

The Sussex **JAZZ MAG**

Fortnightly Issue 28 Monday 15th - Sunday 28th September 2014

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CLAIRE MARTIN



Elaine Crouch interviews vocalist **Claire Martin** about her latest album, *Time and Place*.

Drummer **Dylan Howe** talks about his latest project, *Subterranean*.



Plus columns by Eddie Myer, pianist Terry Seabrook and a review of Ronnie Scott's All Stars at the Rottingdean Jazz Festival, as well as listings for jazz gigs across Sussex.

The Sussex
JAZZ MAG

Monday 14th - Sunday 28th September 2014

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Features



The Column: Eddie Myer



photo by Mike Guest

Mercury Rising

This column has now been running, with some interruptions, for 28 issues, and any remaining readers will recall our occasional musings upon the status of whatever is understood by jazz music within the bigger picture of artistic and commercial endeavour. Jazz can be seen as falling awkwardly between two stools, like an unsteady percussionist, neither popular enough to be classed as pop nor quite high art enough to be counted as classical. Recognition by the establishment, meaning the guys with the money, can be sporadic; it was great to see the Young Jazz Musician of the Year finally get full-production BBC coverage, but perhaps a little disappointing not to see a bit more *echt* jazz alongside Paloma Faith and Laura Mvula at the BBC proms. The artistic profile of UK jazz continues to grow, even if its financial future looks no rosier, and it can only be taken as broadly encouraging, at the very least, that the judges at the Mercury Prize panel have decided to nominate two jazz artists to this

year's shortlist for the first time since the prize's inception.

Awards are an interesting study. From the famous Downbeat Polls and Melody Maker Polls of jazz's heyday to the system of fellowships, foundations and commissioning grants, they can provide a valuable route to visibility (and some hard cash) for artists who might otherwise get ignored in the ever-more desperate rout of the commercial music industry. The Mercury is set up to reward artistic merit alone; the Novellos are supposed to reward songwriting excellence, but only on the condition that the song in question has appeared in the top 75 in the Official UK Singles Chart. The Brits are sales driven to an extent ensuring total invisibility for the jazz community, apart from Neil Cowley's sterling work accompanying Adele in her unstoppable march to trend-bucking world domination. Internationally, the Grammys have an extensive list of jazz categories; the most coveted, for best instrumental album, has been awarded to Chick Corea no less that eleven times since 1977 (he had a fallow period in the 80s, when it was mostly awarded to Wynton Marsalis) and no non-American has won anything since Andre Previn in both 1961 and 1962. Closer to home, both the BBC Jazz Award and Denmark's JazzPar prize have been discontinued in the last ten years, the latter because it's tobacco-giant sponsor pulled out, severing the long history of association between jazz and smoking. Fortunately, a body with the amazing title of 'The All



Parliamentary Jazz Appreciation Group' still hands out its PRS-backed awards in the UK each year, but receives little attention outside the jazz community. A favoured few individual artists can, of course, receive large international awards: Vijay Iyer famously received a \$625,000 'no strings attached' MacArthur Fellowship, a fabulous jackpot for a jazz musician and Cecil Taylor won \$500,000 from the Inamori Foundation's 2013 Kyoto Prize, and hit the headlines when he was swindled out of the entire amount by the builder working next door.

from the Inamori Foundation's 2013 Kyoto Prize, and hit the headlines when he was swindled out of the entire amount by the builder working next door.

The Mercury prize doesn't approach these colossal sums, but nomination can certainly be a career booster, the extra visibility leading to sales and bookings. Press attention inevitably concentrates on the

bigger pop acts, and both jazz acts are currently 20/1 against to win. What makes the prize nominations different is the multi-genre shortlist. Accusations of tokenism have been made, and given that no-one ever expects the jazz, folk or contemporary classical albums to win (the last genre has been entirely absent since 2002), there may be some justification. But it's refreshing to see genuine jazz acts at the cutting edge, or thereabouts, of where the music is at today being presented alongside more popular artists instead of consigned to the worthy 'specialist interest' obscurity in which so much jazz languishes. I'll still contend that more people would like jazz if they were allowed to hear more of it. So congratulations to Polar Bear and GoGo Penguin, and let's hope they benefit from whatever glimmer of the spotlight comes their way.



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SONGS TO THE NORTH SKY

TIM GARLAND'S LIGHTHOUSE

SATURDAY 25 OCTOBER 2014 at 7.30pm

St George's Church
St George's Road, Kempdown, Brighton BN2 1ED

TIM GARLAND Saxophones
JASON REBELLO Piano
ASAF SIRKIS Drums & percussion

"Garland has been a fine original composer and much sought after instrumentalist (most notably for Chick Corea) since the 1980s, but *Songs to the North Sky* really does feel like the tying-up of many threads in his life... The Lighthouse tracks consistently show how naturally Garland can mix Jan Garbarek-like atmospheric and soul-sax muscle... it feels like the culmination of a life's work." ★★★★★ John Fordham, *The Guardian*

Tickets are £15. Available from **The Dome Box Office** (Tel: 01273 709709) and online through **Brighton Ticket Shop** (www.brightonticketshop.com).



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AT SEVENTY

JOHN SURMAN

TUESDAY 18 NOVEMBER 2014 at 7.30pm



Brighton Dome Studio Theatre
Church Street, Brighton BN1 1UE

JOHN SURMAN Saxophones & electronics
KARIN KROG Vocals

"Surman paints an aural picture... created on the synthesiser, overlaid with interweaving melodic lines on the reed instruments. Although recorded separately, he manages to play his different instruments so that they sound like they are responding to each other in real time, a stunning feat." *BBC Music*

Tickets are £17.50. Available from **The Dome Box Office** (Tel: 01273 709709) and online through **Brighton Ticket Shop** (www.brightonticketshop.com).



KENNY WHEELER



Kenny Wheeler in 2002.
Photo by Brian O'Connor, www.imagesofjazz.com

A fund has been set up to assist Kenny Wheeler. Those wishing to donate to the fund can email his son, Mark Wheeler, for details of the dedicated PayPal account: friendsofkennywheeler@gmail.com

A benefit concert was held last month for the trumpeter and jazz composer Kenny Wheeler to raise money to assist him and his wife with medical costs.

Organised by saxophonist Evan Parker, the benefit concert at Epic in Dalston saw performances by the Reuben Fowler Big Band with trumpeters Steve Fishwick, Martin Shaw and George Hogg joined by vocalist Brigitte Beraha.

Kenny Wheeler is now 84 and unable to perform. Pianist John Taylor has stated: "Kenny is at present living in a nursing home in Essex. He's been there now for about three months. His presence there was necessitated because his wife Doreen was seriously ill and hospitalised. She is recovering now but will need a heart operation soon. I last saw Kenny a few weeks ago. He was well and in fairly good spirits but he has limited mobility and needs full-time care."

Further benefit concerts are being planned in both Canada and the UK.

SNOW DROP JAZZ

Sept 1
Martin Shaw (tpt)
Milo Fell (drs) & Terry Seabrook (org)

Sept 8
Mark Bassey (tmb)
Andy Williams (gtr)
Milo Fell (drs) & Terry Seabrook (org)

Sept 15
Lawrence Jones & BJAS

Sept 22
Kjell Berglund (tpt)
Alex Eberhard (drs) & Terry Seabrook (org)

Sept 29
Terry Seabrook Piano Trio

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

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CLAIRE MARTIN



Claire Martin OBE talks to Elaine Crouch about her new album and her vision for South Coast Jazz.

It's a busy time for Claire Martin OBE. Her new album is due for release and is receiving rave reviews. She is also, with local musician Julian Nicholas, forging ahead with plans for the first South Coast Jazz Festival to be held in January next year. On a rare morning at home, I visited Claire to find out more.

Your new album *Time and Place* is released on September 22nd. Several of the arrangements feature The Montpelier Cello Quartet; can you tell me a bit about your partnership with them and how the album came about?

"My daughter was having cello lessons, with one of the cellists in the quartet and he mentioned that he was doing a gig with four cellos in a church in Brighton and I just thought, 'that's nice!' Everyone loves cellos don't they? I thought four together would be amazing. I went down and saw them and thought, 'that's great! I could create something really different, something that's not been done before, by putting a jazz singer in front of four cellos'."

"I had to have cello parts and arrangements written. I thought that if it

didn't work and I'd invested in a few arrangements, I could at least use one of them on the album or as a guest spot. I took a chance and it really worked. It fits my voice, it's a good register, it's a good timbre for my voice, and the whole thing merges really well."

"I thought perhaps I could tap into a classical audience that love chamber music and into my jazz audience and create 'chamber jazz'; present jazz in another wrapping. I'm trying to increase my audience and do something new at the same time to stay fresh. If you've been doing this for a long time you can't just keep putting out trio albums. I've gone for something different, to reinvent myself!"



There's a really varied selection of material on the album. What was your process for choosing the tracks to include?

"Things just naturally led to becoming cello orientated. The Gershwin (*My Man's Gone Now*) was easily accessible, my bass player, Laurence Cottle, had arranged *Round Midnight* as

it was already in our set, and I thought that it would sound great with cellos so we did that.

"Pete Davison (the husband of one of the cellists) suggested David Bowie's *The Man Who Sold The World* and that really worked with the cellos playing a tango behind it and I chose something from Joe Stilgoe, who I'm working with, who's written a lovely song (*Lost For Words*) that was an easy choice. Mark Winkler, a friend of mine, had written a song *Catch Me If You Can*, which I also thought would be a great little tune to include."

"I'd always wanted to sing *My Ship* and I got Richard Rodney Bennett to do the arrangement. That had to go in because, sadly, he died and I wanted quite a lot of 'him' to be involved in this album."

"My record company said to me 'Don't have every song just cellos, people will fall asleep', so for the other material, I looked at friends' writing and standards that I've always loved and that I haven't done yet."

"I just had a go at things. A couple of things didn't work and that's the same with any singing set. Sometimes you really love a song and you want it desperately to work and it just doesn't fit."

“I squirrelled the songs away until I had too many and then I weeded them out. I had help doing that from my record producer and dear friend Phil Hobbs who is brilliant, so I wasn’t left on my own completely.”

“Generally, I think what I try to do is just reflect my broad musical loves, the range of music that I love, and not get stuck in a rut with just trying to recreate the standards.”

As you don’t stick solely to a jazz repertoire, do you find you get ideas from songs that you might hear on the radio?

“I do actually. Sometimes, especially an old song, from my youth, from the 70’s might come on, and I think, ‘I wonder if I could do that’, and then I have a go at it. Then, I have to find out how many other people have done it. Sometimes I try to find really obscure stuff, so yes, that does happen.”

So the album has classical elements, you’re a ‘jazz’ singer and you’re covering a variety of materials. Do you think that these labels in general are helpful or harmful?

“I used to think that you should have a label so that you know where to

look in record shops! I don’t know whether labels help or hinder actually. I asked someone the other day ‘what do you do?’ and she said; ‘I’m sort of R&B cross hip hop, drum and bass...’. I pretended I knew what she was talking about; I had no idea!”

“Jazz can be perceived as a bit of a ‘kiss of death’ sometimes and that’s a real shame because that four letter word: it’s such a huge umbrella over music of so many different styles.”

“I don’t like all types of jazz and that’s fine, but there’s a big bit of accessible stuff in the middle, which I don’t think people know whether they like, or not. Sometimes people think it’s a bit high brow or it’s going to be a bit too self-indulgent or they perceive the audience as being anorak wearing ‘beardy-weirdies’... and I think that can sometimes work against us as jazz musicians. I needed the labels this time; I thought ‘chamber jazz’ would be nice.”



Would you describe yourself as a jazz singer?

“I would actually because I like to improvise. I like to take chances and I like to work with jazz musicians. I think I can swing if I put my mind to it.”

You mentioned your record label. At a time when so many seem to be struggling, what has kept your relationship with Linn so consistent and so prolific?

“Ahhhh, they’re so lovely. They’re not a massive label. There’s been times when I’ve thought ‘Oh it would be great if I had the same marketing budget as Diana Krall and we had £100,000 just to do adverts on buses or a TV ad’.”

“Linn are a hi-fi company. They’re based in Glasgow and they make the most amazing beautiful hi-fis ever in the world. Thousands and thousands of pounds worth of this beautiful technology and the record company runs alongside it. You know that with Linn you’re going to get a great sounding record. They take so much time to put it in surround sound, because they are going to use your music to sell their hi-fi. Often you go and see people sitting and listening, and they put a Claire Martin record on. It’s good

publicity. They're really loyal; they're really open to any idea that I've come up with. They've let me do some mad stuff!! Some things have been really successful, others have been less successful but they've stuck with me. The artistic freedom is priceless."

"The studios I go in to, to record, are jaw-droppingly beautiful. Mark Knopfler's studio, called British Grove, which is where we recorded *Time And Place*, is just a lovely space to be in. I work with Calum Malcolm who is a great engineer. I feel like I'm supported and they help in any way they can. I like it, and I'm really loyal. I stick with people for a long time; I've stuck with my pianist for a long time. I don't want to move. I have had offers; I've had a couple of offers from American labels but the deal hasn't been right. I'm happy with Linn, it sounds cheesy, but it is like a family now."

"However, if they suddenly said they're going to do £100,000 worth of marketing that would be great, because it is all about getting the music out there and how you sell it and they're not that kind of company. But that's all right; I'd rather be more 'culty' really."

You've won many awards and you were awarded

an OBE in 2011. Do you feel a certain amount of responsibility to give something back and to 'serve' the music because of this?

"British Jazz Awards are terrific. There's a small pool of singers that's broadening I'm pleased to say, because we're a small island and it's a specialised music so you are going to get the same names coming up but I'm not saying I wasn't glad to win!"

"The OBE, I'm still in shock about. I thought it was my brother playing a hoax! I immediately thought of about ten people that really deserved it that really have dedicated their life to this music. Then suddenly I thought, 'this is a light shining on this music, I'm a woman in music, I'm a woman in a specialist music, it will be a great day out... I can accept it on behalf of the jazz scene' and so I did, of course I did."

"Now I'm thinking 'what can I do with this?' because there is a gravitas about putting those three letters after your name. I can, with Julian (Nicholas), start thinking about curating work for other people. I can do a free drop-in singing session at the Brighton Women's Centre, because I want to give back. I can have more of a charitable role, which I really like."

"I can also think about how I can broaden my work now because people go 'Oh I don't know who she is but she's got an OBE, she must be someone!' At the moment I've only used it to complain a couple of times, to get a refund quicker!"

"The most serious thing I've done with it is to show, with Julian Nicholas, to the governing bodies, arts councils and funding people that I understand what I'm doing and that I've got respect from my 'gang' and that I could put something together. I want to curate the festival as my next step. It's going to be a really good part of my life and a good start to another chapter."

You are working with Julian Nicholas to put on The South Coast Jazz Festival in January 2015. What are your goals for the festival both now and moving forward?

"We want to be a brand. This is the 'South Coast Jazz Festival' but we want 'South Coast Jazz' to promote work. We want it to get behind new artists and to curate stages at festivals. We want the festival to be annual and to hopefully be our legacy, to be something that this area can really be proud of."

"There's no Brighton Jazz Festival any more and

we all mourn the loss of that and we don't think that the Brighton Festival looks at the jazz talent that's in this area. It's not reflected enough in that massive festival."

"This is just the tip of the iceberg. We want our brand to really become something quite special that we can expand. We can do master classes, we can do weekends, promote gigs... The festival is the kick-start of our relationship as 'South Coast Jazz'. There can be quite a few of us on the board, we can start thinking about expanding it into doing stuff for schools, trying to get jazz on the curriculum."

"We've just got to sell 600 tickets and get this festival as a 'goer' and then we will feel elated, we'll get the buzz from that. We really need people to get behind it because everyone will get a play. We've had to, this year, rely on really well-known names just to get the ball rolling but we are also including some young up and coming talent, local bands like The Mingus Underground Octet and Mark Edwards' Cloggz. Everyone involved is from the South Coast so we're keeping it regional. Ian (Shaw) has got a second house in Hythe, I know that's stretching it a bit and Joe Stilgoe is moving to Brighton next year so he's

soon to be a Sussex resident. I thought that counted!"

I don't see your name on the bill.

"No, I'm not doing it. I didn't want people to say 'You've created a festival and put yourself in it'. I'd find that really uncomfortable. I will introduce the bands. I will run around with cake and tea. I will liaise with people and ask people for their feedback after the gigs. I'll be very present at the gigs. Bobby Wellins has asked me to sing with him so I'm bound to get up and do a number with him. I will sing but I didn't want just to be a performer, I wanted to really be a curator and bring it together and be the party organiser. I want to try this new hat on; I want to be this person now. I want to encourage other singers to get up and have a go. I'll have enough to do."

Apart from the performances, what else will there be at the South Coast Jazz Festival?

"I'll be doing a vocal master class workshop on the Friday, 11.00am - 3.00pm with a half hour break. The workshops will be for intermediate to advanced singers that want to meet up in a group. It will be a really good chance

to network, to encourage each other, to create little social networks, to spread the word about each other, share music with each other, swap charts... and it will be Gareth Williams on piano which will be a thrill."

"Julian Nicholas and Mark Bassey will be doing an instrumental master class and on the Saturday morning we are having 'Jazz for Juniors' and that's going to be with tutors Trudy Kerr and Sue Richardson. They're both brilliant singers but Sue Richardson also plays trumpet. I thought it would be great for the young girls to see a female jazz musician playing the trumpet."

"Then, on the Sunday lunchtime we're going to have a Sunday Cinema feature and show a film about Bobby Wellins and then a very relaxed jam session. The amazing Pete Long will be appearing on the Sunday night with his Ellington project featuring Bobby Worth on drums."

Do you really enjoy teaching?

"I do, yes."

You're quite forthright in your teaching style. Do you have 'pet hates' that you're always going to pick up on when people are singing?

"Yes, I guess I am quite forthright. I try and

give people quick feedback from the heart.”

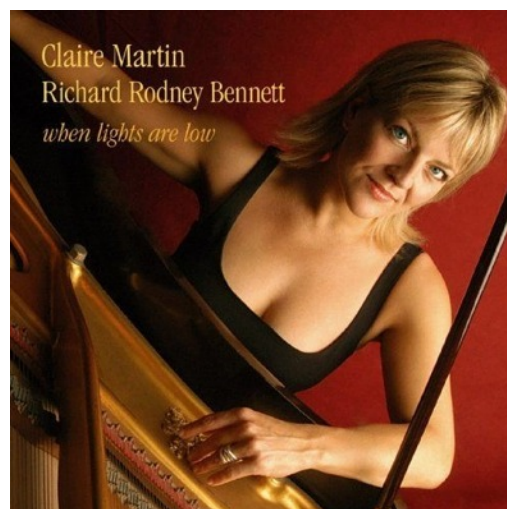
“I’m not saying it’s right but ‘pet hates’ would be the usual stuff that I hate about myself. Getting the words wrong, not really knowing the melody, making it up a bit... I guess just when people aren’t engaged with the storyline and they’re thinking, “I’m going to be a jazz singer now”. You’ve got to really know how to breathe and sing and phrase to get the ‘jazz’ thing. I’d much rather people went to a singing teacher, learned how to sing and said ‘Right! Now I’ve got a voice, let me talk about jazz styling, how does it work? Tell me about harmony, tell me about who to listen to.’ That’s really interesting to me...I hope I’m not frightening and forthright and scary..”

“I’m also very aware that everyone’s skint at the moment; it’s really hard. If you’re going to pay money to go to a teacher you want to go away with at least something. I want to say at the beginning of my workshops, ‘Right, what have you come specifically for, let me try and tailor-make this answer because there’s a lot to learn’. Doing a master class with mic technique and stage craft; that’s hours. Let alone how to choose material, how to relate to the band, how to talk in between, how to get

the gig, how to get the demo... that’s a week!”

Do you still see a singing teacher?

“I do see Verona Chard about once or twice a year. If I’m having a wobble or I’m having a bit of a problem I’ll ring her and just talk through what she thinks I should do. Once, when I was really in a state, I just asked her to come and stand on the side of the stage. I was so nervous about something and she just stood in the wings and just having her there settled me. It was a long time ago, it was a really big night and I was quite young. I wasn’t as mature in my head or emotionally, so she’s been really great actually. She’s seen me in all sorts of situations.”



Do you worry about losing your voice?

“No, I look after my voice. I have worried about it. If I (very rarely) get a cold or laryngitis, I totally

panic and think, “I’m never going to talk again” like everybody does. Believe it or not, although I’m talking ten to the dozen now, when I’m gigging I’m really quiet in the day. It sounds a bit extreme saying ‘like an athlete’ because that sounds a bit poncy but it is like this; ‘ok I know I’ve got to sing tonight, it’s 11 o’clock now, right, I’m not going to talk till 6 o’clock and that’s it!’ I don’t smoke any more. I try and sleep loads. I eat well, I exercise, and I keep an eye on my vocal health. I take tonnes of vitamins. I’ve got a good relationship with my instrument now. It’s been years and years and years that I’ve been using it so I know where it’s at. I practise every day so I can hear where I’m at with it.”

“I always have my monitors loud enough. I never strain. I always make sure the monitors are in my favour and that I don’t ever, ever have a band that’s too loud and then end up shouting and then come back the next day knackered.”

What do you think in general of the UK jazz scene at the moment?

“I think it’s great. We could do with more venues. Definitely do with more venues.”

I’ve heard you say that before. Do you feel the

situation is improving at all?

“Not really, no. We need ten Ronnie Scotts, we need ten Vortexes, we need ten Verdicts... there’s just not enough clubs. There are a lot of people trying for the same gig; there are a lot of people worldwide trying to sing at Ronnie’s. I can sing at Ronnie’s once a year for two nights, maybe three if I’m lucky and I can sing at Pizza Express once a year and that’s London done. I’ve got to fill the rest of the year so I’ve got to find clubs.”

“If I’m trying to do a theatre, Elkie Brooks will want that day or Kiki Dee or Mari Wilson doing her ‘Dusty Springfield’. I’m up against people like that. You’ve got to really present an act for these theatres to take you on and then you’ve got to fill 5 or 600 seats, it’s hard... I’ve got to really grab my jazz audience and say, ‘come on’ because these are the places I’ve got to fill now.”

“For up and coming players I think it would be great if there were more gigs. I don’t know if I’ll ever stop saying that. As far as I’m concerned, every town should have a jazz club.”

“The other thing is, you get lots of students coming out of the Guildhall who will play for free or play for £20 and of course the musicians that need to

go and play for £150 are getting undercut and that’s an issue as well.”

Is there a solution?

“I don’t know. I think we’ve got to create the work. Look at Julian and I, we’re going to create a festival; we want to create a night once a month in Brighton somewhere. Hopefully that will have a knock-on effect. I think we’ve just got to make it happen. Paul Pace does the Spice of Life and that’s really on the landscape now as a jazz place. I think us ‘jazzers’ and all the volunteers up and down this country that work tirelessly in smaller clubs to keep jazz alive really need to be congratulated and to keep going because otherwise it will just get squashed by pop...”



For people to want to run jazz venues, they have to believe that they

can attract audiences. The perception is often that ‘there’s no money in it!’ How would you respond to that?

“There’s no money in it because people aren’t exposed to it and they don’t know that it’s going to be a great night out. Five years ago people would be taking a risk booking Gregory Porter; ‘who’s Gregory Porter?’ but now at £47 a ticket, he’s good business because he’s become a star so it’s possible to become that kind of huge phenomenal success.”

“I’m just going to keep trying to create work and if my little OBE, for what it’s worth, is going to open a door so someone will actually see me because of it then that’s what I’m going to do. So we can play and make a living. And also, let’s up the money a bit. It’s rubbish. Someone told me the other day that they’re doing a gig for £20! What can you do with that?”

Who are you listening to at the moment that’s current?

“This week I’m listening to Kate Bush because I’m going to see her on Friday. She’s not exactly jazz but I was hugely influenced by her.”

“Because I work for Jazz Lineup on Radio 3, I get sent lots and lots of records. There’s a singer

called Emma Smith who's really taken my fancy. She's based in London and she's good, I really, really like her. I also love Anita Wardell; I think she's a great scat singer. I'm listening to Bobby Wellins because he's just done a beautiful suite of music with the Scottish National Jazz Orchestra (*Culloden Moor Suite*) and I'm going to be working with him soon and I'm listening to the new Monty Alexander (*The River Rolls On*).

"I always listen to Brad Mehldau and I love Christian McBride. I also like Avishai Cohen who is a great Israeli bass player. It's a mixture and then sometimes I don't want to

hear any music, just have a week off."

Is there anybody on the scene now that you think is underrated or that should be a huge star but isn't?

"Liane Carroll. She's not underrated but she should be out there. She should be at the Albert Hall every night. She's just the most amazing, soulful, heartfelt, beautiful spirit; amazing musician and I love her to bits. She is in Hastings doing lovely gigs but she should be a household name."

Finally, a quick fire question: "If you could front a band with any

jazz musicians past or present, who would you have in your line up?"

"Oh that's so hard! I'd have Michael Brecker on saxophone and Miles Davis on trumpet. I'd probably have Art Blakey on drums. On bass I'd have Christian McBride and on piano I would probably have Herbie Hancock. Hmm, I should probably have someone more modern on drums... Oh there are no women in that! Right, let's put a woman in. Let's have Teri Lyne Carrington on drums and Regina Carter on violin. There you go."

Thank you very much Claire.

"Pleasure."



Claire Martin's new album *Time And Place* will be released by Linn Records on 22nd September 2014.

For more information about Claire, her discography and forthcoming tour dates:

www.clairemartinjazz.com

For more information about South Coast Jazz:

<http://ropetacklecentre.co.uk/visit/south-coast-jazz-festival/>

<http://www.southcoastjazzfestival.com>

Elaine Crouch runs her own company Buy Some Time which offers business support for musicians.

www.buysometime.org.uk



DYLAN HOWE



Drummer Dylan Howe is currently touring the UK promoting his latest album *Subterranean: New Designs on Bowie's Berlin*.

Tell us about your latest album *Subterranean*.

It's a redesign of some of my favourite music by David Bowie. *Low* and *Heroes* were two albums I really liked as a teenager and thought might work being adapted for improvising musicians / jazz - if we have to use that word - with the added electronica angle it is something I always wanted to hear someone doing, so I thought I'd do it myself (!).

How is the live experience different from the album?

What's been great about this tour (I'm three dates in) is that it's different and more every night - if that makes sense - playing this music and arrangements after recording the album gives it another energy - you have the recording as the template or blueprint - with that in mind you can really go somewhere - especially with this band.

You've played a number of styles of music. What draws you to jazz?

Jazz is the most expressive form for any musician and also the hardest to get good at - there's the rub! It's worth the time it takes to get near to what you'd like to get out of your head and onto the instrument - especially as the drums are not usually given as much scope as other instruments to be melodic and reactive to what's going on around them etc.

What does the future hold?

Got a crystal ball? Joking aside, I know what you mean; dates with another group I'm in with Andy Sheppard with guitarist Denny Illett, finishing the new album with my dad's trio and then preparing for recording and touring with Wilko Johnson early next year as well as additional dates with the Subterraneans project.

Dylan Howe performs at The Verdict, Brighton on Friday 26th September with Andy Sheppard (saxes), Will Butterworth (piano), Steve Lodder (synths) and Dave Whitford (bass).

His latest album *Subterranean: New Designs on Bowie's Berlin* is available [here](#) as a digital download, CD or limited edition vinyl.

www.dylanhowe.com

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Practice Makes Perfect - Inspiration from Ian Price

Jazz Tip of the Month No. 14 by **Terry Seabrook**

When I remember Ian I will always think of his determination to improve and his commitment to practising: dropping him off at 2 in the morning after a drive back from a gig knowing that he was off to practise for the rest of the night; or remembering the times before he had his studio when he would regularly drive out into the country and find a secluded spot to practise in his car.

We musicians all have different amounts of time to practise. For some of us with jobs and families it's hard to find 5 minutes a week let alone an hour a day. Others may be practising several hours a day.

So here are 2 thoughts:

1. It doesn't have to be a long practice session. If you are really busy it's better to do 10-15 minutes a day rather than put it off until you have that rare 1/2 hour or hour once a week. Think of the times when you are likely to be able to "squeeze" in those 10 minutes:
 - Before you go to work?
 - Lunchtime?
 - When you get in?
 - After dinner?
 - Before or after Eastenders? Or during Eastenders ? (I did have a pupil once who told me he practised all the routine stuff – scales, patterns, technical stuff – while watching TV- well why not?)
 - Or find a few minutes before you go to bed or when you get up? (Supposedly the creative part of our brain is most active when we wake up- So maybe jazz clubs should open at 6am.)
2. Quality matters more than quantity. You can practise for hours and not advance much if you just play without any plan. This may be fun but

not as productive but on the other hand you can pack a lot into 15 minutes.

Write down your long term goals and create short term objectives over a week/fortnight/month. This could be an attempt to master or develop one or more concepts/techniques/pieces. Keep a record and grade your progress in a practise notebook. Give yourself points for achieving something so you can feel progress is being made. If something is proving too hard then come back to it later. It's best to vary what you practise in a single session every 10-15 minutes. Research has shown that the brain works most efficiently like this- the learning is quickest in the first 10-15 minutes of engagement with a single problem and then the gain drops off. So keep on the move, change things around and keep returning where necessary. If you have a teacher (many of us don't) then discuss the practice routine.

Ian and I practised together on a few occasions and we rehearsed in bands quite a bit, but I know that a big part of your journey to great musicianship is the endless hours spent alone in the practice room working on your craft. Without a doubt it was Ian's dedication to practising that enabled him to become such a great jazz musician, and that's inspiration for all of us.



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
www.brunswickpub.co.uk
www.paulrichardsguitar.com



Wednesdays

The Verdict,
159 Edward Street, Brighton BN2 0JB
Hosted by pianist Wayne McConnell.
9:30pm - late.
www.verdictjazz.co.uk
www.brightonjazzschool.com



Thursday 25th September

The Bugle Jazz Jam,
The Bugle Inn,
24 St. Martins Street,
(off Lewes Road),
Brighton BN2 3HJ
8:30pm-11pm
Hosted by pianist James Farebrother.



(check the [Bugle Facebook page](#) for more info.)

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 a repertoire course, 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



Location:
Rottingdean

Contact:
imogenryall@gmail.com

For information on Imogen Ryall's jazz singing workshops please visit:
www.imogenryall.com

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.

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

A Guide to Learning Jazz in Sussex - Part 4

Listings of jazz courses and workshops around Sussex.

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

Steyning Jazz Workshop

Formed in April 2014, following the successful Steyning Jazz Weekend Workshop in February.

“Two tutors, Mark Bassey and Martijn van Galen, tutor us three weeks out of four.

The repertoire is Standard songs and Modern/Mainstream jazz numbers.

The current line-up is piano, guitar, bass, drums, three saxophones and a vocalist.”

Dates & Times:

Wednesdays 8-10pm

Starting from 10th September 2014 after the summer break.

Location:

The Music Room, Steyning Grammar School,
Shooting Field, Steyning BN44 3RX

Cost:

We need to get the numbers up to 10 or 11 to keep the cost at about £10 per week.

Currently looking for horn players, particularly brass.

Contact:

David Mills

davidmillsdesign@gmail.com



A Guide to Learning Jazz in Sussex - Part 5

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

A Guide to Learning Jazz in Sussex - Part 6

Masterclasses

Mihaly Borbely

Masterclass



Mihaly is an award-winning Hungarian sax player in the jazz and world music fields. He has taught at the Liszt Ferenc Academy and the Bela Bartok Conservatory in Budapest. He has produced several highly acclaimed albums, including Mesella Hill, which became the Hungarian Jazz Album of 2005. He was voted the best soloist of the Karlovy Vary Jazz Festival.

Amongst others, he has played with Paul Bley, Steve Coleman, Herbie Mann, Bob Mintzer, Gerard Presencer, and the Saxophone Summit (Michael Brecker, Dave Liebman and Joe Lovano).

He would like to concentrate especially upon the scales and rhythms of Eastern Europe and the Balkans. This masterclass is open to all instrumentalists.

On Sunday 19th October at 8pm he will be the guest soloist with the Paul Busby Big Band at St Bartholomew's Church, Ann Street, Brighton.

Those attending the masterclass can have tickets for the concert at £8 (a reduction of £2) or £4 (a reduction of £1) for students and unemployed.

Dates & Times:

Saturday 18th October 2014
2pm

Location:

The Brunswick, 1 Holland Road, Hove BN3 1JF

Cost:

£5

Website:

www.mihalyborbely.hu

www.thebrunswick.net

Reviews & Previews



Bobby Wellins at the 2014 Rottingdean Jazz Festival

PREVIEWS



Friday 23rd January

Jazz Vocal Celebration with Liane Carroll, Ian Shaw and Joe Stilgoe. 8pm

Saturday 24th January

Jazz for Absolute Beginners with Kevin Le Gendre. 3pm

Bobby Wellins & Geoff Simkins with the Gareth Williams Trio *plus* Mark Edwards' Cloggz. 7:30pm

Sunday 25th January

Peter Long's Echoes of Ellington Orchestra *plus* Mingus Underground Octet. 7:30pm

The South Coast Jazz Festival

The Ropetackle Arts Centre in Shoreham

A three day jazz festival organised by Claire Martin and Julian Nicholas will take place at The Ropetackle Arts Centre in Shoreham over the weekend of 23rd-25th January, 2015.

With funding from the Arts Council, the festival will feature Hastings vocalist Liane Carroll teaming up with Ian Shaw and Joe Stilgoe, followed by a double bill on Saturday with Sussex saxophonists Bobby Wellins and Geoff Simkins performing together with the Gareth Williams Trio plus Mark Edwards' unique ensemble Cloggz featuring Julian Nicholas and violinist Ben Sarfas. Sunday sees another double-bill with both Echoes of Ellington and the Mingus Underground Octet.

The festival will have a special launch night at the end of November and the festival will also feature improvisation workshops and a photography exhibition.

Website: www.southcoastjazzfestival.com

Tickets: www.ropetacklecentre.co.uk



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

Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



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

Mon. 15th September: Dave Douglas & Uri Caine

Mon. 22nd September: A Tribute to Charlie Haden

Jazz Record Requests, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Jazz Line-Up, Saturdays 6-7pm

Sat. 20th September: Ravi Coltrane part 2

Geoffrey Smith's Jazz, Saturday evenings at midnight

Sat. 20th September: Benny Golson

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.



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>



Worthing Sunshine Radio (WSR) is a non-profit community internet radio station run by volunteers.

Cookie Jones presents The Jazz Show on Sundays 9-11pm.

Lionel Leighton's Big Band Sounds is on from 5-6pm every Sunday and is repeated later at 11pm.

Cookie Jones also presents The Latin Hour every Saturday 7-8pm (and Sunday 3-4pm).

www.worthingsunshineradio.com



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



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/>



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

Trainspotters

An eclectic mix of genres, some jazz
Mon. 1pm, Wed. 6pm, Fri. 2pm

Radio Reverb 97.2 FM, Brighton

Ears Wide Open

'Jazz and Obscurity Skanks'
Wednesday 7-8pm

Shows are often repeated during the week.

Check website for details:

<http://www.radioreverb.com>

Podcasts

The Brighton Jazz School Podcast



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

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

The latest edition features an interview with Ron Carter.

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

iTunes



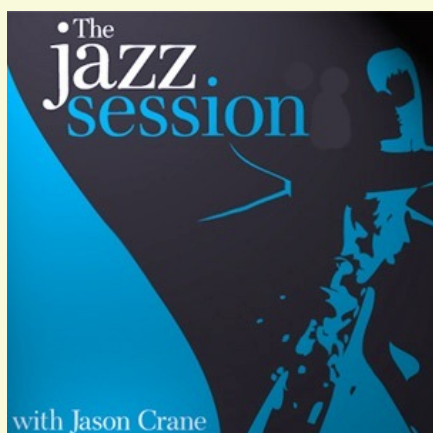
The Jazzwise Podcast

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

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

<http://www.jazzwisemagazine.com>

iTunes



The Jazz Session Podcast

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

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

The latest edition features an interview with guitarist Bob Sneider.

<http://thejazzsession.com>

iTunes

You Tube Channels

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.

www.verdictjazz.co.uk

www.youtube.com/user/VerdictJazz

[Brief Parisienne Fantasy by Sam Miles Quartet](#)

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

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

Here is a selection of the most popular videos on The Verdict's YouTube channel:



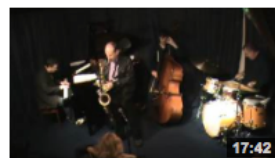
Sandu - Jim Mullen Quartet - VerdictJazz
3,131 views 2 years ago



Bleydays - Kit Downes Quintet - Verdict Jazz
1,267 views 1 year ago



Tenor Madness - Sheryl Bailey Trio - VerdictJazz
1,248 views 1 year ago



Mad About The Boy - Bobby Wellins Quartet - VerdictJazz
1,170 views 1 year ago



Kind Folk - Geoff Simkins Quartet - VerdictJazz
1,049 views 2 years ago



Lucky To Be Me - Gareth Williams Trio - VerdictJazz
1,004 views 1 year ago



Song for J.T. - Julian Siegel Quartet - VerdictJazz
926 views 2 years ago



Interplay - Simon Robinson Quintet - VerdictJazz
890 views 1 year ago



Road Song - Nigel Price Trio - VerdictJazz
880 views 2 years ago



Heart Race - Dave Drake Quintet - VerdictJazz
817 views 1 year ago

Ben Castle TV



Saxophonist Ben Castle's YouTube channel features a collection of his many TV appearances including one of him performing with his dad, Roy Castle, with Bruce Forsyth on piano. There are also interviews and music from his latest project, The Tombola Theory.

www.youtube.com/user/BenCastleTV

JazzTimesVideos



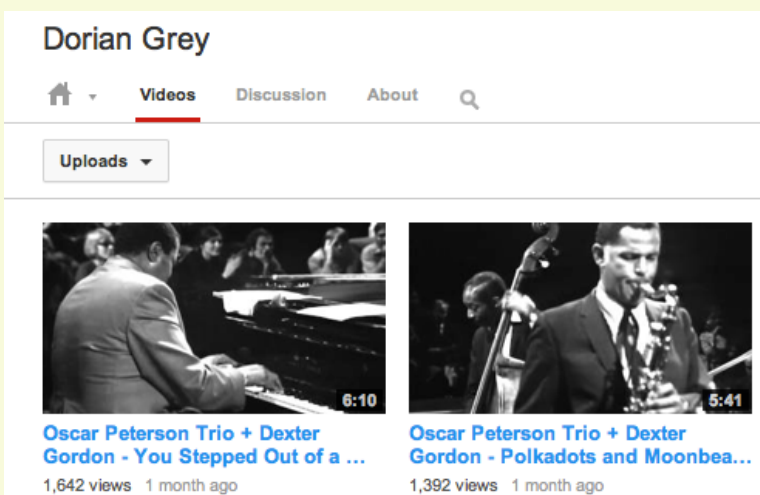
American magazine Jazz Times has a variety of short video interviews on its YouTube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

www.jazztimes.com

[Jason Moran talking about jazz education](#)

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

Dorian Grey



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

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

Jazz Video Guy



Jazz Video Guy



Videos

Discussion

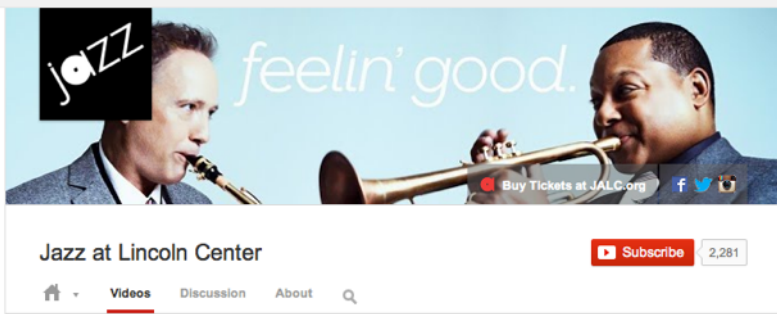
About

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



Jazz at Lincoln Center

Subscribe

2,281



Videos

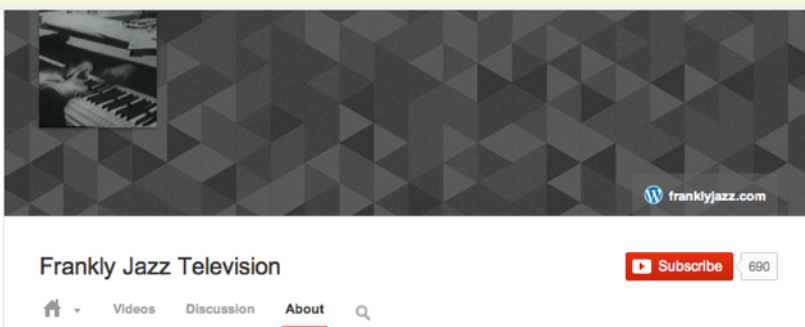
Discussion

About



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



Frankly Jazz Television

Subscribe

690



Videos

Discussion

About



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.

Live Streams

livestream.com



The most popular website for finding live streams has partnerships with top New York venues to live stream jazz from The Iridium Jazz Club and Lincoln Center.

<http://new.livestream.com>

[Ronnie Scott's](#)



Ronnie Scott's ran their first live stream in July 2013 streaming a performance by Wynton Marsalis. More recently they have streamed performances by vocalist Cécile McLorin Salvant. Sign up for their newsletter to be updated of future streams.

[Smalls Jazz Club](#)



This 60-seater Greenwich Village jazz club was started in 1994 and has featured appearances by some of the biggest names in American jazz, including Roy Hargrove, Brad Mehldau and Chris Potter.

Register with Smalls Jazz Club to access their live video streams and their audio archive that contains hundreds of recordings from musicians such as Eric Alexander, Dave Liebman, Roy Hargrove, Steve Wilson and Howard Alden.

www.smallsjazzclub.com

REVIEWS

Ronnie Scott's All Stars

Village Hall, Rottingdean

Monday 25th August 2014

The shouts and cheers that greet the final act of the final night, headliners from a longstanding British jazz institution come as close to deafening as Rottingdean gets. The show was amongst one of the first of the Festival to sell out. There is an electric buzz in the air. When Pete Long, saxophonist, enters the stage too early, a roar of excitement goes up from 300 people determined to enjoy themselves. He backs off, but not for long. In a few minutes, all four band members bound onstage in sharp, smart black suits and bow ties, waving.

Oli Hayhurst, well known from recording with several up- and- coming young jazz musicians, stations himself with a smile behind his double bass. Ed Richardson, rising club star, flicks his fringe and sits at the drum kit. Suave, tanned James Pearson, MD of Ronnie Scott's, walks in a neat circle to sit at the upright piano. Bluff Pete Long, from big band Echoes of Ellington, burly as a nightclub bouncer, takes up position at the front of the stage, sax glinting under the spotlights. People are standing up at the back to get a better view. They have travelled from London, Essex, Milton Keynes, the Midlands, as well as from all over Sussex and Kent. Some of them are Ronnie Scotts aficionados, others have never heard of the place, but one thing is for sure: the glamour of Soho has arrived in the form of the Allstars Band.

So what can we expect? First up, the Allstars set the tone by tearing with slick but fiery energy into a super-bop version of *Bye Bye Blackbird*, led by Pete Long on tenor sax, with everyone singing and clapping along.

What the audience is in for, has been kept a big secret. In fact the band themselves didn't know the exact format beforehand. This show, as Long tells me, was thrown together by the four of them at the soundcheck in the afternoon. That spontaneous, improvisational reputation jazz musicians have, is a well- deserved one then.

What follows is a kind of dazzling musical comedy revue-cum-jazz history lecture on the 'golden age' of British jazz. Not having yet dipped a toe in Ronnie Scott's waters, I have everything to learn.

They don't disappoint. Pete Long, first risen through the ranks of the National Youth Jazz Orchestra, has played on the same revival circuit as the Ronnie Scott's Quartet, together with Ronnie himself, John Dankworth, Tubby Hayes; and Victor Feldman, who once had the privilege of turning down a tour with Miles Davis.

A natural frontman and stand-up, Long treats us to a stream of anecdotes from the golden age of British jazz before launching into the first number, *Karen*, written by Vic Feldman and recorded by Ronnie Scott and John Dankworth. a laid-back meandering tune with a pleasant easy swing feel.

So the history goes, after Ronnie Scott's moved to Frith Street in London's Soho in 1965, Ronnie himself made a point of bringing American musicians over to the UK because it was one of the easiest places for artists to visit. As a result, we hear, this country first got to hear fabulous tenor players like Stan Getz and Zoot Sims. Painting verbal pictures of how the young Ben Webster climbed on stage staggering drunk to play his first show with Stan Getz, Pete Long does a kind of Oscar-winning transformation before our very eyes, demonstrating Webster's invention of a technique called 'subtone', which was the first to introduce that distinctive, breathy

tone into modern sax playing. To me, this is definitely 'laydeez' jazz at its best: the female contingent in the audience gives a kind of collective sigh on hearing its familiar, smooth, silky sexy sound. I'm reminded at this point of U.S. players like 'Snake' Davis, a frequent feature on Jazz FM playlists, who could also be a modern proponent of this style.



The band then zips through lightning-fast vignettes which tell of the enormous influence of blind Roland Kirk, a frenetic, frantic master instrumentalist. Famous for his playing of three saxes simultaneously in the course of a show and blowing whistles to mislead police during a drugs raid on the club, Kirk dedicated the lively piece next played, *Finky Minky*, to actor Peter Sellers. Kirk was innovative in exploring sounds no one had ever heard from a sax before. This included the instrument played using 'circular breathing', where there are no gaps in the solo: Roland Kirk would typically play for 50 minutes without stopping during a

performance. Long, an amazing mimic, then solos in a similar vein for five minutes without stopping, interpreting the song for us through the lens of old-school rhythm and blues, a genre characteristic of the Ronnie Scott's era. Perhaps this style has somehow inspired contemporary acts that feature super-speed 'punk' saxophone, such as Polar Bear..

When the spotlight of the music turns to icon Sonny Rollins, who composed the soundtrack to seminal 1960s British movie *Alfie*, James Pearson, who looks as if he could easily have stepped out of a James Bond film set, asserts himself on piano, clearly showing influences ranging from Rachmaninov to Gershwin. Pearson, himself fresh from composing for films starring comedians such as Steve Coogan in *The Look of Love*, the biopic of Paul Raymond, owner of the famous Raymond Revue, makes the piano sing with warmth and verve. Long, passionate drum solos from Ed Richardson and sensitively offered bass passages from Hayhurst, punctuate the set, and are received with rapt applause. I can't help wondering whether this show could form the basis of a national tour.

The band's finale is a samba-influenced theme tune by prolific composer Tubby Hayes, taken from his own TV show. A jazz musician getting his own TV show in 2014 may seem far-fetched to us, but it has been done. The early influence of jazz on TV music, featuring composers like John Dankworth, seems to have left a long legacy, with many echoes in what we hear today.

For me, despite their virtuosity or perhaps because of it, all four players display a disarming charm, a sense of humour and willingness to relate in a live setting, a desire to be human not aloof, with their audiences. This brings the Rottingdean crowd to their feet for a deserved ovation that lives up to the legend and leaves us on a real high.

Jasmine Sharif

LEO APPELYARD QUINTET AT THE VERDICT, BRIGHTON

PHOTOGRAPHS BY BRIAN O'CONNOR



The Leo Appleyard Quintet with Paul Jordaneous (trumpet), Max Luthert (bass), Leo Appleyard (guitar), Eric Ford (drums) and Duncan Eagles (tenor sax).





Listings



Drummer Dylan Howe performs at
The Verdict on Friday 26th September.

Highlights



Dylan Howe's Subterraneans:

Bowie's Berlin

The Verdict, Brighton

Friday 26th Sept. 8:30pm

Drummer Dylan Howe is joined by saxophonist Andy Sheppard, keyboardist Steve Lodder, pianist Will Butterworth and bassist Dave Whitford.

(Tickets are selling fast)

Chris Laurence

The Verdict, Brighton

Friday 19th September 8:30pm

Bassist Chris Laurence performs with his quartet consisting of John Parricelli on guitar, Frank Ricotti on vibraphone and Martin France on drums.

Charlotte Glasson

The Hare & Hounds, Worthing

Tuesday 23rd September 8pm

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

15

Lawrence Jones & BJAS

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

Jazz Jam with One Hat Trio

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

Tuesday

16

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

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

Andy Urquhart

Hare & Hounds, Worthing
8:30pm Free

Wednesday

17

**The Verdict Jam Session with
the Wayne McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

18

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas + Guests

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



Friday

19

John Lake Trio with Phil Paton

Saltdean Lido
7:30pm £5/4

Zoe Francis

Chichester Jazz Club
7:45pm £12/7

Lost Organ Unit

The Round Georges, Brighton
8pm Free

Saulfingers Acid Jazz Octet

The Brunswick, Hove
8pm £5 (fundraiser)

Chris Laurence Quartet

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

Steve Aston Gypsy Jazz

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

Saturday

20

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

21

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]

Black Lion Jazz

The Black Lion, Brighton
9pm Free [R]

Gig Listings

Monday

22

Kjell Berglund with Terry Seabrook & Alex Eberhard
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

23

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

Charlotte Glasson
Hare & Hounds, Worthing
8:30pm Free (see [highlights](#))

Wednesday

24

The Verdict Jam Session with the Wayne McConnell Trio
The Verdict, Brighton
8:30pm Free [R]

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

Thursday

25

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

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

The Bugle Jazz Jam
The Bugle, Brighton
8:30pm Free [R]

Friday

26

John Lake Trio + Phil Paton @ Shoreham Wordfest
Ropetackle, Shoreham
8pm £15

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

Dylan Howe's Subterraneans
The Verdict, Brighton
8:30pm £18/15 (see [highlights](#))

Saturday

27

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

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

Joss Peach's Full Circle
The Verdict, Brighton
8:30pm £7/5

Sunday

28

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]

Edana Minghella
The Brunswick, Hove
£12/£10

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

Black Lion Jazz
The Black Lion, Brighton
9pm Free [R]

On The Horizon

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

The Verdict, Brighton

Friday 3rd Oct. Kjell Berglund
Friday 10th Oct. Partisans
Friday 17th Oct. Liane Carroll & Roger
Carey
Friday 24th Oct. Nigel Price & Vasilis
Xenopoulos
Saturday 25th Oct. Alison Rayner
Friday 31st Oct. Paul Booth/Spike Wells

Jazz Hastings

Tuesdays

14th October: Mingus Underground Octet
11th November: Gareth Lockrane Quintet
16th December: Liane Carroll Trio with
Brandon Allen

Brighton Jazz Club

Tim Garland's Lighthouse
Saturday 25th October
St. George's Church, Brighton

John Surman

Tuesday 18th November
Brighton Dome Studio Theatre

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

The Hare & Hounds, Worthing

Tuesday 30th Sept. Ian Price Benefit

The Brunswick, Hove

Sunday 9th November:
Louise Dodds - A Song For Horace

Saltdean Lido

Friday 3rd October
Brighton Big Band with vocalists Jackie
Sampson and Dave Williams 7:30pm

Brighton Dome

Thursday 9th October
The Neil Cowley Trio (Corn Exchange)

Wednesday 12th November
Gregory Porter (Concert Hall)

Sunday 16th November
Pascuala Ilabaca & Fauna (Studio Theatre)

Smalls, Brighton

Thursday 2nd October
Enrico Tomasso/Ian Bateman

Thursday 16th October
Robert Fowler/Steve Brown/Jonathan
Vinten Quintet

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

Chichester Cinema at New Park, New Park Road, Chichester PO19 7XY

www.chichestercinema.org

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

St. George's Church, St. George's Road (corner of Abbey Rd.), Kemp Town, Brighton BN2 1ED
www.stgeorgesbrighton.org

Saltdean Lido, Saltdean Park Road, Saltdean

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 Black Lion, 14 Black Lion Street, Brighton BN1 1ND

The Bristol Bar, Paston Place, Brighton BN2 1HA Tel. 01273 605687

The Brunswick, 1-3 Holland Rd, Hove BN3 1JF Tel. 01273 302 121 www.thebrunswick.net

The Bugle, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753

The Crown & Anchor, 213 Preston Road, Preston Park, Brighton BN1 6SA Tel. 01273 559494

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 Hove Kitchen, 102-105 Western Road, Hove BN3 1FA

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

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

The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 www.ropetacklecentre.co.uk

The Round Georges, 14-15 Sutherland Road (corner of Canning St.), Brighton BN2 0EQ Tel. 01273 691833

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

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

Listings

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Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'



**SNOW
DROP
JAZZ**

Sept 1
Martin Shaw (tpt)
Milo Fell (drs) & Terry Seabrook (org)

Sept 8
**Mark Bassey (tmb)
Andy Williams (gtr)**
Milo Fell (drs) & Terry Seabrook (org)

Sept 15
Lawrence Jones & BJAS

Sept 22
Kjell Berglund (tpt)
Alex Eberhard (drs) & Terry Seabrook (org)

Sept 29
Terry Seabrook Piano Trio

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

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Next Issue



Issue 29 features an interview with pianist Neil Cowley.

Upcoming Issues

Expect features/interviews with the following:
Tim Garland, Louise Dodds, John Surman, Paul Booth,
Gareth Lockrane, Enrico Tomasso and Nikki Iles.

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

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Sunday 28th September

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