

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 24 Monday 21st July - Sunday 3rd August 2014



**LOVE SUPREME FESTIVAL  
REVIEW SPECIAL**



In our Love Supreme Festival Review Special we review the event and the music, including the performance by the **Christian McBride Trio**.

Bassist Terry Pack, who performed at the festival for the second time, gives his views.

Bassist Eddie Meyer, in his regular column, pays tribute to the great bassist, composer and bandleader **Charlie Haden** who passed away last week.



*The Sussex*  
**JAZZ MAG**

Monday 21st July - Sunday 3rd August 2014

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# Features



The audience at The Main Stage at Love Supreme give a cheer as they wait for Imelda May.

# The Column: Eddie Myer

## Charlie Haden RIP



photo by Mike Guest

This week saw the passing of one of the colossi of jazz, Charlie Haden. All the major papers carried glowing obituaries, paying their respects to the man and his music. Bass players are seldom so eulogised; jazz bass players even less so, and despite having earned the universal respect and admiration justly accorded to a man who'd been at the centre of the jazz world for five decades, Haden might, in some ways, seem an unusual candidate to be so singled out. Both in his personal life and his musical direction, he was something of a one-off.

For starters, while jazz is an intensely urban art form, Haden's background was not in one of the classic jazz hotspots like New York, Chicago, Detroit or Philadelphia but in the extremely bucolic Shenandoah, Iowa (not to be confused with the Shenandoah Valley immortalised in song and associated with Jimmy Stewart), known as 'the seed and nursery centre of the world' due to the dominant local position of the Earl May Seed Company. This same company sponsored a radio programme on which the young Charlie made his musical debut at the age of two, singing in the Haden Family Band. This outfit, set up by his parents and featuring Charlie and his siblings, performed a repertoire of country and folk songs, but under the twin influences of polio (affecting his vocal chords) and a Charlie Parker gig he saw in Omaha, Haden abandoned a nascent career as a country singer and set off for Los Angeles in search of pianist Hampton Hawes. In LA he went to school at Westlake College and managed to gig with Hawes and Art Pepper before a gig with another non-aligned musical radical, pianist Paul Bley, led to an introduction to Ornette Coleman, and jazz immortality.

Coleman had already recorded with impeccable jazz stalwarts Percy Heath and Red Mitchell on bass, but with Haden's arrival in the band, something really clicked. His style of playing went against the tide of jazz double bass as it was being developed in the early 60s - while Paul Chambers started a progression into ever faster, horn-like high register work, Ray Brown developed all kinds of rhythmic tricks involving grace notes to heighten the swing and funk of his lines, and Ron Carter explored the new possibilities of piezo pickups and steel strings to develop attack and sustain, Haden's technique seemed plain and old-fashioned. He stayed in the lower registers; his sound

was the full warmth of unamplified gut strings; his lines and solos featured each crotchet and quaver clearly and precisely placed, often surrounded by pockets of silence. While the forefront of jazz players were on an ever-accelerating pursuit into greater rhythmic and harmonic complexity, Haden remained primarily concerned with melody and harmonic fundamentals; he'd support the soloist, seldom straying far from the harmonic root; when soloing, he made expert use of silence and never had recourse to repeating jazz licks - either other people's, or his own - to fill up space. He was a supreme melodist at a time when many felt jazz was abandoning melody - yet his initial involvement was with the avant-garde, first with Coleman and subsequently with his own Jazz Composer's Orchestra and Keith Jarrett's classic 70s quartet. All these bands exhibited a ferocious commitment to their music, seeming to reach for a more universal significance than that afforded by the increasing niche world of the jazz club; all received international acclaim, all were rescued from the excesses and indulgences associated with the avant-garde by their adherence to melody, for which Haden must surely take credit. His

later career was no less contrary, embracing albums with smooth-picking virtuoso Pat Metheny and his own Quartet West, which eschewed the avant-garde fury of the 70s in favour of lush, romantic arrangements of ballads from the formative pre-war years of jazz modernism. In 2008, he returned to his roots by releasing an album, *Rambling Boy*, of bluegrass and americana, featuring his son-in-law Jack Black, of all people.

I saw him at Ornette Coleman's Meltdown festival, where, amongst other things, he performed a pitch-perfect rendition of a Bach cello movement, arco, all in thumb position. He found time to record with 'hillbilly from outer space' Beck and straight-edge punks The Minutemen. He really shone in a duo format, recording with a wide range of players from Coleman to Hank Jones, Metheny to Alice Coltrane. He could also, when necessary, swing like a mother at any tempo required. All in all, he was someone who lived his life at the very heart of whatever it is we mean by jazz music in the late 20th and early 21st centuries, yet was never constrained by its seemingly ever-tightening boundaries. I think there's inspiration there for any who care to look.



# 2014 LOVE SUPREME JAZZ FESTIVAL

FRIDAY 4TH JULY

Sussex Jazz Mag editor  
**Charlie Anderson** reviews  
the 2014 Love Supreme Jazz  
Festival.



Wayne McConnell and students representing **Brighton Jazz School** promoted the school and its courses, podcast and open day.

**Studio 9 Orchestra** performed in The Arena, performing tight arrangements and featuring some strong soloists.



On the first day of the festival, **The Sussex Jazz Mag** set out its stall, giving away a free conga shaker to all new subscribers.



Straight, no wait, Studio 9 with soloist Philippe Guyard.

## SATURDAY 5TH JULY

More and more people arrived on Saturday, particularly to **Ronnie Scott's Big Top** which featured jazz artists from around the world.



Trumpeter **Matthew Halsall** was the first act on stage, performing original compositions, in the style of John Coltrane.

He was joined later on by harpist **Rachael Gladwin** who added a mellower Alice Coltrane sound to the ensemble.





The **Straight No Chaser Big Band** performed at The Bandstand, the highlight of which was a composition by Simon D'souza.

Studio nein, Straight No Chaser with soloist Philippe Guyard.

**Natalie Williams' Soul Family** kicked things off on the Main Stage.



**Natalie Williams' Soul Family** also featured some very talented backing vocalists.





Canadian jazz vocalist and former child prodigy **Nikki Yanofsky** wowed the audience with her incredible technique, vocal power and fluent scat soloing.



**Snarky Puppy** featured British pianist Bill Laurance, together with a strong horn section.



**Tractor Factor** played an eclectic mixture of tunes and featured **Tristan Banks** on drums and **Luke Rattenbury** on guitar.



Drummer **Jaimeo Brown** performed a selection of spiritually uplifting tunes inspired by American quilt-making songs.



The band featured some powerful solos from saxophonist **J.D. Allen**.





Trumpeter **Jack Kendon** was the featured soloist with Al Scott's quartet.

Pianist **Al Scott** played some blinding solos to an appreciative audience.



**Incognito** played a mixture of their much-loved songs and some new material.

Bassist **Derrick Hodge** performed at Ronnie Scott's Big Top with some fast, funky and loud solos.



**Melt Yourself Down** impressed audiences with their unique sound.

Singer **Laura Mvula** also had a harp player and attracted a big crowd to the Main Stage.





**The EME** featured Jack Kendon on trumpet and Laura Impallomeni on trombone. See part of their performance on YouTube [here](#).

**Lalah Hathaway** gave a stunning performance displaying her incredible vocal technique.



She was almost upstaged by two incredibly talented backing vocalists, each of whom was given time to shine.

Phronesis bassist **Jasper Høiby** gave a relaxed and virtuosic performance.



Phronesis regulars **Anton Eger** on drums and Ivo Neame on piano were given ample space to interact and solo with the other members of the band.

**Jasper Høiby's** esoteric wit was a big hit with the audience in The Arena.





Brighton's **Kalakuta Millionaires** brought some world music flavours to an impressive set that attracted a large crowd.



Meanwhile, on the Main Stage the **Earth, Wind & Fire Experience** featured Al McKay.



Saturday's highlight was, without doubt, **Dave Holland's Prism** which featured some virtuosic soloing from the leader, together with some rock-influenced soloing from guitarist Kevin Eubanks.



Another highlight was hearing the fast, daring, oblique lines of pianist **Craig Taborn**.

Not to mention the interactive polyrhythmic drumming of **Eric Harland**.





The headline act on The Main Stage, **Jamie Cullum**, entertained the audience by banging on a snare drum and standing on top of a piano, whilst singing.



photo by Brian O'Connor [www.imagesofjazz.com](http://www.imagesofjazz.com)

A day packed with live music was brought to a close by guitar legend **John Scofield** and his Uberjam Band.

SUNDAY 6TH JULY



Brighton Jazz School clarinetist **Don Benjamin** at The Bandstand.

Pianist **Wayne McConnell** performed with his trio with Terry Pack on double bass and Mattia Bourgis on drums.



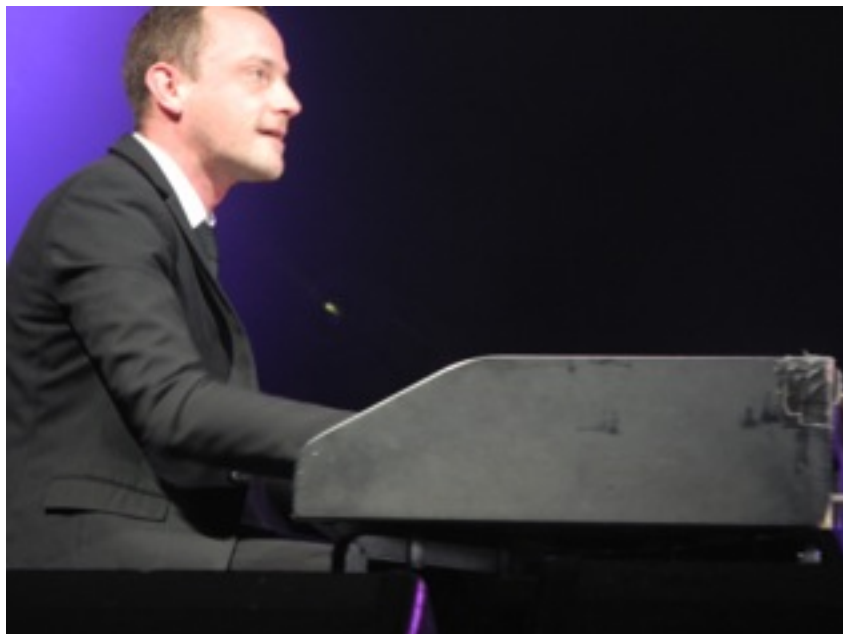
Wayne was then joined on stage by students from **Brighton Jazz School** who performed the James Williams composition *Truth, Justice and the Blues*.

For their finale, students from **Brighton Jazz School** walked out towards the Bandstand audience performing Thelonious Monk's *Bright Mississippi*.





Smooth and cool: **James Tormé** was accompanied by one of the finest pianists in the UK, **Ross Stanley**.



British trumpeter Laura Jurd and Canadian singer-songwriter **Chloe Charles** had their stage times swapped around resulting in poor attendances for both artists, and some disappointed fans.



Singer and guitarist **Brooks Williams** entertained the crowd at the popular Matua Sessions area.

Keyboardist **Kris Bowers** impressed the crowd with his Glasper-esque grooves. You can see Kris Bowers and Christian Sands performing *Ain't Misbehavin'* together [here](#).



Vocalist **Cecilia Stalin** performed to an enthusiastic audience (one member of which vocally expressed his love for her). Whilst she mostly sang triple-meter tunes that were reworked into 4/4 (such as *My Favourite Things*, *Afro-Blue* and *Norwegian Wood*) the highlight was the refreshingly cool *Shining Star* from her album *Step Like A Giant*.

**Courtney Pine** was a big hit with the crowd with his Afro-Caribbean tinged jazz.



**Courtney Pine** got the crowd moving and was joined on stage by UK soul singer **Omar**.



**The Ornate Quartet** added something different to the festival: a touch of free jazz with the music of Ornette Coleman.



**Curtis Stigers** showed that he could sing and hold a saxophone at the same time.







**The Swing Ninjas** were joined by **The Sussex Swing Dancers**, though the sound from **Soul II Soul** on the Main Stage nearly drowned them out.



Japanese trumpeter **Takuya Kuroda** has toured the world with Jose James but this was his first tour as a solo artist, promoting his new album *Rising Son* on Blue Note Records.



Trombonist **Corey King** provided grooving backing lines, tight harmonies and creative solos.

**Kuroda** fused wah-wah effects to create a new sound palette and performed some Roy Ayers and Miles-inspired grooves.





The highlight of the festival:  
**The Christian McBride Trio.**

The audience were held back for 15 minutes before the start so that they could open up the tent to accommodate the huge number of fans waiting to hear them.

They started off with a super-tight arrangement of Thelonious Monk's *I Mean You*, followed by Juan Tizol's *Caravan* which featured the drumming of **Rodney Green**. McBride's sublime solo on *East of the Sun* included some quotes from *Things Ain't What They Used To Be* and the *Sailor's Hornpipe*, the theme tune to *Blue Peter*.



Twenty-five year old pianist **Christian Sands** was outstanding, particularly on the uptempo *Giant Steps* and the finale, the Johnnie Taylor soul classic *Who's Making Love* which soon travelled from Memphis to Detroit (Motown) via New York and Philadelphia.

Unfortunately their set was cut short by 15 minutes leaving the audience wanting to hear more of this amazing trio.



The festival finished with a jam session on The Bandstand, with bassist **Eddie Myer** and guitarist **Luke Rattenbury** jamming with **Paul Greenwood**. Meanwhile, at Ronnie Scott's Big Top the evening finished with the smooth, deep voice of **Gregory Porter**.





### **Final Thoughts**

The site was opened out, giving more space for the main stage, and a bigger distance between stages. However, there was still a lot of noise bleed from other stages.

For the second year running, there were some great local bands performing on The Bandstand (although they were often drowned out by acts on the Main Stage). The sound on some of the stages was too loud and sometimes distorted.

By contrast, the Matua Sessions area was a beautiful oasis of calm and tranquility.

The festival continues to grow from strength to strength with more acts and a much larger attendance this year, compared to last year. With a huge array of music on offer the festival is great value for money and has retained the upbeat atmosphere of last year.

The really popular acts at Ronnie Scott's Big Top, Christian McBride and Gregory Porter, should have been on the Main Stage.

## BASSIST TERRY PACK GIVES HIS VIEW OF THE 2014 LOVE SUPREME FESTIVAL.

For the second year running, I had the great pleasure of attending and playing at the Love Supreme Festival, this time as part of Andy Pickett's Mingus Underground Octet and the Wayne McConnell Trio. Thanks once again to Jack Kendon, Eddie Myer and Lynne Shields for their

arrived on Friday evening in time to hear a great set by the Studio 9 Orchestra, and I particularly liked the funky, bluesy new stage sponsored by Matua Wines, which was intimate and had a great sound.

Because I was playing elsewhere on Saturday afternoon, and on the

a medley of Motown tunes, played by his trio with real joy and verve, with the great bassist at the heart of things. I heard most of Lalah Hathaway's set, and loved her singing, and use of dynamics. The (largely British) band followed her every signal with great skill and sensitivity. I also saw

dozens of friends as I wandered around the festival, which felt rather like a very large-scale village fete.

The organisers did well to have a wide variety of musical styles, and so many acts to choose from, though at times, my old brain found it hard to remember who was playing where, and the

crossovers meant that you had to miss the beginning of somebody's set in order to watch the end of someone else's, or vice versa. My only real gripe is that the subtleties of a largely acoustic, conversational form of



efforts to make everything easy for all the musicians who played on this stage. The music and the sound on the Bandstand was consistently good, and there was a great variety of music to be heard on all the stages throughout the weekend. I

Bandstand twice on Sunday, I missed a number of sets I wanted to hear, most notably Snarky Puppy's (who Paul Richards told me was wonderful) and most of Christian McBride's, whose marvellous last fifteen minutes I did hear. This was

music-making doesn't really lend itself to large sound systems, which are better at amplifying rock and pop acts. The sound of the double bass, for example, is beautiful when heard acoustically in a small space, and still okay when amplified a little on a jazz gig in a club, but the sound of the pickup alone is pretty horrible, and this is what is amplified through the PA system at a festival. I feel that electric bass works much better in large settings, but most jazz bassists, me included, play the acoustic instrument, and want to use it. I hope that a way can be found of using microphones without

causing feedback. Perhaps the overall levels, both onstage and out front, could be quieter? I also think that the use of sub bass woofers distort the sound of the bass, and the bass drum. Indeed, I had a protracted discussion of this topic on Facebook with several (rather defensive) sound engineers. It seems that once the System Technician has set up the PA, the engineer can do little about its overall sound. Indeed, s/he can't actually hear the whole PA, and monitors the sound through a pair of speakers on the desk, so that from where s/he sits, it sounds fine. I was particularly disappointed by

the poor quality and excessive volume of the sound during Dave Holland's set, for the reasons outlined above, and a number of people I spoke to at the festival also complained about the sound in the tents. It's an issue that I hope can be resolved.

That said, I hope that Love Supreme will go on and on, and that I will have further opportunities to be part of it. The setting at Glynde is beautiful, with lots of green space to wander around in, the food was good and the beer was £4 a pint. I loved it.

⊕



**SNOW DROP JAZZ**

July 7  
**Simon Savage Quartet (sax)**  
Dan Sheppard (bs) Alex Eberhard (drs)  
Terry Seabrook (pno)

July 14  
**Magdalena Reising (harp)**  
Shane Hill (gtr) Terry Seabrook (pno)

July 21  
**Nigel Price (gtr)**  
Terry Seabrook (org) Milo Fall (drs)

July 28  
**Jonathan Vinten Piano Trio**  
Bobby Worth (drs) and Steve Thompson (bs)

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# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section



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# THE IMPROV COLUMN

## Terry Seabrook's Jazz tip of the month No 12 Swinging the quavers part 2: When quavers stop 'swinging'

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Generally when playing ballads (slower tempos) it is normal (most of the time) to play the quavers (or eighth notes) evenly or straight. Playing swing quavers when the tempo is below about 72 bpm (beats per minute) sounds a bit laboured and slightly corny. As an alternative to playing straight quavers at these tempos you might play swing with a more explicit 12/8 groove.

In that case you would play more triplets (3 quavers in each beat). This is just a general guide and you should experiment to find what you are comfortable with. Chances are you are doing this anyway without even thinking about it.

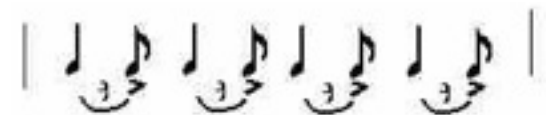
Another option at slower tempos is to play semiquavers (or sixteenth notes) with a swing feel (swung 1/16<sup>th</sup> notes), although they will work equally well when played straight.

The other occasion when the quavers "straighten out" is at faster tempos when it is harder to distinguish between straight and swing

So at tempos roughly above 200bpm quavers are literally played straight.

You can still get some accented articulation in at this tempo even with fast quavers but even this tends to be hard above about 240bpm.

If you think about the "time factor" here the difference between the "off" quavers in the following 2 examples is 1/6<sup>th</sup> of a beat. The maths here is  $1/2 \times 1/3 = 1/6$









At 200 bpm this represents 50 msecs (or 0.05secs) The maths here is  $1/6 \times 60/200 = 0.05$

Well that's a very short space of time to distinguish and articulate which is probably why the quavers straighten out at these tempos. And you can go a lot faster than 200bpm!

### **A note about note values and time signatures**

Notice that in this article note durations all have 2 names. One is the European system of nouns and the other is the American system of fractional numbers. It is a good idea to learn both.



Name(Europe)	Name (American)	Notated as	Fraction of bar
			(ref to 4/4)
Semibreve	Whole note		1/1
Minim	Half note		1/2
Crochet	Quarter note		1/4
Quaver	Eighth note		1/8
Semiquaver	Sixteenth note		1/16
Demi-semiquaver	Thirty-second note		1/32

The advantage of the American system is that it suddenly becomes obvious what time signatures are all about, for example:

4/4 means 4 quarter notes in a bar (ie. 4 crochets in a bar)

3/4 means 3 quarter notes in a bar (ie. 3 crochets in a bar)

3/8 means 3 eighth notes in a bar (ie. 3 quavers in a bar)

9/8 means 9 eighth notes in a bar (ie. 9 quavers in a bar)

2/2 means 2 half notes in a bar (ie. 2 minims in a bar)

5/16 means 5 sixteenth notes in a bar (ie. 5 sixteenth notes)

To summarise – in a time signature the top number (the numerator) gives the number of beats or counts per bar and can be any value.

The bottom number (the denominator) however can only be specific numbers because it determines the actual note values you count.

So the denominator in the time signature can be:

4 to represent quarter notes (crochets)

2 to represent half notes (minims)

8 to represent eighth notes (quavers)

16 to represent sixteenth notes (semiquavers)

1 to represent whole notes (semibreves)

(This is theoretically possible but I've never seen this one.)

As you can see the denominator can only be 1 or multiples of 2. So for example, 4/5 is impossible because there is no convention for fifth notes.

# 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

### Locations:

*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.

### Thursday 24th July

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#### 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](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:

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

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



Photo by David Forman

Gwilym Simcock and Yuri Goloubev performed at St. George's Church in Kemp Town on Wednesday 9th July.

## LIVE REVIEWS

### **Wayne McConnell/Steve Thompson/Piers Clark**

*All Saints Church, Hove*

*Wednesday 9th July*

This was another enjoyable concert in the lovely setting of All Saints Church in Hove, this time with ace rhythm guitarist Piers Clark and multi-talented bassist Steve Thompson backing pianist Wayne McConnell.

Although this was an all-acoustic group, the piano sounded a little too muffled. With each solo the piano was crying out to be set free, and if anyone can make a piano sing then it is Brighton's Wayne McConnell.

These issues aside, this was a programme of hard-swinging music performed by some of the most talented musicians on the South Coast, each displaying a high level of listening and empathy, together with a passion for the older styles of jazz.

Starting with the classic *Just Squeeze Me*, the set embraced classic standards such as *There Is No Greater Love*, *In A Mellow Tone*, *Cherokee* and *Bags' Groove* together with the Phineas Newborn arrangement of *All The Things You Are*. After the

classic rhythm changes tune *Lester Leaps In* concluded the set, the audience demanded an encore and were treated to the aptly titled *I'm Old Fashioned*.

**Charlie Anderson**

\$

### **Gwilym Simcock & Yuri Goloubev**

*St. George's Church, Hove*

*Wednesday 9th July*

Those who have heard the album *Reverie* at Schloss Elmau would have known what to expect from this duo: lots of virtuosity and ingenious playing.

Critics of Gwilym Simcock often argue that his technical virtuosity overshadows any emotional depth. None of this was evident, with heartfelt soloing and warm, intelligent playing from both musicians, with each exhibiting an astonishing rapport.

The standard *I Hear A Rhapsody* was given a very new treatment with little traces of the melody bouncing back and forth.

They performed both the intriguing Simcock original *Plain Song* and Yuri's

cheeky little tribute, *Vain Song* in two sets that encompassed what both of these exceptionally talented musicians are capable of.

**Charlie Anderson**

\$

### **Geoff Simkins Quartet**

*The Verdict, Brighton*

*Friday 11th July*

Firstly, it was fantastic to see pianist Nikki Iles back in Brighton. Secondly, it was great to see her performing with local legend (and newly 'acclaimed') Geoff Simkins.

Bassist Simon Woolf continues to impress with some fine arco soloing and a strong, solid rhythmic accompaniment. Drummer Paul Clarvis isn't afraid to play what other drummers wouldn't dare play.

Nikki's fluid lines were a good match for Geoff's West Coast cool sound.

Nikki Iles appears at All Saints Church in Hove with Saxophonist Karen Sharp on Wednesday 10th September at 10pm.

**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. 21st July: The Loop Collective at Jazz In The Round

Mon. 28th July: The Manchester Jazz Festival

*Jazz Record Requests*, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Sat. 26th July: Horace Silver tribute

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

Sat. 26th July: John Scofield's Uberjam Band in Prague

*The Jazz House*, Wednesdays 8:05-10pm

[BBC Radio Scotland](#)

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



DAB digital radio

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

Sky channel 0202

Freesat 729

Jazz FM smartphone app

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

*Dinner Jazz*, 7-10pm Presented by Helen Mayhew

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

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



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

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

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

<http://www.ukjazzradio.com>



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

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



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

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

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



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

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

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

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

# Podcasts

## **The Brighton Jazz School Podcast**



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

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

The latest edition features an interview with Ron Carter.

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

iTunes

## **The Jazzwise Podcast**



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

Hosted by editor Jon Newey and presenter Chris Philips, the show plays music from the featured artists as well as music from the review section of the magazine.

<http://www.jazzwisemagazine.com>

iTunes

## **The Jazz Session Podcast**



Jason Crane, a jazz fan and saxophonist from Massachusetts, began *The Jazz Session* in 2007 and went on to interview Sonny Rollins, Gary Burton, Ron Carter, Christian McBride and numerous others.

Thanks to a Kickstarter campaign, *The Jazz Session* returned on 1st October 2013 with an interview with saxophonist Lee Konitz.

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

<http://thejazzsession.com>

iTunes

# You Tube Channels

## Jazz Video Guy

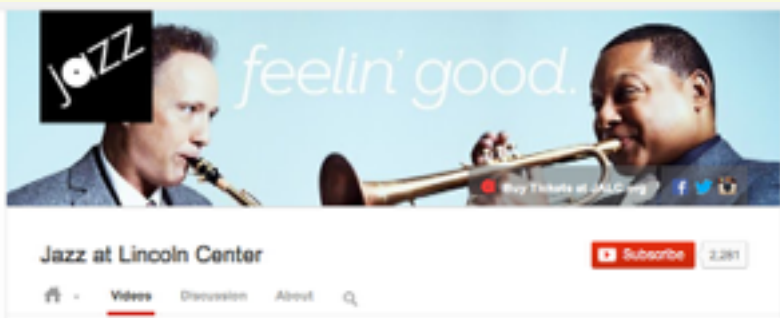


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

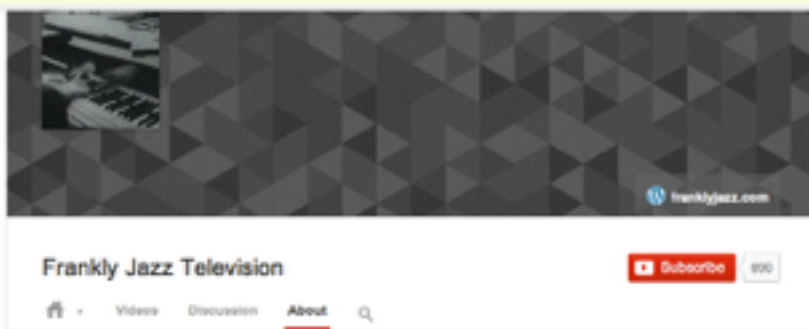
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## Jazz at Lincoln Center



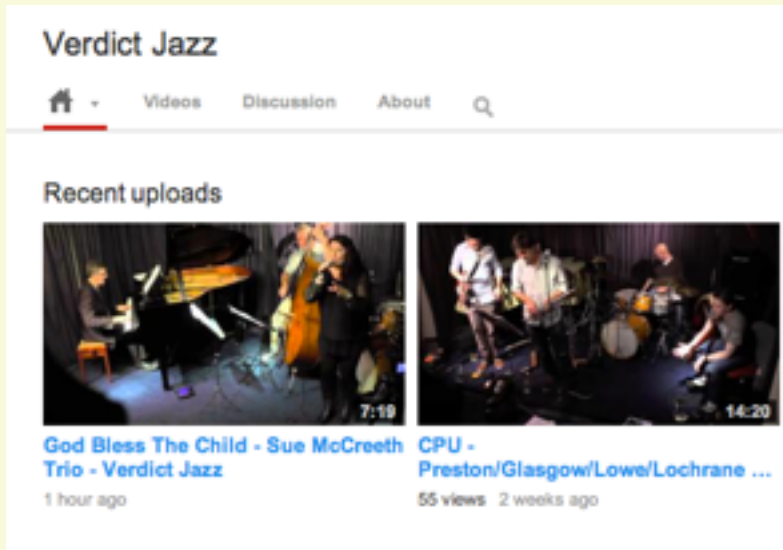
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

## 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



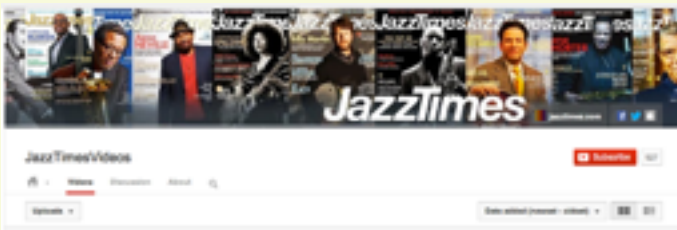
If you want to see highlights of the gigs that you've missed or simply want to re-live a gig that you've been to at The Verdict in Brighton, this is the place to go.

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

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

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

## JazzTimesVideos



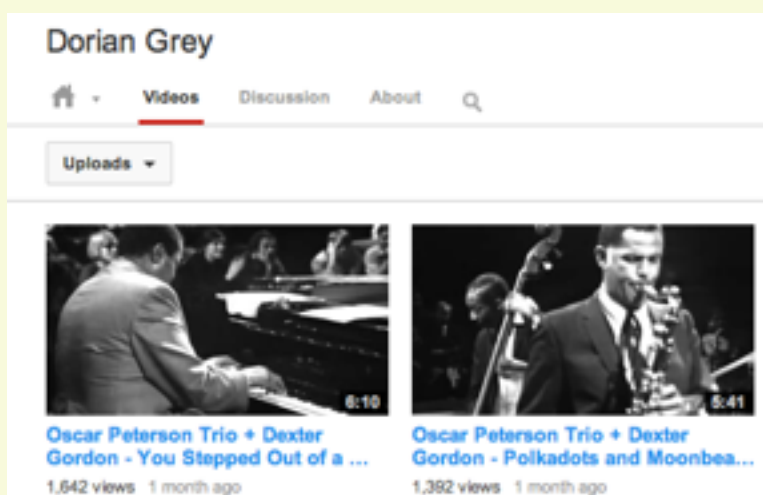
American magazine Jazz Times has a variety of short video interviews on its You Tube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

[Jason Moran talking about jazz education](#)

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

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

## Dorian Grey



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

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

As long as there are musicians who have a passion for spontaneity, for creating something that's never been before, the art form of jazz will flourish.

-Charlie Haden

# Brighton Jazz School



# Podcast

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



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

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

# SNOW DROP JAZZ

July 7  
**Simon Savage Quartet (sax)**  
Dan Sheppard (bs) Alex Eberhard (drs)  
Terry Seabrook (pno)

July 14  
**Magdalena Reising (harp)**  
Shane Hill (gtr) Terry Seabrook (pno)

July 21  
**Nigel Price (gtr)**  
Terry Seabrook (org) Milo Fell (drs)

July 28  
**Jonathan Vinten Piano Trio**  
Bobby Worth (drs) and Steve Thompson (bs)

EVERY MONDAY. SOUTH STREET, LEWES. 8-10.30. FREE. 01273 471018



# THE JAZZ AGENCY\*



VISIT  
[WWW.THE  
JAZZAGENCY  
.CO.UK](http://WWW.THEJAZZAGENCY.CO.UK)



CONTACT DAN SHEPPARD ON 07793 366200  
Email: [hello@thejazzagency.co.uk](mailto:hello@thejazzagency.co.uk)

\*Offering highly-talented jazz musicians and hands for any occasion

# Listings



Pianist Jonathan Vinten performs at The Snowdrop in Lewes whilst Terry Seabrook is on holiday.

# Highlights



## **Bobby Wellins Quartet**

The Verdict

Friday 25th July

Legendary saxophonist Wellins performs with John Critchinson on piano, Conor Chaplin on bass and Spike Wells on drums.

## **Don Weller/Dave Newton Quartet**

The Verdict

Friday 1st August

Saxophonist Weller teamed with pianist Dave Newton with Andy Cleyndert and Dave Barry.

## **Sara Oschlag**

The Verdict

Saturday 2nd August

A great opportunity to see Brighton-based vocalist Sara Oschlag performing music from her album *My Little Boat*.

### **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

21

**Nigel Price with Terry Seabrook & Milo Fell**

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

**Jazz Jam with One Hat Trio**

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

Tuesday

22

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

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

Wednesday

23

**Nigel Thomas + Guests**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

**Wayne McConnell Trio + Jam**

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

Thursday

24

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas + Guests**

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

Friday

25

**Bobby Wellins Quartet**

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

**Steve Aston Gypsy Jazz**

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

Saturday

26

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

**Simon Savage Quartet**

The Verdict, Brighton  
8:30pm £7/5

Sunday

27

**Savannah/Assorted Nuts**

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

**Steve Aston Gypsy Jazz**

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

**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

28

**Jonathan Vinten Piano Trio  
with Steve Thompson and  
Bobby Worth**

The Snowdrop, Lewes  
8pm Free [R]

**Jazz Jam with One Hat Trio**

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

Tuesday

29

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

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

Wednesday

30

**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

31

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas, + Guests**

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

Friday

1

**Don Weller/Dave Newton  
Quartet**

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

**Steve Aston Gypsy Jazz**

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

Saturday

2

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

**Sara Oschlag Quintet**

The Verdict, Brighton  
8:30pm £7/5

Sunday

3

**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...

## **The Verdict, Brighton**

Brandon Allen, Al Scott, Mark  
Nightingale.

Fri. 22nd & Sat. 23rd August  
All-day benefit gigs for Ian Price.

## **All Saints Church, Hove**

Wednesdays 1-2pm

Free admission (donations requested)  
13th August: Andy Williams & Terry Pack  
10th September: Karen Sharp & Nikki Iles

## **The Paul Busby Big Band Plays the One World Jazz Suite**

Sunday 19th October, 8pm  
St. Bartholomews Church, Ann St.,  
Brighton £10/5  
with special guest Mihaly Borbely

## **Rottingdean Jazz Festival**

Thurs. 21st - Mon. 25th August  
Bobby Wellins  
Herbie Flowers  
The Ronnie Scott All Stars

## **Rye International Jazz & Blues Festival**

Thurs. 21st - Mon. 25th August  
Jason Rebello Quartet  
Renato D'Aiello  
Herbie Flowers  
Paul Richards  
Simon Spillett Quartet  
Joe Stilgoe & Claire Martin  
Roger Carey Trio  
and lots more.

## **Jazz Hastings**

Tuesdays  
5th August: John Horler Trio  
9th September: Matt Wates Sextet  
14th October: Mingus Underground Octet  
11th November: Gareth Lockrane Quintet  
16th December: Liane Carroll Trio with  
Brandon Allen

## **The Brunswick, Hove**

Sunday 7th September:  
John Donegan Quintet featuring Steve Fishwick  
Sunday 9th November:  
Louise Dodds - A Song For Horace tour

## **Brighton Jazz Club**

Ian Ballamy & Thomas Strønen's Food  
Wednesday 10th September  
The Komedia, Brighton  
  
Tim Garland's Lighthouse  
Saturday 25th October  
St. George's Church, Brighton

## **The Neil Cowley Trio**

Thursday 9th October, Brighton Corn Exchange

John Surman  
Tuesday 18th November  
Brighton Dome Studio Theatre

# 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](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
- St. George's Church**, St. George's Road (corner of Abbey Rd.), Kemp Town, Brighton BN2 1ED  
[www.stgeorgesbrighton.org](http://www.stgeorgesbrighton.org)
- 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 Hove Kitchen**, 102-105 Wester Road, Hove BN3 1FA

**The Komedia**, 44-47 Gardner St., Brighton BN1 1UN Tel. 01273 647101

**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 Lord Nelson Inn**, 36 Trafalgar St., North Laine, Brighton [www.thelordnelsoninn.co.uk](http://www.thelordnelsoninn.co.uk)

**The Mad Hatter Cafe**, 38 Montpelier Road, Brighton BN1 3BA Tel. 01273 722279

**The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542

**The Office**, 8-9 Sydney Street, Brighton BN1 4EN

**The Old Market**, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801

**The Paris House**, 21 Western Road, Brighton BN3 1AF

**The Plough**, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635

**The Roomz**, 33 Western Road, St. Leonards TN37 6DJ

**The Real Eating Company**, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650

**The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 [www.ropetacklecentre.co.uk](http://www.ropetacklecentre.co.uk)

**The Six Bells**, The Street, Chiddingly BN8 6HE Tel. 01825 872227

**The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018

**The Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL

**The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847 [www.verdictjazz.co.uk](http://www.verdictjazz.co.uk)

**Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD

## THE CREDITS

### Photography Credits

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

A special thanks to Brian O'Connor of Images of Jazz for permission to use his photos.

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

An extra special thanks to Anabel Alegre for taking photographs at the Love Supreme Festival on behalf of The Sussex Jazz Mag.

Front cover: Jasper Høiby of Phronesis by Anabel Alegre

Inside cover: Christian McBride by Anabel Alegre; Charlie Haden by Decca from [www.azcentral.com](http://www.azcentral.com)

p. 4 Love Supreme Main Stage audience by Anabel Alegre

p. 5 Eddie Myer photographed by Mike Guest

All Love Supreme photos by Anabel Alegre for The Sussex Jazz Mag, except p. 18 John Scofield by Brian O'Connor, [www.imagesofjazz.com](http://www.imagesofjazz.com)

p. 30 Terry Pack at Love Supreme by Anabel Alegre for The Sussex Jazz Mag

Education logos and photos courtesy of the respective organisations.

p. 39 Gwilym Simcock and Yuri Goloubev by David Forman

Broadcasters logos and photos courtesy of the respective organisations.

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**THE SUSSEX JAZZ MAG**

Issue 24

21st July - 3rd August 2014

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#### Photography Consultant

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Chris Sutton

## Next Issue



### **Album Review Special**

Featuring reviews of albums by guitarists Jonny Hepbir, Jason Henson and Paul Richards.

## Upcoming Issues

Jazz Club Special: conversations with those who run jazz clubs across Sussex.

Full reviews and photos of the summer jazz festivals of 2014 including Rye International Jazz Festival, Rottingdean Jazz Festival and Titley Jazz Festival.

Claire Martin releases her new album *Time and Space* on September 22nd.

# OUR CORE PRINCIPLES

FROM THE EDITOR

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

## Contact Us

### Listings

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

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Please email [sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com)

## Next Issue

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Sunday 23rd June

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