to over and over again?**

There's one album that I've been listening to when I go to sleep. Just because it's such a stunning album. There's actually two albums. One is called Alina by Arvo Pärt (ECM, 1999) who is an Estonian composer. The other one is actually John Coltrane Quartet Plays (Impulse!, 1965) which is so funny because they're the opposite of one another but for some reason they both give me that same feeling of peace and tranquillity. Which is weird because the John Coltrane is like "Grrrh!!" but there's something about the way that he plays, it has that calming effect on me.

### **You're playing at the Love Supreme Festival in July. Have**

### **you played outdoor festivals before?**

Yeah, some. Some in Sweden, I did something in Australia but not that much. I'm really looking forward to it. It's going to be fun.

I performed at The Chiddingly Festival. Those people are super-nice. I was down there a couple of years ago [2012] and it was really nice. There were a few people from Brighton that came through. It's like a proper mini-jazz-festival. When we arrived, there were these bands playing outside and I was thinking "What if nobody really listens to jazz, it's gonna be crazy" but it wasn't. It was really nice.

### **Do you like singing outdoors?**

If the sound system is good, I really, really like it. If it's pissing down then it's not going to be very nice, is it? But on a sunny day with a little breeze going on. Oh my God, I love that. So I hope it's going to be sunny.

### **If you could write your own TV show, what would it be about?**

Ooh, my own TV show. A series or a talk show?

### **It has to be a series.**

Do I have to consider that it has to be commercially viable?

### **No, not at all.**

Okay. To be totally honest, I think there's such a non-understanding of creative people. They really don't understand how much time and effort you put into your work. The fact that we still today have people coming to us and offering us gigs for hardly any money and saying "Oh it's great exposure". But you wouldn't call up a Michelin star chef and say "I've just bought a new house and me and my friends will have dinner every night and you can come and cook. We can't pay much but we'll give you some amazing feedback". That doesn't pay the bills. So I would do a programme on different types of artists. An in-depth look at what it really means for them to come to the point where they are now in their career. And what is it that they do, how many hours have they spent perfecting their art, writing that music or working on that sculpture. How much does it cost? When you break down a gig. Even if I get £500

for a gig that might actually mean that I have to learn certain songs for it, I have to travel for x amount of hours. Even if you get x amount of pounds, when you break it down per hour it's under minimum wage. It all sounds so glamorous but the amount that you have to put in. We do it because we love it and I wouldn't change it for the world but, at the same time, people have this amazing picture that "If I go on X Factor I'll become famous" but no. You might get commercially famous for six months and then that's it. I think that showcasing what it really means to be an artist, the passion and drive and the hours that you put in. I'd probably do something cool like that. Then I would get some really cool artists in, both famous and non-famous and [whispering] maybe even get them to work together.

**Who would play you in a film of your life?**

Erm...The only people I've been told that I look like are both artists. The singer in Ally McBeal. What's her name?

**No idea. [I had to google it later: Vonda Shepard]**

Or Natasha Bedingfield.

**Oh [holding back the laughter]**

I have no clue. That's a very good question. Kevin Hart maybe? [laughs]. I really don't know.

**What did you want to be when you were younger?**

A hairdresser. When I was about six I wanted to become a hairdresser. It's very popular at that age to want to become a hairdresser. I don't know why.

**What happened?**

I grew up. No, I think it's because I wasn't allowed to have long hair until I was eleven. My mum kept my hair short as it was easier to deal with. I think I dropped those ideas pretty quickly because I couldn't really muck about with my own hair. But I think it's one of those things that you say that you want to do because everyone else wants to be that.

I remember writing my first song when I was ten and I think somewhere it's always been in me because I did music so early. When you write your own song when you are ten, then the satisfaction that it gives you, that you've created something. People who don't write at that age might not have the same urge to express themselves in that way. You can enjoy music but look at Stevie, look at Michael. All of them started so early. I think when you start that early then that's just a calling. In the same way that kids can play football at age two and they're amazing. People have talents and a lot of people don't acknowledge them.

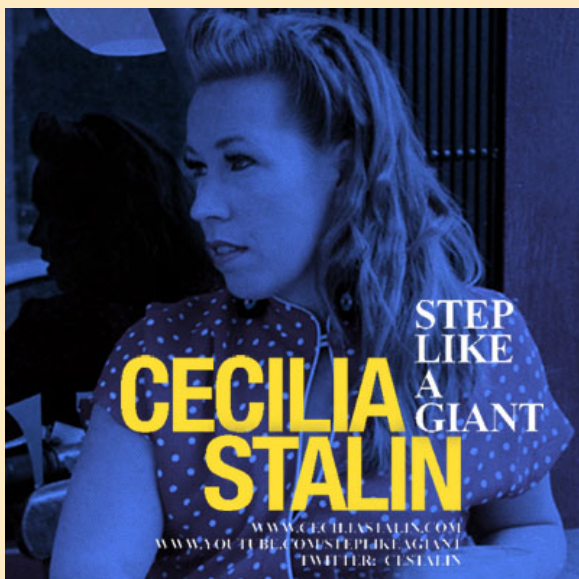
**What do you like most about London?**

I think that London as a city, I love the architecture. It's ridiculous. It's so full, with all the old and the new.

But I really love walking around in the older areas, even just down here [the South Bank]. And then you look at all the building and you think "Can you imagine who has lived here?" Back in the day when they had horses and carriages. It's pretty cool. So I love that. And then I love the new additions: the London Eye, the Hungerford Bridge, the Millennium Bridge. It's a diverse city, in a lot of aspects: culture, people, food, art. What's on offer is so diverse. The thing that I really love, the one reason that has made me stay so long, is that people are so open to new things. You can mix things and people say "That's interesting", instead of saying "Well, that's not jazz". It feels like you get a pat on the back rather than a finger in your face. I really love that. Some of the stuff that I've seen. I saw a show at the Barbican. Basement Jaxx versus a symphony orchestra. Then they had a breakdancer from New York and a prima ballerina from London and they had a battle through all this music. That's what I'm saying: they're letting people be themselves. I think that's why London is one of the hotspots for new music, I really feel that. They could do with better housing though, and less rain, but I'm not sure that's not going to change any time soon.

**Cecilia, thanks for meeting with me today.**

Cool. It was fun.



Cecilia Stalin appears at the 2014 Love Supreme Festival on Sunday 6th July. Her latest album, *Step Like A Giant*, is available now.

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

# So Much Guitar!

Currently promoting his latest album, *Jason Henson Plays Wes and Benson*, guitarist **Jason Henson** talks to editor Charlie Anderson about the album and how he got into playing jazz.



**So the album came about, I'm guessing, because you're a big fan of George Benson and Wes Montgomery?**

"Yeah, they're two of my favourites. Certainly in the top ten if not the top five. I love their music and those songs. Particularly George Benson albums from the 60s: *The Cookbook* and *It's Uptown*. There's some burning guitar playing on that."

"I heard it when I was on a cruise ship one time. I remember asking "Who on earth is that?" and they said "It's George Benson" and I was like "He plays like that?". I didn't know he did the bop stuff, I was only aware of the cheesier smooth side."

"And Wes has always been a favourite of mine. Right back to when I started getting into jazz guitar. I remember we did *Four On Six* when I was at Chichester jazz college around the late 1990s."

"There are no ballads on there, it's all kind of upbeat, there's some groovy stuff. I could put in on with friends around and it wouldn't make everybody fall asleep or whatever. Well, the originals wouldn't."

**Are you from Brighton?**

"I'm from Portsmouth originally."

**So how did you end up here?**

"I did my A-levels at Havant College, whilst living in Portsmouth and then I came to Sussex University to start a maths degree. When I came to Brighton I got involved in the music scene playing funk and reggae and bits of jazz as well. And a lot of improvised music as well. I was into 70s Miles Davis type stuff and some Wes as well. Music took over really. I just ended up spending a lot of time recording and jamming and studying music and very, very little time going to maths lectures or doing any maths work. I got through the first year just about with literally going to 20 hours in total of lectures."

"During my second year when I moved off campus I was even worse. I didn't bother going and when it came to the exams, I hadn't done any work and I thought well, this isn't what I want to do and that's why I'm not doing it. I wanted to do music, take it more seriously and give it a go basically. I decided to leave and then I decided pretty quickly to do the Chichester jazz course, because I wanted to learn more about harmony and I needed a little more experience playing jazz. So I went there, did the diploma course and I really enjoyed it. I did pretty well, especially in the performance bit

and I did *Spain* by Chick Corea and things like that. And by that time I was gigging quite a lot."

"And then I worked as a musician for a year. I had a year out and actually went back to Chichester whilst working and did an HNC. We were gigging with the bands and it was good fun. Then I got into Rockin' In Rhythm, the swing band, and then I really wanted to learn how to do that properly so I started to listen to a lot of it and I studied rhythm guitar with Piers Clark who is a real fan of Freddie Green. I learnt a lot of the swing voicings on the guitar. And we did a lot of busking and I learn a lot just from playing a lot."

"I was in Charlotte Glasson's band for a while. We did cruises and went to Brazil, New Orleans, the Caribbean, Egypt and other places. I recorded a few albums with her as well. But this is the first time I've done my own project."

**So, how did the new album come about?**

"Well, I've probably recorded about 15-20 albums with other people so I thought that I should do one of my own. Then I came up with the name and thought "Well, I've got to do it now". Some of the tunes weren't actually written by the guitar guys but we took their

arrangements of them. And a lot of the tunes weren't standards so it was another first for me as I had to write out all the charts by hand. When Ian Price joined the band he put it into Sibelius so the charts all looked nice."

"I was playing with Terry Seabrook and Alex Eberhard a lot and I wanted to record so we got a date and it was during all that snow that we had the January before last and Terry Seabrook phoned up and said that he couldn't get his organ in the car because of the snow and ice. So I had to cancel the recording session which was a real setback because I was getting the recording done for free. So I didn't know what to do so I got in touch with them. It was recorded at Surrey University by one of the postgrad students. I was recording a gypsy jazz thing there and they offered me a chance to record there. They called and said a night time slot had come up. I'd had actually done a night time slot there before and it was a bit crazy."

"I tried to book Terry but he was away so I got Pete Whittaker on organ. I hadn't met him but I'd seen him play with Nigel Price and I knew he had a Leslie speaker and I really wanted a proper Leslie. So I booked him and then a last minute day time slot came up and I thought that would be much better so I changed it. I got Matt Home who is also in Nigel Price's organ trio and I knew that he knew a lot of the Wes tunes. We decided to do the morning as the organ trio and then Dan Sheppard and Ian Price would do theirs in the afternoon. I'd never met Matt Home or Pete Whittaker before, let alone played with them. They were really great blokes and really supportive. I decided to film it at the last minute so it was a bit hectic filming it on different devices."

"The recording went quite well, though it was quite hectic for me, and doing it all in one day, in the space of seven hours. People were going off to gigs afterwards so we couldn't overrun and I was determined to get an album's worth of material. We recorded nine tunes and released eight of them on the album. Overall, I'm pretty pleased

with it. I'd love to have a week in the studio to get everything absolutely perfect and be happy with all my solos."

### **What are you doing in terms of promoting it?**

"Well, I've done this video. It's taken me over a year to get that together. Now that I've got that together I've started hustling for gigs. I'm hoping to do some stuff over the winter when the function side of things dies down and people are more available. I've got the promotional video and I've got a tune on Soundcloud. I've got a huge list of festivals, clubs and venues to approach. It can be quite tough. I've done a bit of it in the past with other projects. Some people will like it and others won't but fingers crossed I'll be able to get some stuff together and do some jazz festivals next year. I'll see how it goes."

### **You go out busking regularly?**

"Yeah. I've been doing it now for 15 or so years with Rockin' In Rhythm. It's a nice band. I do enjoy playing with them. I do like swing a lot. And they're a funny bunch, good to hang out with. Joe Hunter is a total legend. That was great for me to get into that band when I wasn't quite ready. But it did make me learn tunes. And I used charts for a couple of years and then I stopped so I could see what I needed to work on. It's surprisingly easy really. A lot of people use charts as a safety net. You get really, really experienced musicians still reading *Autumn Leaves* out of a real book when they must have played it a million times."

### **Do you have a regular routine for practising on the guitar?**

"I've been pretty bad at routines. The thing that's helped me most is things like busking every day and gigging. If you're gigging three or four times a week and busking every day in the summer then that's a lot of playing time. I try to do what I can in the winter in terms of learning new material and studying stuff. When I first started learning guitar it was all just getting it off the record, transcribing stuff, without writing it

down and just memorising it. And then with computers and the internet it became much easier to get hold of charts. And now you can watch YouTube videos and see the best artists and where they're putting their fingers, what right-hand technique they're using or whether it's an upstroke or a downstroke. I think YouTube has really helped a lot of the young guys coming through. I think there's more and more young, really talented people playing jazz and gypsy jazz."

"Because I started a maths degree, at the beginning when I was learning jazz I was scales mad and I'd work out every permutation of a seven-note scale that you can do with tones, semitones and minor thirds. I was a bit crazy on that. It was a bit later that I realised how important all the arpeggios were in all the positions on the guitar. I've kind of picked it up as I've gone along. At the beginning I was pretty terrible and slowly you get a little bit better. I'm always going forward, learning new tunes and new licks and new bits of harmony. I could be more disciplined about it all and I think I'd be better for it if I was but it's difficult in the summer there isn't much time to do it. I've also got a teenage kid who lives in Stroud. He's just getting into guitar. He sat in and played *Minor Swing* at the Paris House. I was really proud of that, though he's more interested in playing Nirvana and playing electric bass."

The album *Jason Henson Plays Wes and Benson* is available from CDBaby and iTunes and will be reviewed in a future issue of SJM.

Watch Jason's promo video here:

[www.youtube.com/watch?v=U4TCmEg-wVQ](http://www.youtube.com/watch?v=U4TCmEg-wVQ)

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

# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

# THE IMPROV COLUMN

## Pianist **Terry Seabrook's** Jazz Tip of the Month No. 10 Swinging the Quavers

It's well known that quavers (or eighth notes as they're known in American terminology) should usually be played with a "triplet" rhythm in jazz.

This applies when the underlying feel or groove is swing (as opposed to a "straight" feel such as latin, rock, etc) and at tempos within a certain range.

What is also important is to give some accentuation or stress to the "off" quavers, thus creating a syncopated sense of accent. This has the effect of "driving" the groove because every beat (ie. the "on" quavers) is anticipated with an accent.

So, quavers written as in example 1:



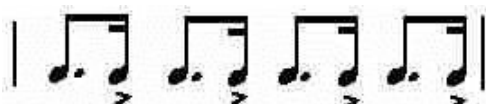
should generally be accented as in example 2:



and if it's a swing groove, they should be played somewhere between the triplets from example 3:



and the dotted rhythm in example 4:



Practise scales, phrases and improvisation with the accentuation in the correct place. This can be hard if you haven't developed it. Many players when they start out emphasise the "on" quavers and this sounds very wooden and "un-swinging"

Experiment with different levels of accent from subtle to extreme and vary this as you play a phrase.

Also experiment with varying the amount you delay the off quavers. Try example 3 above (two thirds to one third) and then example 4 (three quarters to one quarter).

You may be surprised that I have included example 4 as a way of playing swing quavers because it is often cited as "wrong" but it is my belief that different players "swing" the quavers to differing degrees as a way of personalising and varying their swing feel. For example the pianist Wynton Kelly has a buoyant, perky swing feel because he frequently plays closer to example 4 than example 3.

Then again some players (particularly saxophonist Dexter Gordon and frequently trumpeter Art Farmer) actually play more or less dead straight, even quavers like example 2 nearly all the time while the rhythm section play swing feel.

You can still manage to swing when playing straight by accenting correctly and by using other devices such as playing behind the beat.

There are times though, even in swing jazz, when the quavers aren't swung – more on this next time.

# 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.

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# 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)

# Reviews & Previews



Members of **Full Circle**, bassist Terry Pack, pianist Joss Peach and drummer Jim Whyte, paid tribute to Simon D'souza at their gig at The Verdict in Brighton on Saturday 24th May.

# LIVE REVIEWS

## **Mornington Lockett**

*The Verdict, Brighton*  
*Friday 16th May*

Former Ronnie Scott sideman Mornington Lockett performed at The Verdict with an all-star band including local drummer Spike Wells who was joined by his old friend pianist John Critchinson, who turns 80 later this year, and young(er) bassist Jeremy Brown.

After 'Critch' counted in *The Way You Look Tonight* at an unbelievably fast tempo, it only remained to be seen if the younger bassist could keep up. With great soloing from all involved, this was an evening of classic hard bop and standards, including a memorable version of *Softly As In A Morning Sunrise*.

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## **Howard Alden with Geoff Simkins & Simon Woolf**

*The Verdict, Brighton*  
*Sunday 18th May*

American guitarist Howard Alden is best known for performing the guitar parts for the Woody Allen film *Sweet & Lowdown* but has also

performed with legends such as Woody Herman, Dizzy Gillespie and Red Norvo. In the UK he has worked with Alan Barnes, Dave Newton and Geoff Simkins.

This evening saw him performing again with alto saxophonist Geoff Simkins and bassist Simon Woolf in a trio format that worked really well.

Alden, who plays the seven-string guitar, comped and soloed in a relaxed style, perfectly blending with the West Coast cool sound of Simkins and the bowed solos of Simon Woolf.

The highlight of the evening was an impromptu performance of the Strayhorn ballad Chelsea Bridge.

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## **Joss Peach's Full Circle**

*The Verdict, Brighton*  
*Saturday 24th May*

Pianist Joss Peach began by dedicating the evenings performance to the late Simon D'souza and explained that the first set would consist entirely of Thelonious Monk tunes.

There were some fantastic performances of *Monk's Dream*, *Blue Monk* and *Bemsha Swing* amongst others.

During the second set, after performing some original compositions, Joss treated the audience to an exclusive playback of the tune *For All We Know* which he and Terry Pack recorded with Simon D'souza a few months ago. Hopefully this track will be released at some point in the future. (The Donny Hathaway version that he referred to can be heard here: [www.youtube.com/watch?v=KEHRrMYqmI4](http://www.youtube.com/watch?v=KEHRrMYqmI4))

The evening ended with a rousing encore of Terry Pack's *El Pueblo Nuevo* from his album Palimpsest.

A fantastic gig and a great opportunity to see some soulful, empathetic playing and creative soloing. If you missed them this time round then they appear at The Verdict again on Saturday 28th June.

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## **Charlie Anderson**

# Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



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

Mon. 26th May: Thomas Stronen

Mon. 2nd June: Medeski, Martin & Wood

*Jazz Record Requests*, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

*Jazz Line-Up*, Saturday 6-7pm

Sat. 31st May: Curtis Stigers and Danish Radio Big Band

*Geoffrey Smith's Jazz*, Sat. evenings at midnight

Sat. 31st May: Roland Kirk

*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**



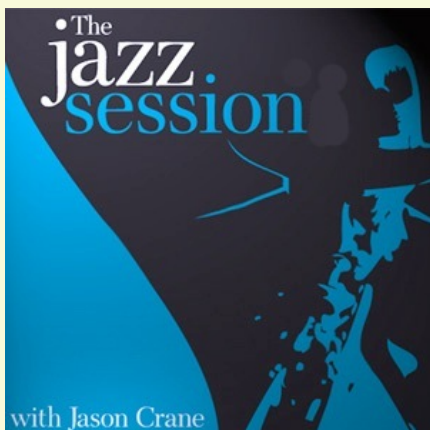
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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 feature interviews with Shirantha Beddage, Brian Landrus, Alison Wedding and Danny Fox.

<http://thejazzsession.com>

iTunes



# You Tube Channels

## Jazz Video Guy

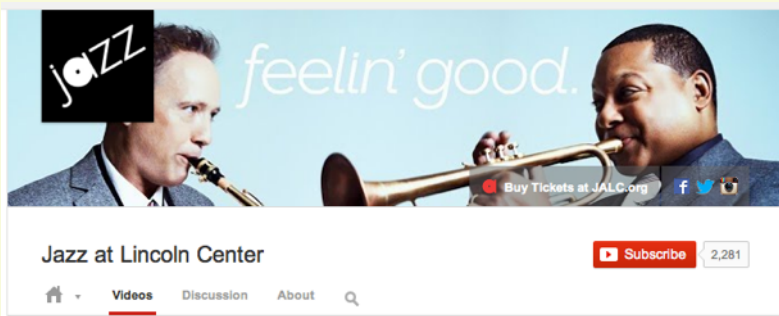


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

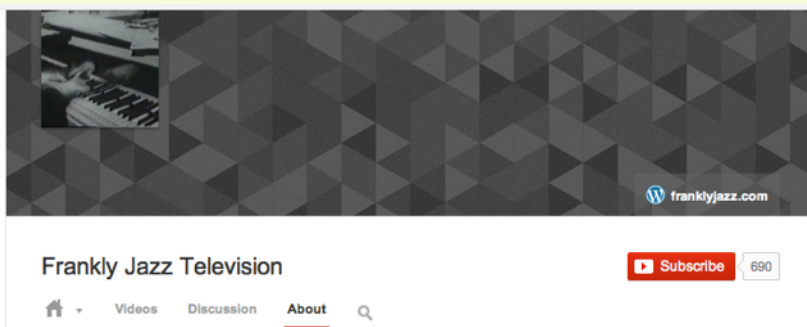
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## Jazz at Lincoln Center



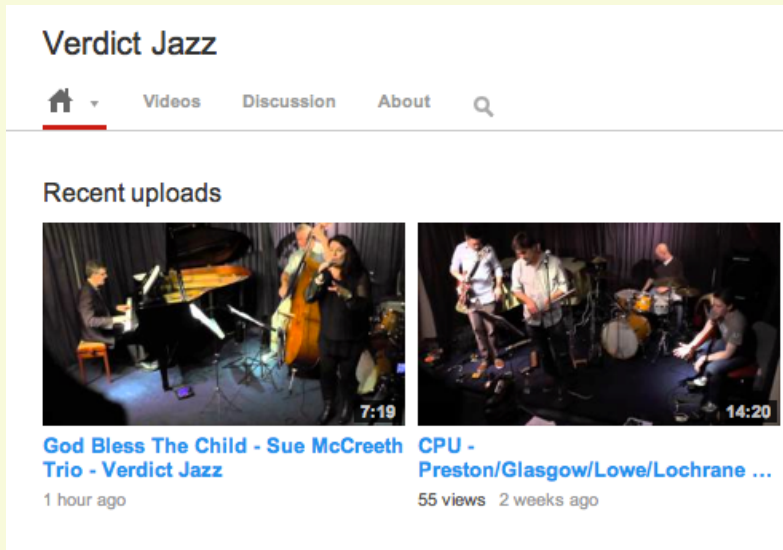
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

## 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



Verdict Jazz

Home Videos Discussion About Search

Recent uploads

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

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

[www.verdictjazz.co.uk](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



JazzTimesVideos

Home Videos Discussion About Search

Uploads

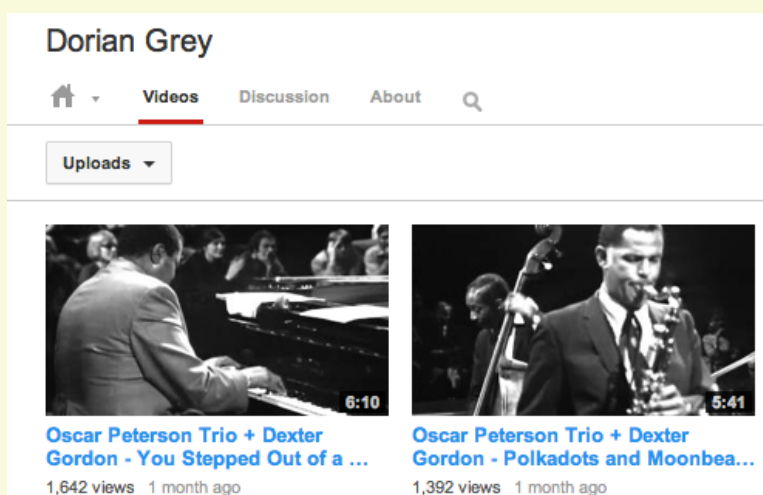
[www.jazztimes.com](http://www.jazztimes.com)

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

Home Videos Discussion About Search

Uploads

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

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

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

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

# TV Programmes



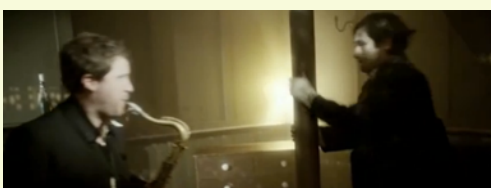
The **BBC Young Musician Jazz Award** is the first time that the BBC competition has included jazz musicians. Co-presented by Josie D'Arby and Soweto Kinch, the final includes a judging panel of Julian Joseph, Trish Clowes, Django Bates and Jason Yarde, with the five teenage musicians performing with the Gwilym Simcock Trio.



If you've missed any of BBC4's recent jazz programmes there's still time to catch up. These include programmes on jazz vocalists: **Nat King Cole: Afraid of the Dark**, **Queens of Jazz: The Joy and Pain of the Jazz Divas** and **Jazz Divas Gold** together with **Jazz 625 at the BBC**, **Jazz Legends in Their Own Words** and **Jazz Horns Gold**.

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

Programmes only available until Friday 30th May 2014



As part of the *Random Acts* video shorts series, saxophonist **Ben Castle** (no stranger to the Sussex jazz scene) performs with tap dancer **Guillem Alonso**.

[http://randomacts.channel4.com/#/random\\_acts/one/453](http://randomacts.channel4.com/#/random_acts/one/453)

# Listings



Trumpeter **Steve Fishwick** appears at The Verdict, Brighton with Roy Hilton's Jazz Messengers on Friday 30th May.

# Highlights



**Friday 30th May**

**Roy Hilton's Jazz Messengers**  
The Verdict, Brighton

Don't miss this all-star line-up featuring Steve Fishwick on trumpet, Alex Garnett on saxophone with Roy Hilton on piano, Dan Sheppard on bass and Bobby Worth on drums.

**Friday 6th June**

**Phil Robson Organ Trio** perform at The Verdict. Guitarist Phil Robson is joined by the excellent Ross Stanley on organ and Gene Calderazzo on drums.

**Saturday 31st May**

Pianist Katy O'Neill returns to The Verdict with her trio, joined by vocalist Rebecca Fidler

## **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

26

**Andy Williams (guitar) with Terry Seabrook & Pat Levett**

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

**Jazz Jam with One Hat Trio**

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

Tuesday

27

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

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

Wednesday

28

**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 + Mickey Ball & Joss Peach**

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

Thursday

29

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas + Guests**

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

**The Ghost Notes (Greek gypsy jazz)**

The Verdict, Brighton  
8:30pm £5/4

Friday

30

**Roy Hilton's Jazz Messengers**

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

**Steve Aston Gypsy Jazz**

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

Saturday

31

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

**Katy O'Neill Trio with**

**Rebecca Fidler** (see [highlights](#))

The Verdict, Brighton  
8:30pm £7/5

Sunday

1

**Savannah/Assorted Nuts**

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

**Steve Aston Gypsy Jazz**

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

**Lawrence Jones All Stars**

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

**Gypsy Jazz**

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

# Gig Listings

Monday

2

**Terry Seabrook**

The Snowdrop, Lewes  
8pm Free [R]

**Jazz Jam with One Hat Trio**

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

Tuesday

3

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

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

**Quentin Collins/Jim Mullen  
Quartet**

Jazz Hastings  
8:30pm £8

Wednesday

4

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

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

**Nigel Thomas + Guests**

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

5

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas, + Guests**

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

Friday

6

**Phil Robson Organ Trio**

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

**Steve Aston Gypsy Jazz**

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

**Simon Spillett Quartet**

Chichester Jazz Club  
7:30pm £11

Saturday

7

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

Sunday

8

**Savannah/Assorted Nuts**

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

**Steve Aston Gypsy Jazz**

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

**Lawrence Jones All Stars**

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

**Gypsy Jazz**

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

# On The Horizon

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

## Jazz Hastings

Tuesday 8th July: Pete Burden/  
Jack Kendon Quintet  
Tuesday 5th August: John  
Horler Trio

## The Verdict, Brighton

Gilad Atzmon's Orient House  
John Law Trio  
Kate Williams Quartet

## Alan Barnes/Art Themen Quintet

The Underground Theatre,  
Eastbourne  
Friday 4th July

## Gwilym Simcock & Yuri Goloubev

St. George's Church, Brighton  
Wednesday 9th July

## Love Supreme 2014

### Saturday 5th July

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

### Sunday 6th July

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

Plus lots of great local acts performing at The Bandstand  
More details at [www.lovesupremefestival.com](http://www.lovesupremefestival.com)



# 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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Previewing more artists performing at the  
2014 Love Supreme Festival



The Sussex  
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**THE SUSSEX JAZZ MAG**

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FROM THE EDITOR

1. To promote jazz in Sussex
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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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