

The Sussex **JAZZ MAG**

Fortnightly Issue 21 Monday 9th - Sunday 22nd June 2014



PIANIST BILL LAURANCE

We ask pianist **Bill Laurance** about his new album *Flint* ahead of his appearance at the Love Supreme Festival next month with Snarky Puppy.



Katy O'Neill reviews Julian Siegel at The Verdict, Jasmine Sharaf reviews GoGo Penguin at the Brighton Festival and Charlie Anderson reviews the Bristol Bar Jazz Stage at the Kempton Carnival, which included **Joymask**.

Plus columns by Eddie Myer and Wayne McConnell, and gig listings for the Sussex area.

The Sussex
JAZZ MAG

Monday 9th - Sunday 22nd June 2014

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Features



Bill Laurance, the composer, pianist and teacher, talks about his new album *Flint*.

The Column: Eddie Myer

Radio Waves



photo by Mike Guest

I had the good fortune recently to attend a presentation by millionaire rap icon, political activist, and all-round spokesman for a generation Chuck D, who rose to global recognition as the dominant voice of pioneering hip-hop collective Public Enemy. Their days as platinum-selling major label artists now definitely behind them, they've maintained their relevance on the music scene by diversifying their attack, staging a guerilla-style campaign of constant tour appearances backed with self-produced recordings which they give away free over the web. Chuck is a passionate and engaging speaker on any number of subjects, thankfully steering well clear of Professor Griff-style forays into New World Order Conspiracy raving, maintaining a demeanour that's relaxed, affable and funny without surrendering any of the imposing gravitas that made PE's classic recordings seem so exciting and so monolithically impressive. He's gone on record to acknowledge being inspired by radio sportscasters such as Marv Albert, and the discussion moved to other influential black American musicians who started in radio, from Sly Stone to Ludacris. During his wide-ranging answers to questions from the floor, Chuck never missed an opportunity to plug their online radio station Rapstation, which you can find for yourselves here; www.rapstation.com/. There was no mistaking the importance he assigned to this venture as a global platform for promoting the music he loves and has done so much to foster.

The relationship between jazz and hip-hop is a complex one, but the salient fact for us here is that both forms arose from within the same community before crossing over into the wider world, and therefore there are a wealth of historical parallels, even if the musical parallels may not be immediately apparent to the average Kenny Wheeler fan. Since rap is all about the lyric and the flow, it's natural that radio should be its home and its inspiration as well as a major disseminator of the form. Yet hip-hop isn't on mainstream radio anywhere nearly as much as in the heyday of Dave Pearce and Tim Westwood. The genre would do well to look at the story of jazz music's ride on the radio waves.

Jazz grew up with radio. By the 1930s, jazz - swinging, soulful sax-and-trumpet led dance music - ruled the airwaves on both sides of the Atlantic, usually in the form of live concert transmissions. Much of the historical archive of jazz is made up of broadcasts from popular hotels and ballrooms whose recordings fortuitously survived. Even through the 1960s, when live broadcasts had given way to DJs, jazz maintained enough radio presence to make it worthwhile issuing 45s which could become million-selling radio hits for the likes of Eddie Harris and Lee Morgan. Jazz's commerciality decreased

simultaneously with its access to radio - Miles Davis in the 1970s was particularly bitter about being shut out from mainstream black stations - and by the 1980s jazz programming had dropped to its current level; college radio in the US, niche programmes on the BBC in the UK. The rise of the Smooth Jazz genre put jazz back on the airwaves, at least in name, but I'm sure many of the readers of this magazine would question whether this really counts as progress. Since few if any of its major players cross over with any other musical fanbases, including jazz fans, Smooth Jazz really seems like a genre all on its own, and despite its continually healthy sales and the constant presence of soprano saxophones, it's hard to see it as carrying forward the values embodied by John Coltrane. This year sees the fourteenth birthday of JazzFm, and you can see the station's tortuous history of format changes and relaunches, always accompanied by a barrage of contempt from fans of "serious" jazz music, as emblematic of the struggles jazz music is undergoing in its search to establish an audience and a commercially compelling identity. It's easy to attack JazzFm's doggedly populist programming from the point of view of a musically educated connoisseur, and many have done so. However, it seems a bit redundant to attack a would-be commercial station for having a commercial playlist, as it does to attack a commercial festival for booking commercial headliners - at least it offered an alternative to purely state-funded support on the BBC. However much we may appreciate Jazz Record Requests or Late Junction, they're not sufficient representation of the breadth of jazz music in the UK today. Yet even JazzFm's venture seems not to be thriving, and JazzFm have recently scaled back their activities to only DAB in London.

So what's the alternative? Internet Jazz radio - even iTunes Jazz radio - both exist, but they are not yet developed enough to be satisfactory alternatives. The majority usually consist simply of automated playlists chosen by algorithms. The magic of radio comes from the people choosing the music, their passion and commitment. What's needed is more local and regional broadcasting, with the local scene promoted by knowledgeable and enthusiastic DJs, to be gathered together and made globally available on a well-managed, well-promoted multi-media platform...which is exactly what Chuck D is doing with his Rapstation venture. Like jazz before it, hip-hop is a globally successful art form that is moving increasingly from the spotlight to the niche market, but it's not going without a fight. The jazz community should take note.

BILL LAURANCE

UK pianist **Bill Laurance** was one of the original members of Snarky Puppy. Here he talks about his new album and answers questions from one of our readers.



Tell us about your latest album, *Flint*, and how it all came about.

“*Flint* is the result of 10 years of searching and not always finding the sound I was looking for. In the past I'd made albums with specific genres in mind. I made a straight ahead jazz album, a pop vocal album and an electro duo album. This time I wanted to make an album of all the music that I have come to love. Irrelevant of genre. As a result *Flint* is very eclectic and one of the things I'm most proud of.”

Are your teaching methods similar to how you were taught?

“The thing about my most memorable teachers was their pure love and enthusiasm for music. That's the thing that I try

to remember whenever I'm teaching. What is it that moves me about the music, why and how it is so powerful and how do I get that across.”



You've done quite a lot of travelling with Snarky Puppy. Do you get much time to see the sights? What have been your favourite places?

“Australia was great because I lived there for a year and stayed with a family so the whole band

went to visit them for a BBQ. That was really special. The day after the Grammys in LA was pretty special too. Me and Mike League went to the beach, drank capriinis and went on a rollercoaster. It's pretty rare we get down time but when we do we make the most of it.”

The following questions were sent in by one of our readers. What has been your musical journey, in terms of the styles that you've learnt?

“My first teacher was a ragtime player. He instilled the interest and made me want to do grades to get my technique together. I was classically trained and then did a restaurant gig for three summers in a row playing every night. I think that's

where I really learnt how to play.”

What are the influences on your musical style- it seems to incorporate lots of different types and textures of music- contemporary and traditional.

“To me the more styles and genres I can refer to, the better. I try not to limit myself to any genre. I want to try to break down the boundaries between genres and show how classical sensibility and deep groove can sit happily side by side.”

What is your creative process?

“Most of the time I have the compositions complete either in my head or as an mp3 demo on Logic. Then I bring them to the band to flesh out. I make sure to allow a degree of freedom to allow the musicians to personalise the part and bring it to life, but the concept is clear before we get in the rehearsal room.”

How much is composed versus arranged in advance- and how do you go about deciding that?

“Sometimes an idea just isn't working so we

would have to try another approach. I feel that I'm getting better at knowing whether an idea is going to work or not.”

Bill Laurance's album *Flint* is out now on GroundUp Records, available from iTunes. Expect a UK tour in October with dates in London and Brighton.

Snarky Puppy appear at the 2014 Love Supreme Festival on Saturday 5th July. Snarky Puppy's latest album *We Like It Here* is out now and available from iTunes.

www.billlaurance.com

www.snarkypuppy.com



SNOW DROP JAZZ

June 2 **Jack Kendon (tpt)**
Terry Seabrook (organ)

June 9 **Simon Spillett (sax)**
Terry Seabrook (organ)

June 16 **Julian Nicholas (saxes)**
Terry Seabrook (organ)

June 23 **Jason Henson (gtr)**
Terry Seabrook (organ)

June 30 **Sara Oschlag (vcl)**
Terry Seabrook (organ)

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Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Pianist **Wayne McConnell** looks at the blues.

In my last column, I looked at rhythm changes and this week I'd like to look at the blues, possibly the most important element of jazz music. Jazz music is made up of many types of music fused together in the United States of America. Jazz is American music. This is not to say you have to be American to play it authentically but you have to understand what the components of the music are. Jazz music comes from the following types of music:

- The blues and gospel (church music)
- African music (from the slaves)
- European classical music (from the creoles)
- American mountain music
- Latin-American music
- World music

Jazz uses many of the forms and 'rules' of blues music as the basis of how we improvise in jazz.

Basic Blues

In its basic form, the blues consists of 3 dominant 7th chords over a 12 bar sequence:

F7 (chord I)	Bb7	F7	F7
Bb7 (chord IV)	Bb7	F7 (Chord I)	F7
C7 (Chord V)	Bb7 (Chord IV)	F7 (Chord I)	F7 (C7)

Jazz Blues

During the late 30s and into the Bebop era, jazz musicians started to play more complex versions of the blues. They added chords to enhance the cadences to the important chords and thus creating more scope for improvisation. Mostly this meant adding II-V-I progressions.

F7	Bb7	F7	Cm7	F7	
Bb7	Bo	F7	Am7	D7	
Gm7	C7	F7	D7	G7	C7

This type of blues is very common in jazz. When somebody calls a blues tune like *Straight, No Chaser* or *Tenor Madness*, it usually means this more complex version.

As you can see, it differs somewhat from the basic 12-bar blues. With this version, a series of II-V-Is have been added to give it more harmonic colour. Harmonically its very logical, the changes to the chords in bar 4 are basically a II-V-I in Bb. It is common for the I chord in II-V-Is to be dominant or minor as well as major. Don't let that distract you – it is still a II-V-I progression. In bar 6 the Bo stands for diminished – in this case it is fully diminished (B D F Ab) it gives a nice chromatic sounding change from the Bb. In bars 8 and 9 we have another II-V-I this time in the key of G. This is interesting because the Gm7 is itself part of a II-V-I in F – so it's a II-V-I in a II-V-I. This is common and may take some time to get your head around but always try to look at the bigger picture. Look ahead and find out where the harmony is going – remember it is all very mathematical and logical, playing jazz is not random or done by chance.

What scales do I use to improvise over a jazz blues?

Let's analyse the chords and their corresponding scales. For now we will apply the major scale modes for improvising over the chords.

With all the dominant chords, use their corresponding Mixolydian modes. For example, on:

- F7 – use F Mixolydian (which is the 5th mode of Bb)
- Bb7 – use Bb Mixolydian (which is the 5th mode of Eb)
- C7 – Use C Mixolydian (which is the 5th mode of F)
- D7 – Use D Mixolydian (which is the 5th mode of G)

For minor chords use their corresponding Dorian modes. For example on:

- C-7 – use C Dorian (which is the 2nd mode of Bb)
- A-7 use A Dorian (which is the 2nd mode of G)
- G-7 use G Dorian (which is the 2nd mode of F)

Of course, as well as playing these modes use the F blues scale also. Try not to overplay the blues scale though, try to play through the chord changes using the modes. The result will be a more melodic sounding line/ improvisation.

There are many tunes or heads that have been written over this type of blues. So, you need to be familiar with this in many keys (maybe even all 12). Some

of the most popular keys for playing the blues in are: C, F, Bb, Eb, G and Ab – you never know when someone will call a blues in F-sharp – it does happen and you don't want to find yourself in a situation where you can't play it. Start with the more popular keys and then try to work it out in more obscure keys. If you play with a guitarist then check out the blues in the sharp keys: D, G, A, E etc...

Its not just scales!

As well as improvising using the chord/scale relationships we can also improvise using notes from the chords. This is sometimes called 'vertical improvisation'. The most important notes in a seventh chord are the **3rd** and **7th** so when you play over chord changes try to land on one of those note choices. Experiment with landing on just the thirds of the new chord, then just the sevenths. Eventually you should aim to link up chords by landing on various chord tones at the right time. There are no rules for this but try to play what you hear. It is useful to try and construct or pre-compose a line on paper. That way you can analyse what's going on. Furthermore, I highly recommend you transcribe some of your favourite players and analyse their line. For example here is a line I've written out:



Note for note here is how you analyse the line:

Bar 1: 5, 4, 3, 5, 9, R, 5, Maj 7 (remember to relate everything to the chord it is under)

Bar 2: 3, 4, 5, 13, Min 7, 5, 4, 3

Bar 3: 9

Remember that on dominant chords it is better to describe the upper structures of the chords – for example if you see a G on an F7 chord describe it as the 9th rather than the 2nd.

Try writing out some Charlie Parker lines (or check out the Charlie Parker Omni-Book - it should be on every musician's shelf!). Analyse the lines in this way and you'll begin to understand how bebop lines are constructed. There are whole theories devoted to bebop and how to play it – but just check the recordings out, all the answers are in there.

Listening is better than theory

You cannot successfully learn how to improvise from theory. The best way is to be able to listen and then work out the concept yourself. Being able to swing is one of the most important factors in this music. It cannot be taught, you have to absorb this from listening to your favourite players. Charlie Parker is responsible for re-developing the language of the music, as were Thelonious Monk and Bud Powell. In order to really get the flow and conversational feeling of jazz improvisation,

you have to study how to play lines through chord changes. Charlie Parker was a master of this. Lets listen and then look at his solo on Au Privave. I am challenging you to learn to sing his solo on this tune.

In order to improvise on this effectively, you must know your guide tones (i.e. 3rds and 7ths) over the sequence.

Before you go any further, learn to sing Charlie Parker's solo. We are going to take a look at his solo and figure out what he is doing line by line.



The first thing we should notice is that Bird is not playing the exact chords as in the guide tone chart above. The changes are just a guide and may be left out or substituted at any time. So instead of going to Bb7 in bar 2, he stays on F7. Why? Because he fancied doing that at the time and it sounds good. A lot of what he is doing here is actually very simple. Rather than looking at trying to work out the scales he uses, lets just look at the logic of the melody. We know the important notes are chord tones so put a ring around all of the chord tones in the first line. You should have rings around (F, C, F A C A Bb, C Bb, G and Eb. That takes us up to just before the B7 chord. The notes you have circled are the 'target notes'. These are the notes that outline the harmonic form of the piece. All of the other notes are approach notes. A good line has a good choice of target notes and approach notes. In the runup to the next line, Bird uses tritone substitution to take him to the Bb7. The B7 replaces F7. Lets look at line 2.



Bird's phrase over the two bars of Bb7 are playful and clever. The phrase actually starts in bar 4 of the previous line. The second part of the phrase is identical except for one small difference; he uses the #9 (Db) on the way down. Using a simple idea and then changing one note can create a sense of structure and development. The next phrase starting on the E natural is an approach tone to the root (F) which starts a simple arpeggio of the major 7th chord. Lets stop on the major seventh (E) now and look at the next important note : C in the next bar. Bird knows he wants to go to C (he is hearing that note in his head) and he's getting there by a series of chromatic notes (all approach tones) then landing on the C he's heading towards Gm7 (in the next line) but getting there via a D7. He sets up the D7 using a triplet figure and landing on the 3rd of D7 (notated as Gb), descending to the b9 (Eb) and then he's thinking 'I have to get to Gm7' so he plays C, C# then landing on F (the 7th of Gm7).



Then A, the 9th, acts as an approach tone to the 3rd of Gm7 (Bb). Then a simple arpeggio Bb D F (3, 5 7) then a descending arpeggio down from the 9th (A, F D Bb) landing on the 5th of C7 (G), up to the root, down to the b13 (Ab) then up to the root then preempting the chord change to F7 by playing the A natural which is of course the 3rd of F7. Then he takes a breather...leaves some space (remember you don't have to always nail the changes). This is, after all, the end of his first chorus. He sets up the beginning of the next chorus using the pickup notes in the last bar of the above line.

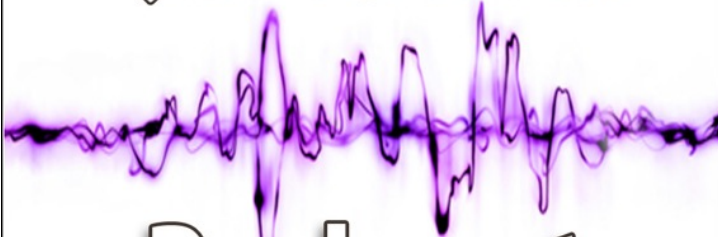
Assuming you have learnt this, it should be quite easy to analyse this. Stay with this one solo until you have completely understood every single note. This is after you

have learnt to play it with as much accuracy as possible.

Its not really about stealing licks from this but more as a tool for understanding how Charlie Parker approached things. You then emulate that approach as best you can, adding the magic of your own creativity. Aim to internalise all of the phrasing and articulation - it is the small details that will make you sound more authentic. I want you to do this with whichever musician you love, it doesn't have to be Charlie Parker but it must be someone you really love and respect as a player. This process is time consuming so you have to love the process.



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We are now recruiting for Term 2 starting on the 21st of Jan 2014. Subject areas include: Minor II-V-I's, Diminished and Altered Harmony, Lydian and Quartal Harmony and much more! Get access our online material! Students also get extensive opportunity to perform in a real jazz club on a weekly basis! Come on, jump in with us!



A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

The Brighton Jazz Co-op

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

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

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

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

Dates & Times:

Every Tuesday. 8-10:15pm

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

Location:

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

Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for 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

Contact: brightonjazzschool@gmail.com

A Guide to Learning Jazz in Sussex - Part 2

Listings of jazz courses and workshops around the Brighton area

Jazz Singing Workshops with Imogen Ryall



Dates & Times:

Saturdays, 10:30am-12:30

Location:

Rottingdean, contact Imogen for more details

imogenryall@gmail.com

Cost:

£7 per person

Contact:

imogenryall@gmail.com

For more information on Imogen Ryall visit:

www.myspace.com/imogenryall

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

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

Visit www.evolutionarts.org.uk for more info and booking.

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

www.chichester.ac.uk/Course/Adult-Education/

Geoff Simkins Jazz Course

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

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

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

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

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

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

JAM SESSIONS IN THE BRIGHTON AREA

Mondays

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

Tuesdays

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

Wednesdays

**The Verdict,
159 Edward Street,
Brighton BN2 0JB**
Hosted by pianist Wayne McConnell.
9:30pm - late.

Thursday 26th June

The Bugle Jazz Jam

**The Bugle,
24 St. Martins St.
(off Lewes Rd.)
Brighton BN2 3HJ**
Hosted by keyboardist James Farebrother.
8:30-11pm

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

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
Mobile: 07514 569595

Chichester Jazz Courses



HND Jazz (Level 5)
for advanced musicians

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

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

Dates & Times:
Courses start every September.

Location:
Chichester College, Westgate
Fields, Chichester PO19 1SB

Cost:
Variable fees depending on status.

Website:
www.chichester.ac.uk

A Guide to Learning Jazz in Sussex - Part 4

Instrument Specific Jazz Courses and Workshops

Saxshop

A Community Saxophone Workshop



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

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

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

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

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

Cost:

£80 per 10 week term which includes ten 2 hour workshops and an end of term gig with rhythm section.

Website:

www.saxshop.org

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

Sussex Jazz Guitar School



Guitarist Paul Richards has been running the Sussex Jazz Guitar School since June 2013 and it has already become a popular course for aspiring jazz guitarists.

The course covers everything from technique and how to practice effectively, through to chord voicings, soloing ideas and learning repertoire.

Students are given prep work to practice before classes as well as a recap on what was covered in previous classes.

Although the course is not designed for total beginners, Paul offers one-to-one lessons for those wishing to learn jazz, latin or classical guitar.

Dates & Times:

One Saturday each month.

11am - 1:30pm

Location:

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact: LatinGuitarPaul@hotmail.co.uk

Reviews & Previews



Jasmine Sharaf reviews **GoGo Penguin** who performed at Brighton Dome Studio Theatre on 24th May as part of the Brighton Festival.

LIVE REVIEWS

Julian Siegel Quartet

The Verdict, Brighton

Friday 23rd May

Saxophonist Siegel brought his powerhouse of a quartet to The Verdict at the end of May, playing to a packed-house. A veteran of the London scene, Siegel was accompanied by Liam Noble on piano, Oli Hayhurst on double bass and Gene Calderazzo on drums. Both sets consisted of original tunes predominantly taken from the quartet's last album, *Urban Theme Park*. Siegel's compositions are thoughtful, witty and varied. Challenging time signature changes, sophisticated harmony and tempo alterations are brought together to produce pieces that demand the listener's attention.

On the night, multi-instrumentalist, Siegel, played tenor, clarinet and bass clarinet, performing on all to fantastic effect, often doubling a bass line or a shadowing a piano part during the head and then letting rip in the solos. Noble, as proficient and entertaining as ever, was a perfect foil for Siegel, comping supportively behind the solos and bringing the house down with his own improvisations

which were simultaneously playful, logical, sensitive and boisterous! Hayhurst's strong, propulsive bass worked beautifully alongside Calderazzo's fiery and responsive drums. This was a night of high-quality original jazz performed by seasoned, accomplished musicians who are at the top of their game.

Katy O'Neill

\$

GoGo Penguin

Brighton Dome Studio Theatre

Saturday 24th May

In a veritable sea of trumpeted young rising stars, it's often difficult to distinguish the truly groundbreaking, those who really have something different to bring to the table. Picture then, three men who create the kind of musical synergy together, which bandleader and pianist Chris Illingworth describes as independent of genre, taking jazz and audiences not so familiar with jazz, forward, actually making them think.

I'm seated a few feet away from Illingworth's piano, creative driving force of GoGo Penguin, with one

album, 2012's *Fanfares*, under their belt, currently touring new album *v2.o.* released in March, 2014. With double bass player Nick Blacka standing motionless in a pool of light and drummer Rob Turner, head down, eyes closed, to the side of the stage, the band launches into *Murmuration*, whose introduction, while reminiscent of dance acts such as Massive Attack, gives way to a percussive driving energy which is all the band's own. Drummer Turner perfectly complements Illingworth's minimalist classicism and breathtaking harmonic content with strategically placed trip-hop and electronica-inflected breakbeats. Meanwhile Blacka brings an ethereal, eerie bowed bass sound to pieces such as *Last Words*. On *Hoponono* there is a change of pace as I suddenly find myself in a cinematic soundscape, with a beautiful catchy memorable melody as its theme. Instrumental experimental jazz? Catchy? Oh yes. Two brand new tunes, *Break* and the untitled *Nick's Tune* linger in the mind long after the closing bars. At times during the set, it is as if the bassist is playing his own heartstrings, helping to give

the band its trademark sound. Intriguingly, the more intimate ambience of the Dome Studio Theatre, gives the music an intensely visual effect as you listen, almost like the soundtrack to a series of film scenes by Robert Altman.

It's truly inspiring to see what jazz can be, rather than it being labelled as "niche" or branded as "retro". And it's equally exciting to feel the responding buzz from an animated and appreciative Brighton Festival crowd. Throughout the hour-long performance, the trio constantly push boundaries in a blaze of pounding raw energy, beautiful melody and musical storytelling.

Afterwards, in a rare moment unsurrounded by enthusiastic new converts wanting their CD copies signed in the foyer, Illingworth tells me that apart from their much-touted Esbjorn Svensson Trio influences, his composition and playing derive equally from Glenn Gould, Aphex Twin and Shostakovich. Explaining how he composes music through a mixture of loops recorded and then played back on themselves as the band improvise, he promises that their next album will be "different, less electronica". Signed to that rare phenomenon, an

independent jazz label in Manchester, Gondwana Records, this band's relatively short but intensely immediate and powerful performance is surely only an appetiser, because I can already see them billed next year in Brighton at that Mecca for new music, the Great Escape Festival, weaving their magic on a much wider audience.

Jasmine Sharif

\$

**Roy Hilton's Jazz
Messengers**

*The Verdict, Brighton
Friday 30th May*

An evening of hard bop tunes by Horace Silver is always sure to go down well with a jazz audience. Local pianist Roy Hilton was joined by fellow locals bassist Dan Sheppard and drummer Spike Wells and augmented by the trumpet of Steve Fishwick and the tenor sax of Alex Garnett.

Roy Hilton's trademark no-nonsense approach ensured an evening packed with great tunes, interspersed with very short announcements

between each number. The Horace Silver ballad *Peace* was a memorable highlight of the evening, together with the rare treat of hearing a number of lesser-known tunes from the Horace Silver songbook.

As you would expect from such a stellar line-up, the soloing was top notch.

Charlie Anderson

\$

**Katy O'Neill Trio with
Rebecca Fidler**

*The Verdict, Brighton
Saturday 31st May*

The group were augmented by Tim Wells on organ who added a gospel touch to many of the tunes.

Highlights included the Etta James classic *I'd Rather Go Blind*, a beautiful interpretation of a Tom Waits tune and a smouldering version of Black Coffee.

Charlie Anderson

Kemptown carnival Brighton



Now in its third year, the Bristol Bar Jazz Stage was the place to be during the 2014 Kemptown Carnival.

Students from Brighton Jazz School's Saturday class began with a selection of classic jazz tunes such as *Blue Bossa*.

Brighton Jazz School's Learn To Play class then took to the stage and vocalist Yvonne Rawcliffe gave her rendition of *How Deep Is The Ocean*, joined by Don Benjamin on clarinet.



The Jazz School set was brought to a close with a rousing rendition of Herbie Hancock's *Watermelon Man* arranged by pianist Jenny Wilcox.

The Sussex Jazz Orchestra, under the direction of trombonist Mark Bassey, performed tunes by their former leaders Ian Hamer and Paul Busby. The highlights were Bassey's tribute to Simon D'souza entitled *Spirit D'souza*, together with a storming arrangement by Simon D'souza of *Killer Joe*.



Joymask delivered some soulful vocals over funky grooves in a set of both originals and covers, from their new EP *We Can Walk*. Highlights included *Can I Have My Sunshine Back* and some beautiful soloing by Mickey Ball on trumpet.

X-tet, the first band to play at last years Love Supreme Festival, performed some great arrangements.

Vels Trio and **Captain of the Awesome Machine** also performed.

Well done to Jack Kendon for organising the event. If you missed it then there's always next year.



Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



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

Mon. 7th June: Loose Tubes

Mon. 16th June: Trish Clowes & Emulsion Festival

Jazz Record Requests, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Jazz Line-Up, Saturday 6-7pm

Sat. 14th June: Marc Carey

Geoffrey Smith's Jazz, Sat. evenings at midnight

Sat. 14th June: Duke Ellington's Small Groups

The Jazz House, Wednesdays 8:05-10pm

[BBC Radio Scotland](#)

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



DAB digital radio

www.jazzfm.com

Sky channel 0202

Freesat 729

Jazz FM smartphone app

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

Dinner Jazz, 7-10pm Presented by Helen Mayhew

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

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



The Modern Jazz Show with Peter Slavid is one of the best shows on UK Jazz Radio.

There are also other Contemporary Jazz shows such as *Europe Jazz Nordic Sound* with Jesper Graugaard and UK and *Europe Jazz Showcase* with Brian Soundy

Also worth a listen are *Women In Jazz* with Verona Chard and *Vocal Zone* with Juliet Kelly.

<http://www.ukjazzradio.com>



NPR have a fantastic collection of radio broadcasts, including *Piano Jazz* with the late Marian McPartland and *JazzSet* with Dee Dee Bridgewater and live broadcasts and recordings from the Newport Jazz Festival.

<http://www.npr.org/music/genres/jazz-blues/>



JazzRadio.com have 31 different stations covering different genres and instruments, including Avant Garde, Bass Jazz, Bebop, Bossa Nova, Gypsy Jazz, Hard Bop, Straight Ahead, Trumpet Jazz, Vibraphone Jazz and Vocal Jazz. Although largely presenter-less and commercial free, these stations rely on automated playlists.

www.jazzradio.com

Radio Reverb 97.2 FM, Brighton



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

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

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

Shows are often repeated during the week.
Check website for details:
<http://www.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



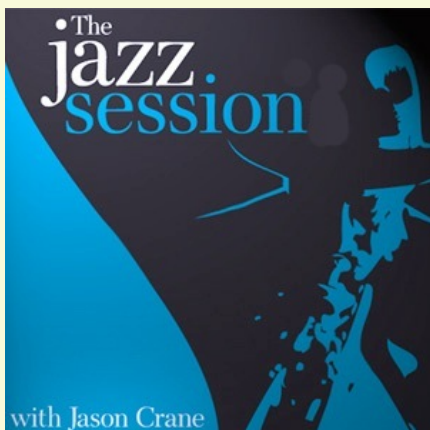
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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

<http://thejazzsession.com>

iTunes

You Tube Channels

Jazz Video Guy

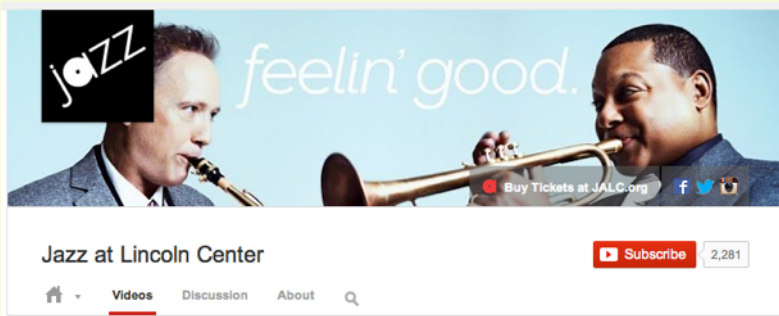


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

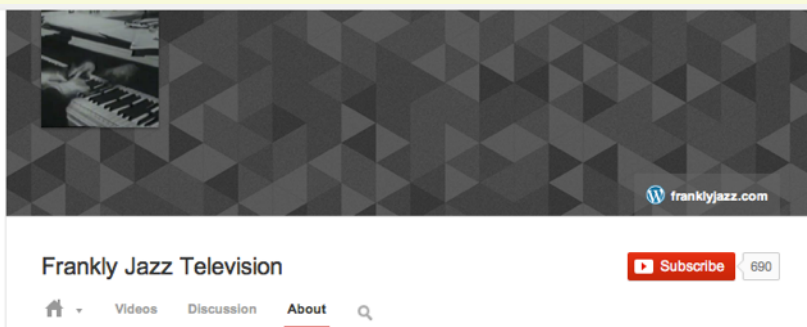
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

Jazz at Lincoln Center



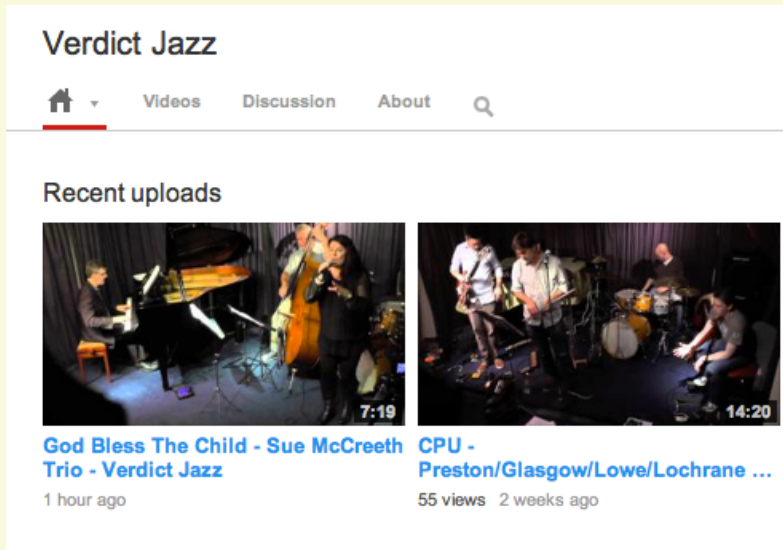
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

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

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

Date added (newest - oldest)

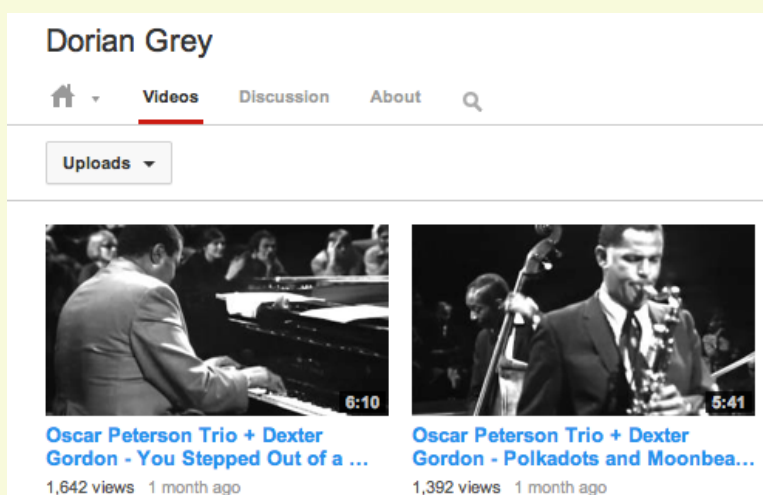
www.jazztimes.com

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

[Jason Moran talking about jazz education](#)

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

Dorian Grey



Dorian Grey

Home Videos Discussion About Search

Uploads

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

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

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

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

Listings



Vocalist **Heather Cairncross** and pianist **Dave Newton** appear at All Saints Church in Hove on Wednesday 18th June at 1pm..

Highlights



Gilad Atzmon returns to The Verdict on Friday 13th June with his ever-popular Orient House Ensemble that includes Frank Harrison on piano, Yaron Stavi on bass and Chris Higginbottom on drums.

All Saints Church, Hove
A rare opportunity to see vocalist Heather Cairncross performing songs from her album *At Last*, accompanied by Dave Newton on piano, in the serene All Saints Church.
Wednesday 18th June, 1pm.

John Law Trio
The Verdict, Friday 20th June
Pianist and composer John Law with Yuri Goloubev on bass and Tom Farmer on drums.

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

9

Simon Spillett with Terry Seabrook Organ Trio

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

Jazz Jam with One Hat Trio

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

Tuesday

10

The Brunswick Jazz Jam hosted by Paul Richards

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

Wednesday

11

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 + Guests

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

Thursday

12

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas + Guests

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

Friday

13

Gilad Atzmon's Orient House Ensemble

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

Steve Aston Gypsy Jazz

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

Saturday

14

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Ian Price Quintet

The Verdict, Brighton
8:30pm £7/5

Sunday

15

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

16

Julian Nicholas with Terry Seabrook Organ Trio

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

17

The Brunswick Jazz Jam hosted by Paul Richards

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

Wednesday

18

Heather Cairncross and Dave Newton

All Saints Church, Hove
1pm Free [donations] ([see highlights](#))

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

19

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas, + Guests

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

Friday

20

John Law Trio

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

Steve Aston Gypsy Jazz

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

Saturday

21

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Paul Richards Latin Trio

The Verdict, Brighton
8:30pm £5/4

Sunday

22

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...

**Alan Barnes/Art
Themen Quintet**
The Underground
Theatre, Eastbourne
Friday 4th July

**Dave Newton Trio
with Heather
Cairncross**
Ardingly Arts Festival
Wed. 25th June

The Verdict, Brighton
Kate Williams Quartet (featuring
Gareth Lockrane)
Geoff Mason
Larry Bartley & Tony Kofi
Bobby Wellins Quartet

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

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

Gwilym Simcock & Yuri Goloubev
St. George's Church, Brighton
Wednesday 9th July

The Brunswick, Hove, Sunday 7th Sept.
John Donegan Quintet featuring Steve Fishwick

All Saints Church, Hove
13th August: Andy Williams & Terry Pack
10th September: Karen Sharp & Nikki Iles

The Neil Cowley Trio
Thursday 9th October, Brighton Corn Exchange

Venue Guide

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331
- Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075
- Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817
- Charles Dickens**, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
www.chichesterjazzclub.co.uk
- Coach and Horses**, Arundel Road, Worthing Tel. 01903 241943
- Cubar**, 5 Preston St., Brighton BN1 2HX www.cubarbrighton.com
- Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN Tel. 01273 699595
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ (near Jerwood Gallery/Lifeboat Station) Tel. 01424 250221 www.jazzhastings.co.uk
- Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299
- Patcham Community Centre**, Ladies Mile Road, Brighton BN1 8TA
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN Tel. 01424 427000
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121
- Smalls**, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
www.smallsjazzbrighton.com
- Steyning Jazz Club**, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB
Tel. 01903 814017 www.steyningjazz.co.uk
- The Albion** 110 Church Road, Hove, BN3 2EB
- The Ancient Mariner**, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE
- The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083
- The Bristol Bar**, Paston Place, Brighton BN2 1HA Tel. 01273 605687
- The Brunswick**, 1-3 Holland Road, Hove BN3 1JF Tel. 01273 302 121 www.thebrunswick.net
- The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753
- The Denton Lounge**, Worthing Pier, Worthing Tel. 01903 218 250
- The Dome**, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
- The Good Companions**, 132 Dyke Road, Brighton BN1 3TE
- The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085
www.worthingjazz.org.uk
- The Hope**, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793
- The 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
- The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542
- The Office**, 8-9 Sydney Street, Brighton BN1 4EN
- The Old Market**, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801
- The Paris House**, 21 Western Road, Brighton BN3 1AF
- The Plough**, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635
- The Roomz**, 33 Western Road, St. Leonards TN37 6DJ
- The Real Eating Company**, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 www.ropetacklecentre.co.uk
- The Six Bells**, The Street, Chiddingfold BN8 6HE Tel. 01825 872227
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018
- The Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL
- The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847 www.verdictjazz.co.uk
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD

THE CREDITS

Photography Credits

A special thanks to Mike Guest for allowing The Sussex Jazz Mag to use his photos.

Front cover: courtesy of Bill Laurance

Inside cover: Bill Laurance

p. 4 Bill Laurance by jazz.image@gmail.com

p. 5 Eddie Myer photographed by Mike Guest

p. 6 Bill Laurance c/o YouTube; album cover art from GroundUp Records.

Education logos and photos courtesy of the respective organisations.

p. 16 GoGo Penguin courtesy of GoGo Penguin and Gondwana Records

Broadcasters logos and photos courtesy of the respective organisations.

p. 26 courtesy of Heather Cairncross

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Next Issue

The 2014 Love Supreme Special Issue



The Sussex
JAZZ
MAG

THE SUSSEX JAZZ MAG

Issue 21

9th - 22nd June 2014

www.sussexjazzmag.com

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Editor

Charlie Anderson

Sub Editor

Owned Lark

Regular Columnists

Eddie Myer, Terry Seabrook,
Wayne McConnell

Technical Director

Steve Cook

Public Relations & Marketing

Carmen & Co. and Dave Hill

Photography Consultant

Mike Guest

Financial Consultant

Chris Sutton

OUR CORE PRINCIPLES

FROM THE EDITOR

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

Contact Us

Listings

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

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Next Issue

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Sunday 23rd June

Features
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