

The Sussex **JAZZ MAG**

Fortnightly Issue 31 Monday 27th October - Sunday 9th November 2014



STACEY KENT



Read all about vocalist **Stacey Kent** as she prepares for her tour of the UK, including Worthing on Saturday 8th November.

Sussex vocalist **Lou Beckerman** presents the second part of her three-part series discussing the process involved in launching her album, *Into the Blue*.



We also have photos and reviews of recent gigs around Sussex along with previews of upcoming concerts and events.

Plus columns by Eddie Myer, pianist Wayne McConnell, as well as listings for jazz gigs across Sussex.

The Sussex
JAZZ MAG

Monday 27th October - Sunday 9th November 2014

CONTENTS

click or touch the blue links to go to that page

Features

The Column: Eddie Myer

Stacey Kent

**Lou Beckerman:
Launching Into the Blue part 2**

Improv

The Jazz Education Section

**Improv Column:
Wayne McConnell**

Jam Sessions in Brighton

**A Guide to
Learning Jazz in Sussex**

Reviews & Previews

**Previews:
South Coast Jazz Festival
Tina May Sings ACJ**

**Radio & Podcasts
You Tube & Live Streams**

**Photos & Reviews:
Mingus Underground at JazzHastings
Liane Carroll at The Verdict
Cloggz at the Unitarian Church
Tim Garland at St. George's Church
Alison Rayner Quartet at The Verdict**

Listings

Highlights

**Jazz Listings
Monday 27th October -
Sunday 9th November**

On The Horizon

Venue Guide

Credits

Contact Us

Features



The Column: Eddie Myer

High Times



photo by Mike Guest

Autumn is a great time for listening to piano trios, wherever your taste lies along the spectrum that ranges from Art Tatum (who preferred the guitar/bass/piano model) to The Bad Plus. It's a long and noble tradition; the freedom of the format helped launch jazz along the road to modernism and beyond, and its continuing popularity shows it's far from being exhausted. Subsequent editions of the Love Supreme Festival gave star billing to GoGo Penguin one year, and the Christian McBride Trio the next - each band featuring the same line-up to present radically different visions of jazz to equally enthusiastic crowds. Of course, one may also suspect that the relative economy of the trio, appealing to bandleaders and promoters alike, may also be a contributing factor in its longevity.

Piano trios really took off in the late 50s, with Oscar Peterson and Bill Evans leading the charge artistically speaking (though Ahmad Jamal, Errol Garner, George Shearing and Andre Previn were the big sellers) and Hampton Hawes was right at the forefront of the phenomenon. His trio sides for Contemporary still sound fresh today, and he seemed destined for yet greater things when his career abruptly stalled. The reason is made amply clear in his fascinatingly readable autobiography, *Raise Up Off Me*, now reissued by the Thunder's Mouth Press. Put simply, as Hamp's career took off, so did his heroin use, until he became just too strung out to take care about anything else. The book ends on an upbeat note as Hamp manages to escape a jail term by, incredibly enough, applying for and receiving a personal pardon from President Kennedy, but the sad fact is that his career never really recovered its impetus and the toll on his health led to a tragically early death in 1977, at the age of only 49.

It's a sadly familiar tale from the classic 'Golden Era' of modern Jazz. The idea of the artist as a fascinating but doomed Byronic outsider, driven by the insupportable demands of his muse to ever greater excesses of self-destruction as an inescapable price to pay for the burdens of his super-human talent and sensitivity, is not a new one, and had gained considerable currency already by the end of the 19th century. Musicians in general, and 20th century jazz musicians in particular, have long been ascribed a reputation for

unconventional behaviour and general fecklessness, and many of them have worked long and hard to live up to it; Bix Beiderbecke stands as an early example of the axe-slinging superhero, untrammelled by the limitations of conventional social mores, eventually brought low by the demands of an uncaring world that couldn't accommodate their fey sensibilities. The reality of Bix's squalid and pointless decline into alcoholism did nothing to quash the myth linking great talent to great dissoluteness, and Charlie Parker really embodied the archetype so perfectly that his example exerted a malign influence of a whole generation in the USA, which even players here in post-war austerity-ridden Britain tried to emulate. The bop generation really were outsiders as opposed to previous jazz musicians because of the nature of the music they'd created, and even more so because of the status of so many of them as African-Americans in the pre-Civil Rights era. A shift in the post-war cultural landscape elevated the outsider to an eminent position - across the arts, beatniks and the like were mocked by the mainstream but managed to mint this status into a currency standing for intellectual and moral freedom and honesty in a world of phoney conformism. Being hip was where it was at, and getting high was an indispensable part of hipness, showing disregard for the confines of conventional society and asserting one's creative freedom.

Jazz was at the forefront of this attitude, which really came to fruition in the 60s counterculture, then hardened into the hedonistic excesses of the 70s and 80s, and whose echoes can be clearly heard today. Of course as anyone who's worked on Drug Outreach can tell you, compulsively getting high is actually completely inimical to a long and creative life, and the fallout in the jazz community as it pursued this path was catastrophic. Countless players were incarcerated, lost their cabaret cards and thus their ability to perform and support themselves, and wasted precious years in the squalid pursuit of the next high, squandering their talents and their career breaks, and in many cases their health and ultimately their lives. From Miles Davis and Sonny Rollins on down, few were immune; even the ever-dependable Herbie Hancock recently revealed his own disastrous dalliance with crack cocaine,

though generally heroin was the drug of choice, and it's sobering to hear from their own accounts how many became ensnared in it's endless boring cycle of addiction simply because they knew that Parker was into it and they wanted to be like him. The idea that Bird was a genius despite his appetites, rather than because of them, simply didn't get a look-in. The harshness of the musician's life and the draconian drug laws of the time certainly had their own negative contributions to make, but the fact remains; the pursuit of oblivion messed up a whole generation of jazz's finest creative spirits.

The scene has changed today, of course. The mantle of excess was passed to rock and roll as jazz moved closer to cultural respectability. Today's players seem sober and conscientious professionals in their interviews, simply too busy keeping up with the demands of presenting a ferociously evolved musical form to an often reluctant public to mess around. The old link between jazz and hard drugs seems diminished or at any rate invisible, but a story from earlier this year brought it back into the headlines. The tragic drug-related death of actor Philip Seymour Hoffman had further negative consequences as New York saxophonist Robert Aaron was fingered as the

supplier of the fatal dose. In a throwback to the bad old days, Aaron was portrayed as a talented and respected musician who struggled under the weight of a heroin addiction, causing him to eke out his living by dealing on the side. The press scented a familiar and popular story in the tragic contrast between Aaron's successful career and roll call of prestigious collaborators and the secret underside of his private life, and Aaron found himself typecast to provide some ready-made headlines. Hoffman's autopsy showed multiple drugs in his system, and a plea deal and a probationary sentence for supply saw Aaron released from custody - only to be struck down by viral meningitis. His many friends in the business wish him well.

It's sad to see that heroin is still messing with the jazz community after all these years, but Aaron's case is thankfully more of a rarity nowadays. The biggest problem many jazz artists now face with intoxicants is in persuading their audiences to buy more of them - in the form of drinks at the bar to boost the landlord's takings, and ensure the longevity of the gig.

Eddie Myer



BRIGHTON JAZZ CLUB
www.brightonjazzclub.co.uk

AT SEVENTY
JOHN SURMAN

TUESDAY 18 NOVEMBER 2014 at 7.30pm

D Brighton Dome Studio Theatre
Church Street, Brighton BN1 1UE

JOHN SURMAN Saxophones & electronics
KARIN KROG Vocals

"Surman paints an aural picture ... created on the synthesizer, 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).

PRS
jazz SERVICES

You're invited...

Into the Blue
with
LOU BECKERMAN

to help celebrate the launch of Lou's acclaimed new CD

LOU BECKERMAN: vocals **WAYNE McCONNELL:** piano
TERRY PACK: double bass **BJÖRN DAHLBERG:** saxes

Glorious jazz-infused original compositions and standards.

'A classy, sensitive and thoughtful collection of songs with world-class playing throughout.'
Claire Martin OBE

Friday 7th November 2014, LUNCHTIME!
12.30 – 1.30pm (doors 12.15)

UNITARIAN CHURCH
New Road, BRIGHTON BN1 1UF

£3.50 on the door
Concert series to help raise funds for the Building Appeal

Further info: www.loubeckermanjazz.com

CD signing after the performance.

www.globe.com.au

AN INTRODUCTION TO...

STACEY KENT

Born in New Jersey on March 27, 1968, she shares her birthday with Sarah Vaughan. Whilst not from a musical family, her parents had a wide range of musical tastes and she grew up surrounded by music and enjoyed singing from a young age. At the age of 14 she was at a friend's house and heard the album *Getz/Gilberto* for the first time and fell in love with it, being particularly taken by the voice of João Gilberto, rather than vocalist Astrid Gilberto.



After she graduated from Sarah Lawrence College in Yonkers, New York (other famous alumni include Yoko Ono and Carly Simon) as a student of language and literature, she went on to prepare for her masters degree in languages. It is these two passions - language and literature - that have more recently joined together with her love of music. Whilst studying for her masters degree she travelled to Europe and visited France and Germany. Having never had a chance to study music before she took the opportunity to study at the Guildhall School of Music in London. Whilst at the Guildhall she met and fell in love with saxophonist Jim Tomlinson, whom she later married in 1991.

Around this time she also started singing regularly at Café Bohème in Soho and began sending demo tapes to record companies and radio stations. As a result, she appeared in the Richard Loncraine/Ian McKellan 1995 film version of Shakespeare's *Richard III*, singing

the Trevor Jones original *Come Be My Love* in the [opening sequence](#) (the film also features Brighton Pavilion in a later scene). She also began performing at more venues across London, including as a support act at Ronnie Scott's. Recently, nearly twenty years later, she appeared at Ronnie Scott's as the main act and tickets were sold out for the whole week.

In 1997 she recorded her debut album, *Close Your Eyes*, the first of six studio albums for the Candid record label. Trumpeter and broadcaster Humphrey Lyttelton became an early fan of hers and wrote the sleeve notes for the album. In 1999 she released her second album *Love Is...The Tender Trap* as well as collaborating on her husband's debut album, *Only Trust Your Heart*.

By the year 2000 she had recorded her third album under own name, entitled *Let Yourself Go*, which was a celebration of music associated with Fred Astaire. Her version of Irving Berlin's *Isn't This A Lovely Day* from this album was featured in the 2005 Uma Thurman film *Prime*.



In 2001 she guested on her husband's second album, *Brazilian Sketches*, recording some of her favourite bossa nova tunes and released an album of ballads entitled *Dreamsville*. Her next album under her own name was *In Love Again*, a celebration of the music of Richard

Rodgers, one of her favourite composers. Stacey Kent also wrote the liner notes for the 2005 reissue of Irene Kral's *Gentle Rain* album. Her final album for the Candid label was *The Boy Next Door*, which saw her explore familiar standards from the Great American Songbook as well as more modern popular songs by Carole King, Burt Bacharach and Paul Simon. In 2006 she collaborated for a third time with husband Jim Tomlinson on his album *The Lyric* which earned him a BBC Jazz Award.

In 2007 she released her first album for Blue Note/EMI entitled *Breakfast on the Morning Tram*, which also featured compositions by husband Jim Tomlinson in collaboration with novelist-turned-lyricist Kazuo Ishiguro. The platinum-selling album earned her a Grammy award nomination. Becoming increasingly popular amongst French audiences, in 2008 she guested on French pop singer Georges Moustaki's album *Solitaire*. By 2010 she had released her first French-language album, [Raconte-moi...](#) and a year later she released her first live album, *Dreamer in Concert*, recorded at La Cigale in Paris in May 2011. She

had also began working with the French string quartet Quatuor Ébène and she can be heard on their 2011 live album *Fiction*, recorded live at Folies Bergère.

In 2013 she had the chance to work with one of her favourite Brazilian songwriters, Marcos Valle, the composer of *So Nice (Summer Samba)* and recorded an album with him entitled *Ao Vivo*. She also appeared on Joe Barbieri's Chet Baker tribute album, *Chet Lives!* and released her first album for Parlophone/Warner entitled *The Changing Lights*.

Whilst *Changing Lights* might not seem like a major departure, as it features an entirely Brazilian repertoire, together with more tunes composed by Tomlinson and Ishiguro, it is the first Stacey Kent album to feature her playing guitar. A lover of languages, she can often be heard on stage singing repertoire in French and Portuguese. She also shares some non-music related hobbies with her husband - both are keen readers and they are both enthusiastic skiers and frequently spend the winter months on skiing trips abroad.

Charlie Anderson

STACEY KENT INTERVIEW

Stacey Kent is currently busy preparing for her upcoming tour of the UK and Europe in November.

An interview with her will appear shortly on the Sussex Jazz Mag website:
www.sussexjazzmag.com

Stacey Kent appears at the Pavilion Theatre, Worthing on Saturday 8th November.

Tickets are available [here](#).

Her latest album, *The Changing Lights*, is available on the Parlophone/Warner label.

For more information on Stacey Kent visit www.staceykent.com

You can also view her videos on her YouTube channel:

www.youtube.com/user/StaceyKentmusic

STACEY KENT

DISCOGRAPHY

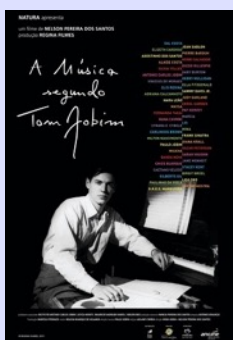
Film Soundtracks



Richard III Soundtrack (1995)



Prime Soundtrack (2005)



A Música Segundo Tom Jobim (2012)

Compilations

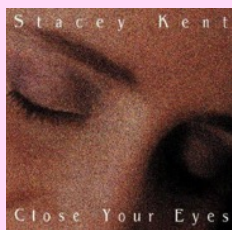


The Christmas Song (2003 single)
available on the compilation
Hushabye Mountain



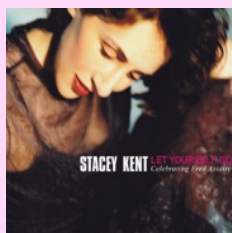
Candid Moments (2013, Candid)
compiled from her albums on
the Candid label

Solo Albums



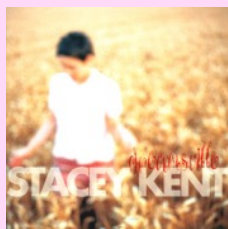
Close Your Eyes
(1997, Candid)

Love Is... The Tender Trap
(1999, Candid)



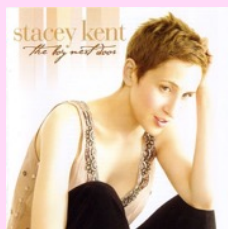
Let Yourself Go: Celebrating Fred Astaire (2000, Candid)

Dreamsville
(2001, Candid)

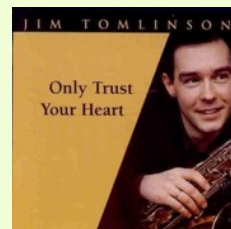


In Love Again: The Music of Richard Rodgers (2002, Candid)

The Boy Next Door
(2002, Candid)

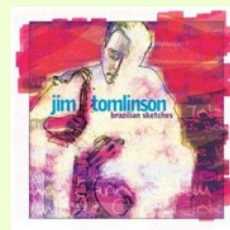


Collaborations and Guest Appearances



Jim Tomlinson: *Only Trust Your Heart* (2000, Candid)

Stacey Kent guests on three tracks: Ellington's *I'm Just a Lucky So and So*, Richard Rodgers' *Glad To Be Unhappy* and Jobim's *If You Never Come To Me*.



Jim Tomlinson: *Brazilian Sketches* (2001, Candid)

A Getz-inspired album featuring Stacey Kent singing tunes by Jobim, Bonfá and Marcos Valle.



Jim Tomlinson: *The Lyric* (2006, reissued on Blue Note/EMI, 2011)

Stacey Kent guests on most of the tracks, including songs by Jobim and Richard Rodgers



Georges Moustaki:
Solitaire (2008)
Duet on
Partager Les Restes



SK Collection (2001, Candid)



SK Collection II (2003, Candid)



SK Collection III (2006, Candid)



Breakfast on the Morning Tram (2007, Blue Note/EMI)

Raconte-moi... (2010, Blue Note/EMI)



Dreamer In Concert (2011, Blue Note/EMI)

The Changing Lights (2013, Parlophone/Warner)

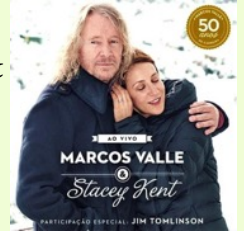


Quatuor Ébène: Fiction (2011)



Joe Barbieri: Chet Lives! (2013)

Marcos Valle & Stacey Kent: Ao Vivo (2013)



Quatuor Ébène/Stacey Kent/Bernard Lavilliers: Brazil (2014)

THE JAZZ AGENCY*



VISIT WWW.THE JAZZAGENCY .CO.UK



CONTACT DAN SHEPPARD ON 07793 366200 Email: hello@thejazzagency.co.uk

*Offering highly-talented jazz musicians and bands for any occasion

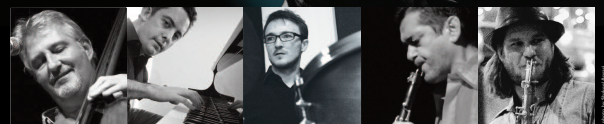
You're invited...

Into the Blue with LOU BECKERMAN



to help celebrate the launch of Lou's acclaimed new CD

LOU BECKERMAN: vocals TERRY PACK: double bass WAYNE McCONNELL: piano DAN HAYMAN: drums MERLIN SHEPHERD: clarinet BJORN DAHLBERG: saxes



Sunday 16th November, 2014 3pm (doors 2.30)

THE BRUNSWICK

1 Holland Rd, Hove BN3 1JF

tickets: £7.00 www.thebrunswick.net

(Great Sunday lunches also available at the Brunswick)

Further info: www.loubeckermanjazz.com

Glorious jazz-infused original compositions and standards.

'A classy, sensitive and thoughtful collection of songs with world-class playing throughout.' Claire Martin OBE

CD signing after the performance.

Design: www.thebrunswick.net

LAUNCHING *'INTO the BLUE'*

Part 2: In the run-up to three album launch events Lou Beckerman and some of the instrumentalists reflect on their experience of participating in this project.

I'm writing this two days before the first launch (the stately one!) at gracious Danny House in Hurstpierpoint. It looks as though time spent publicising has been worthwhile and this event has sold out! I'm delighted as it's also a charity fundraiser to help people with M.E. Having taken the risk of offering three different launch settings to suit varying tastes (and pockets) I'm so pleased I did.



Local newspapers and radio stations have been enormously helpful and being on-air has been fun. Their interest is not only in the album, but also in linking to my work in the community with jazz as a resource and health intervention for people with potentially limiting conditions, e.g. Parkinson's, dementia, strokes and cancer. Two of the choirs I lead have jazz pianists Wayne McConnell and Terry Seabrook as inspirational accompanists.

The Sussex jazz community of players and followers have also shown great support (thank you!). Launch no.2 at the Unitarian Church on 7th November promises to be full of lovely Friday lunchtimers and tickets are selling in advance of the Brunswick gig (the sassy one!) at the end of this 'mini-tour' on the afternoon of Sunday 16th November.

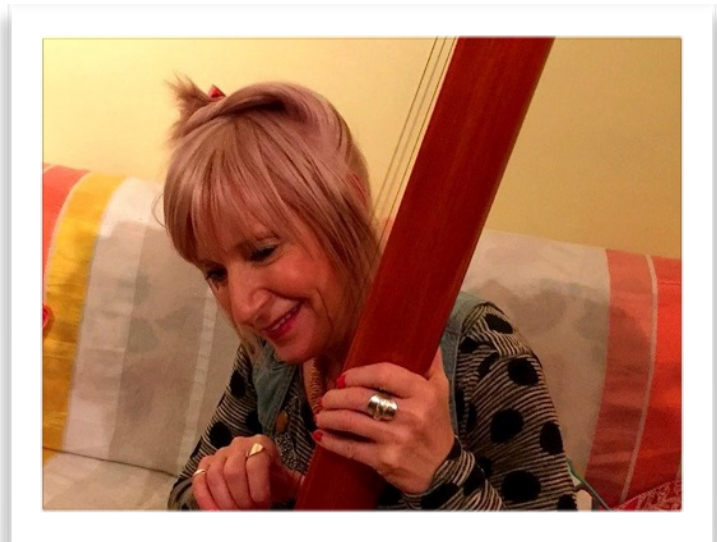


Our latest rehearsal was an opportunity to welcome Björn Dahlberg on reeds for the three events, and Steve Thompson on bass for launch no.1. And as we reach another milestone since recording the album there's been a chance for some of us to reflect how we've experienced this project.

'There's been nothing *'Blue'* about working on this album and subsequent tour' says Wayne McConnell, pianist. 'It has been so great to work with a whole host of top-notch musicians for this project. Every album, tour, and gig is a chance for me to grow as a musician. The thing that has been so great is that Lou is really an open musician, accepting and evolving. Always up for trying out our crazy ideas and indeed coming up with her own crazy ideas. It really has been a blast from start to finish and I'm very much looking forward to gigging the material and seeing how it evolves. This album will always have very special memories as it was Simon D'souza's last but one album and I'll always be in debt to Simon for giving me a chance to play with him when I first moved to Brighton almost ten years ago. Such a pleasure to work with brilliant musicians both on the album and the various gigging formats - I am proud to have been a part of it.'

And Dan Hayman, drummer: 'This album was a joy to work on for both the content and the incredible talents of the people involved. In the sessions leading up to the studio days everything seemed to fall into place as idea after idea was effortlessly put into practice until the pieces reached their natural conclusions. I really felt that as a group we were all approaching the tunes from a similar perspective and yet still putting our own personal elements of creativity into each tune without stepping on anyone's musical toes. A thoroughly enjoyable collaboration and a nice reminder of why I got into playing music in the first place.'

Terry Pack, bassist, comments: 'It was a real pleasure working on *Into the Blue*. Lou, Wayne, Dan, Simon and I met several times at Lou's to arrange and rehearse the songs. This was a collaborative process, involving all of us. The recording sessions at Quiet Money were also very



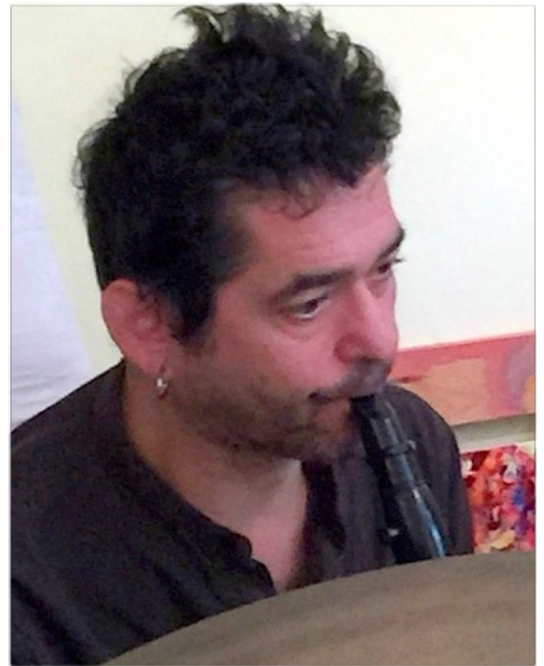
enjoyable, and featured many great performances, including some beautiful playing by Simon, who was very ill by that time, not that you would know it from his contributions to the tracks. It was good to work with Merlin Shepherd, who brought his unique sound to the album, and with Ben Sarfas, who I know well from our time with The Cloggz. I'm delighted to have been part of the album, and to be part of this ongoing project'.

And some words from Susan D'souza on what she feels the project meant for her late husband, saxophonist, composer and arranger, Simon: 'It's been helpful for me to reflect on Simon's involvement in this album. He really appreciated having time to rehearse and get to know the others in a relaxed way and in the warmth Lou created to make the rehearsals at her home so enjoyable. The actual recording happened when things had started to get much harder for Simon in terms of playing and fatigue. I think the fact that the tunes were familiar, and the band had been rehearsing them, meant he really felt the loss of familiarity with what he had been able to do a few months and even weeks before. Speaking to Lou post-recording and her reassurance that she loved what he had done helped him. I think Simon's playing became less frantic and more soulful in his final months of playing. *Skylark* definitely has that feel.'

Personally I couldn't have ever wished for anything better than this superb group of musicians and thoroughly lovely guys to work with – including the multi-talented James McMillan of Quiet Money Studio. So now all is on track and tuxedos and frocks are being dusted off... I'll be keeping you posted in SJM on how it all goes. And perhaps we'll see you there...

Lou Beckerman

The CD of *Into the Blue* is available from www.loubeckermanjazz.com or as a download from Amazon, iTunes or CD Baby.



Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Wayne McConnell on

Gut Instinct

We all know that following our gut instinct usually pays off. It is usually referred to as our 'second brain' but perhaps it should be our 'first brain'. I can think of countless situations where I've somehow known what was impending or you get a feeling that you should or shouldn't do something. 'Gut instinct' is usually a better detection system than our conscious mind. A recent study at the University of California has suggested that our gut instinct makes better judgments in sorting out liars from their more truthful counterparts. So if we can learn to rely on our gut instinct then surely our lives would be enriched by good fortune, luck and positivity.



Jazz musicians are no strangers to trusting their gut instinct in their music making. How many times have you heard interviews with the greats saying 'its like i'm not even playing' or, 'I'm just the channel, the music flows through me'. That sensation is, in my view, the result of trusting your instincts to make the musical decisions required for improvisation. We all know that gut instinct alone is not enough to be a great improviser, you have to learn the ins and outs of the components of music: namely rhythm, harmony and melody. Usually, it is that route to learning the ins and outs of music that disconnects our musical minds from our natural instincts. Our natural instincts are one of the things that makes us all individual, they allow us to take risks, be daring, step in and out of our comfort zones and it also allows us to learn to trust our own judgement. A lot of people find it

very hard to trust themselves. At times, I do too. The fire that is in all of us, can be dampened down with how we learn the fundamentals of music. Classical music usually does a good job of this. Like most pianists, I started out learning some classical repertoire on the piano before I discovered jazz. I was never going to be a concert pianist like my great-grandmother but she planted the seeds in my very first piano lesson. She worked with lots of famous orchestras and was held in very high regard as a concert pianist. When I was six, she took me over to the piano and said 'lets create the sound of a thunderstorm'. You can imagine the fun I had, I didn't know it at the time but that was my first piano lesson and the things I learnt in that lesson have remained with me. I learnt that this big wooden box was a magical device that allowed me to either recreate sounds that I heard in nature or sounds that I could imagine in my mind. That quickly developed into landscapes, colours, pictures and stories. I was so lucky to have had that initial contact with someone who really understood music and what it is for. She approached classical repertoire with that same, child-like approach. The result was that she played with individuality, flare and a sense of adventure. I learned how to read music much later on, at about 10 years old. Many people are not so lucky with their initial contact with music. As music became more and more important in my life, I learned that many people really struggled with creativity in music. I have sat next to some wonderful pianists at piano competitions, pianists that were technically much much better than me and yet when they played, they lacked the vision. I am by no means saying I was playing those pieces better (I always played a lot of wrong notes) but I was certainly more inspired by the music I was playing than the others. I guess I was always going to drift towards jazz given this approach.

Every chance to play your instrument is a chance to enter another world, a chance to explore and have profound non-verbal communication with other musicians and audience members. My brain works really slowly (even on good days) and so I don't really have a choice than to rely on gut instinct. I can't think of what scale I'm supposed to be using at any given time, I can't inject some counterpoint melodies if I think 'hmm, some counterpoint would be good now' it has to happen through a sense of 'now's the time' rather than a thought process. The moment I think about things is the moment I'm transported back to playing classical music where I must get every note right. The increase in pressure is 100% at that moment and without fail, I'd mess it up. I think it is really useful for students beginning their journey in improvisation that they learn to trust their gut instinct more than any other sense. That way, even if you are tired, ill, emotionally drained, not in the mood, you can still be open to letting things happen. As a result, a more honest music will come about, you won't be so bored of your playing, your attitude towards improvisation will

change and who knows, maybe you'll stop being so nervous. If you've been driving for years, you wouldn't suddenly decide to think 'mirror, signal manoeuvre' or you wouldn't start thinking 'I'll change down a gear to 2nd now'. If you did, you'd almost certainly crunch the gears or worse (don't try this!). The only mistake you can make in this new frame of mind is complacency. If you trust your instincts all the time, and you have good results, you can take it for granted. That is why I practise. Practising for me is about showing myself what I can't do. It is also why I listen to music and why I admire musicians, because it shows me how little I have under my fingers. Its very hard to be complacent in that situation. It also immediately tells me that learning how to be a good musician is a lifelong journey, one that never ends. My gut instinct tells me that even if I forget the bridge to *Sophisticated Lady*, I can rely on myself to get through it, who knows, perhaps I'll play something that's half decent in the process. Your gut knows what your head hasn't yet figured out.

Wayne McConnell



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

IN session

At the Verdict Jazz Club

Hosted by the Wayne McConnell Trio
Wayne McConnell Eddie Myer Milo Fell

Every Wednesday - Free Entry
Starting 1st October 2014

Trio Set 8.30pm
Opening out to Jam Session at 9.30pm
Come and sit in with the house band at
Brighton's only dedicated Jazz Club.

Grand Piano - House Kit - Singers Welcome

159, Edward Street, Brighton, BN2 0JB
www.verdictjazz.co.uk

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



In Session at The Verdict,
159 Edward Street, Brighton BN2 0JB
Hosted by the Wayne McConnell Trio
Wayne McConnell, piano; Eddie Myer, bass;
Milo Fell, drums.
Trio Set 8:30pm
Jam Session 9:30pm - 11pm.

www.verdictjazz.co.uk

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

LATEST NEWS

Recent tutors have been pianist Tom Phelan and trombonist Mark Bassey.

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.

The school runs classes for all levels as well as masterclasses with world-class jazz musicians, summer schools, special weekends focusing on composing & arranging, jazz piano classes and drum tuition.

Wayne McConnell also hosts a monthly podcast interviewing international jazz stars, contributes a monthly column to The Sussex Jazz Mag and hosts the Wednesday night jam session at The Verdict in Brighton.

Dates & Times:

Saturday Jazz Weekenders, 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.

Saturday Jazz Weekenders £150 for 10 weeks.

Taster days available.

Jazz Extensions £95 per term

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

Brighton Jazz School are now taking bookings for their *Post Christmas Jazz Weekend* on 3rd and 4th January 2015.

The end of term concert will be at The Brunswick on Sunday 23rd November at 7:30pm. Tickets £5.

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 Basseby 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

LATEST NEWS

The new block of classes began on Friday 10th October.

Currently there is still a waiting list, contact Steve Lawless if you are interested.

A Guide to Learning Jazz in Sussex - Part 4

Listings of jazz courses and workshops around Sussex.

Chichester Jazz Courses



HND Jazz (Level 5)

A two year full-time course for advanced musicians.

Diploma in Music - Jazz (Level 3)

A two year full-time course for intermediate musicians.

Rock School Award for Music Practitioners (Level 3) A one year part-time course for intermediate musicians.

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

LATEST NEWS

The course is taught by Loose Tube/Cloggz saxophonist Julian Nicholas. Despite recent cut backs the Chichester jazz course remains.

Steyning Jazz Workshop

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

“Two tutors, Mark Basseby 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.

Contact:

David Mills

davidmillsdesign@gmail.com

LATEST NEWS

Currently looking for horn players, particularly brass.



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>

LATEST NEWS

Saxshop started a new term on Wednesday 24th September.

Don't worry if you missed the first session as newcomers are always welcome.

There is no session on 29th October as it's half-term.

The end of term gig is at The Brunswick on Sunday 7th December.

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

LATEST NEWS

The next session is on Sunday 19th October.

Reviews & Previews



Mingus Underground performed at the JazzHastings on Tuesday 14th October.

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



Tina May Sings ACJ

Saxophonist and arranger Robin Blakeman presents 'a celebration of the very musical life of the great Brazilian-born composer and songwriter Antonio Carlos Jobim, in the 20th anniversary year of his passing'.

Vocalist Tina May will be accompanied by the Luiz Bonfá Society Orchestra, which includes french horn player Jim Rattigan (pictured left).

The ensemble perform a variety of compositions by Antonio Carlos Jobim and this concert will premiere an arrangement of Jobim's *Bonita*,

in dedication to the late Ian Price.

This will be the third performance of the ensemble, having performed at St. Bartholomew's and The Brunswick in Hove.

It will take place at St. John's Church, Knoyle Road (cnr. Preston Road), Preston Village, Brighton BN1 6RB on Saturday 8th November at 7.30 pm (doors open 7pm).

Tickets are available from the Brighton Dome Ticket Shop priced £12 (£8 concessions).



Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



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

Mon. 27th October: Tim Berne's 60th birthday

Mon. 3rd November: Sun Ra

Jazz Record Requests, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Jazz Line-Up, Saturdays 6pm

Sat. 1st November: Kenny Barron

Geoffrey Smith's Jazz, Saturday evenings at midnight

Sat. 1st November: Ellington in Fargo

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



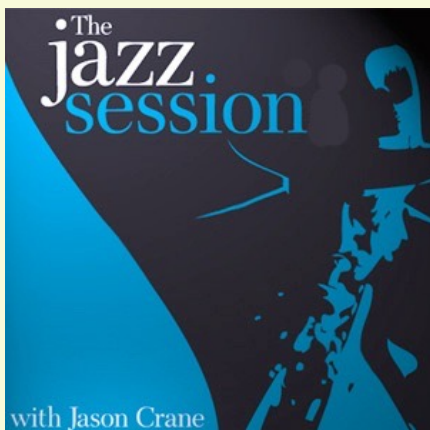
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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



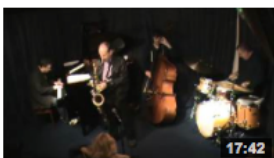
Bleydays - Kit Downes Quintet - Verdict Jazz

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



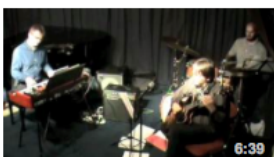
Song for J.T. - Julian Siegel Quartet - VerdictJazz

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



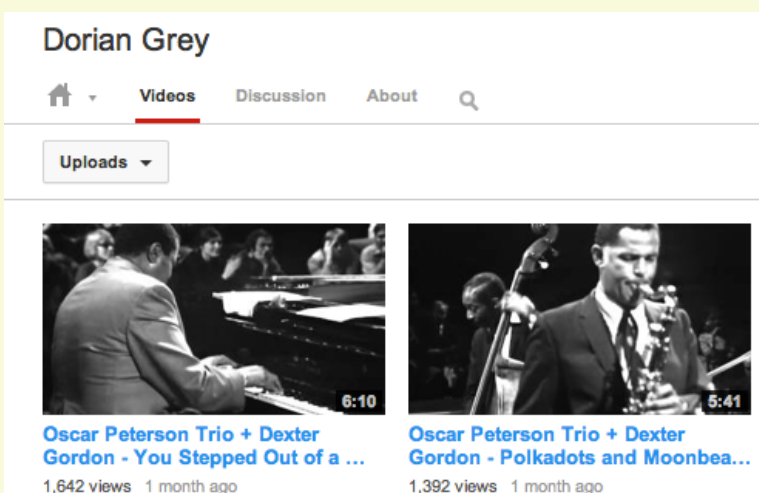
www.jazztimes.com

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

[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

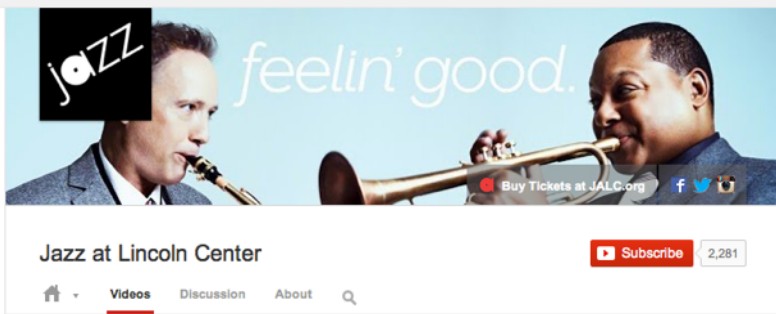
About

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

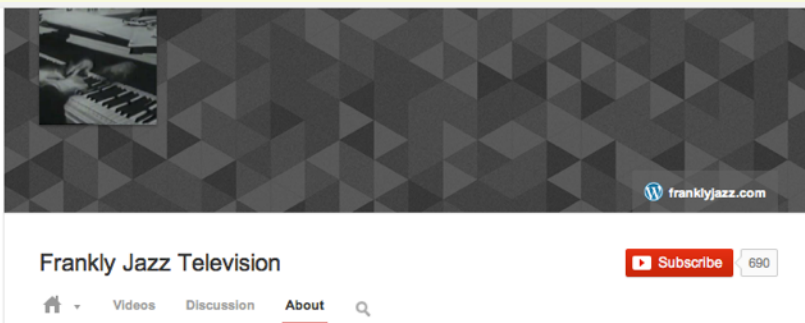
Discussion

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

Mingus Underground

JazzHastings

Tuesday 14th October 2014

The highlight of the evening was *Pithecanthropus Erectus*, not just from hearing Andy Pickett try to pronounce it, but more for the sound of Rob Leake's excellent bass clarinet playing.

The idiomatic *Fables of Faubus* featured the same polyrhythms of the original, expertly played by the rhythm section. The soft ballad *Portrait in Three Colors* provided an effective contrast.

With strong soloing from all involved, it was Terry Pack's bass that really cut through and echoed the spirit of Mingus. At times it was hard to tell if the tuning was off in the horns or whether it was simply Mingus and his close harmonies. A fun night ended with a rowdy and uplifting *Better Get Hit In Your Soul*.

If you liked this you will surely like Arnie Somogyi's Mingus ensemble 'Scenes in the City', Finland's 'Tonight at Noon' group or New York's Mingus Big Band, who recently performed at Ronnies.

Andy Pickett, alto sax; Sam Miles, tenor sax; Rob Leake, baritone sax and bass clarinet; Martijn van Galen, trumpet; Mark Bassey, trombone; David Beebee, piano; Terry Pack, double bass; Milo Fell, drums.



All photos by Anabel Alegre

Charlie Anderson



LIANE CARROLL & ROGER CAREY AT THE VERDICT



Liane Carroll on piano and vocals



Roger Carey on bass guitar





All photos by Anabel Alegre



Mark Edwards' Cloggz
The Unitarian Church, Brighton
Friday 24th October 2014

Another fantastic and mesmerising performance from Mark Edwards and The Cloggz, with a mixture of visuals, dancing, spoken word and some incredible music.

They performed works by Brad Mehldau, Tom Waits, cinematic pieces by the likes of John Williams together with original compositions by Mark Edwards and bassist Terry Pack.

Highly entertaining and original. If you haven't seen them yet then they're a must-see.

Cloggz perform at The Verdict Xmas Party on Friday 19th December.

Mark Edwards, piano, keyboard, chimes, ukelele; Julian Nicholas, reeds and percussion; Ben Sarfas, violin; Neil Corrin, accordion, glockenspiel; Eden Townend, guitar and banjo; Terry Pack, double bass; Dave Trigwell, drums. Imogen Ryall, vocals. Jamie Gosney, spoken word.

Tim Garland
St. George's Church, Brighton
Saturday 25th October 2014

Tim Garland's (mostly) acoustic band provided an evening of breathtaking intensity with lots of emotional-depth and surprises. Garland began the first set with a tribute to Kenny Wheeler and ended the set with a flamenco-style tribute to Paco de Lucia.

The second set saw the quartet performing Tim's arrangement of the Mingus classic *Nostalgia in Times Square* and ending with a beautiful encore: *Blue In Green*.

Well done to Brighton Jazz Club for putting on yet another big name artist in a great venue with a lovely acoustic.

Tim Garland, tenor/soprano sax; Jason Rebello, piano; Ant Law, guitar; Asaf Sirkis, drums and percussion.

Charlie Anderson





ALISON RAYNER QUINTET AT THE VERDICT



Diane McLoughlin (saxes), Deidre Cartwright (guitar), Steve Lodder (piano), Alison Rayner (bass), Buster Birch (drums)





Listings

TINA MAY SINGS A.C.J

A CELEBRATION OF THE

ANTONIO CARLOS JOBIM

WITH THE LUIZ BONFA SOCIETY
ST JOHN'S CHURCH BRIGHTON BN1 6RB
SATURDAY 8 NOVEMBER 7.30 PM
TICKETS £12 / £8 FROM BRIGHTON DOME

MUSICAL LIFE OF

Highlights



Bobby Wellins & Spike Wells

The Verdict, Brighton

Friday 31st October, 8:30pm

Two Sussex-based legends join forces with (relative) youngsters Frank Harrison on piano and Dave Whitford on the bass.



Janet Seidel Trio

Smalls, Brighton

Thursday 30th October, 8pm

American vocalist Janet Seidel makes a rare appearance in Brighton as part of her UK tour.

Stacey Kent

Worthing Pavilion

Saturday 8th November

The UK-based American vocalist performs as part of her latest tour with husband/saxophonist Jim Tomlinson, promoting her latest album *The Changing Lights*.

Tina May Sings ACJ

St. John's Church, Brighton

Saturday 8th November

Vocalist Tina May sings the music of Antonio Carlos Jobim, accompanied by the Luiz Bonfa Society, with arrangements by Robin Blakeman.

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

27

Terry Seabrook + Guest

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

Jazz Jam with One Hat Trio

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

Tuesday

28

The Brunswick Jazz Jam

hosted by **Paul Richards**

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

Wednesday

29

**In Session with the Wayne
McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

**Roland Ramana/Tom Jackson/
Daniel Thompson**

Safehouse, Brighton
8pm £6/5

Thursday

30

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas + Guests

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

Janet Seidel Trio

Smalls, Brighton
8pm £14

Friday

31

Bobby Wellins & Spike Wells

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Saturday

1

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

2

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Lawrence Jones All Stars

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

Gypsy Jazz

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

Black Lion Jazz

The Black Lion, Brighton
9pm Free [R]

Gig Listings

Monday

3

Terry Seabrook + Guest

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

4

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

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

Wednesday

5

**In Session with the Wayne
McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

6

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas, + Guests

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

Friday

7

Paul Riley Quintet

The Verdict, Brighton
8:30pm £12/9

**Dave Chamberlain/Danny
Moss Jr. Quartet**

Steyning Jazz Club
8:30pm £12/7

Steve Aston Gypsy Jazz

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

Saturday

8

Imogen Ryall

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

Tina May Sings ACJ

St. John's Church, Brighton
7:30pm £12/8

Steve Aston Gypsy Jazz

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

Stacey Kent

Pavilion Theatre, Worthing
7:30pm £19/17

Sunday

9

Savannah/Assorted Nuts

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

**Lawrence Jones All
Stars**

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

Gypsy Jazz

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

Steve Aston Gypsy Jazz

Three Jolly Butchers,
Brighton
3-6pm 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 14th Nov. Benn Clatworthy
Saturday 15th Nov. Bjorn Dahlberg
Friday 21st Nov. Robert Mitchell
Saturday 22nd Katy O'Neill & Rebecca Fidler
Friday 28th Nov. Tommaso Starace
Friday 5th Dec. Preston/Glasgow/Lowe
Friday 12th Dec. Frank Harrison Trio
Friday 19th Dec. Xmas Party with Mark Edwards' Cloggz

Jazz Hastings

Tuesdays
11th November: Gareth Lockrane Quintet
16th December: Liane Carroll Trio with Brandon Allen

Adam Glasser

Tuesday 11th November
Birley Centre, Eastbourne

The Brunswick, Hove

Sunday 20th November: Straight No Chaser Big Band
Sunday 7th December:
Aneesa Chaudry Jazz Band

Galleria Jazz

Galleria Ristorante, Eastbourne
30th November:
Geoff Simkins & Terry Seabrook

Smalls, Brighton

Thursday 13th November
Ron Hockett/Trevor Whiting Quintet
Thursday 27th November
Alex Garnett Quartet

Brighton Dome

Wednesday 12th November
Gregory Porter (Concert Hall)

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

Brighton Jazz Club

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

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

Galleria Ristorante, 117-119 Seaside Road, Eastbourne BN21 3PH Tel. 01323-739033

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

Knogle Hall (next to St. John's Church), 1 Knogle Road, Brighton BN1 6RB

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. Bartholomew's Church, Ann Street (off London Road), Brighton BN1 4GP

www.stbartholomewsbrighton.org.uk

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

www.stgeorgesbrighton.org

St. John's Church, Knogle Road (corner of Preston Road), Brighton BN1 6RB

www.brightonstjohn.org.uk

Safehouse (an improvised and experimental music collective) upstairs at The Good Companions, 132 Dyke Road, Brighton BN1 3TE

Saltdean Lido, Saltdean Park Road, Saltdean

Smalls, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
www.smallsjazzbrighton.com

Steyping Jazz Club, Steyping Centre, Fletchers Croft, Church St., Steyping 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 (upstairs room)

The Hare & Hounds, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085
www.worthingjazz.org.uk or www.hareandhoundsworthing.co.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

Theatre Royal, New Road, Brighton BN1 1SD Tel. 0844 871 7627

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

Listings

All listings in The Sussex Jazz Mag are free of charge.

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'

Advertising

We do a special discounted rate for jazz musicians and jazz-related organisations.

Ask for our advertising rate card.

sussexjazzmag@gmail.com

THE CREDITS

Photography Credits

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

A special thanks to Anabel Alegre for taking photographs on behalf of The Sussex Jazz Mag.

Front cover: photo courtesy of John Boddy Agency

Inside cover: photo courtesy of Stacey Kent, Lou Beckerman. Liane Carroll photo by Anabel Alegre.

p. 4 photo courtesy of Stacey Kent & Jim Tomlinson

p. 7 Stacey Kent courtesy of Parlophone/Warner

p. 9 & 10 album covers courtesy of the respective record labels and artists.

p.11-13 Lou Beckerman CD cover courtesy of Lou Beckerman. Rehearsal photos by Elaine Crouch.

p. 16 Luke Rattenbury by Anabel Alegre; Brunswick Jam by Mike Guest; Verdict Jam by Charlie Anderson; Bugle Jam by James Farebrother

Education logos and photos courtesy of the respective organisations. Chichester College by Rob Milner

p. 23 Mingus Underground at JazzHastings by Anabel Alegre

p.24 taken from www.ropetacklecentre.co.uk; Jim Rattigan courtesy of Robin Blakeman.

Broadcasters logos and photos courtesy of the respective organisations.

p. 32-34 Photographs taken by Anabel Alegre for The Sussex Jazz Mag.

p. 35 Cloggz photos courtesy of Cloggz.

p. 35-36 Tim Garland, Ant Law and Asaf Sirkis taken by Anabel Alegre for The Sussex Jazz Mag.

p. 37-38 Alison Rayner Quintet photographed by Brian O'Connor courtesy of www.imagesofjazz.com

All publicity photos and thumbnail images are used under the *fair use* terms of Copyright Law.



THE SUSSEX JAZZ MAG

Issue 31

27th Oct. - 9th Nov. 2014



www.sussexjazzmag.com



[www.facebook.com/](http://www.facebook.com/TheSussexJazzMag)

[TheSussexJazzMag](http://www.facebook.com/TheSussexJazzMag)



[www.twitter.com/](http://www.twitter.com/SussexJazzMag)

[SussexJazzMag](http://www.twitter.com/SussexJazzMag)

Editor

Charlie Anderson

Sub Editor

Chandelier Sonar

Regular Columnists

Eddie Myer, Terry Seabrook,
Wayne McConnell

Reviewers

Jasmine Sharif, Katy O'Neill,
Eddie Myer, Charlie Anderson

Photographer

Anabel Alegre

Photography Consultant

Mike Guest

Technical Director

Steve Cook

Financial Consultant

Chris Sutton

Next Issue

Issue 33 features articles on John Surman, Gareth Lockrane and Adam Glasser.

Upcoming Issues

The screenshot shows the homepage of 'THE SUSSEX JAZZ MAG'. At the top, the title 'THE SUSSEX JAZZ MAG' is in large blue letters, with the tagline 'The free online jazz magazine for the Sussex area' below it. A navigation bar includes links for 'LATEST ISSUE', 'BACK ISSUES', 'VIEW ONLINE', 'ABOUT US', and 'CONTACT US'. The main content area features three featured articles: 'NEIL COWLEY TRIO AT BRIGHTON DOME CORN EXCHANGE' (October 15, 2014), 'LAUNCHING "INTO THE BLUE" BY LOU BECKERMAN' (October 13, 2014), and 'INTERVIEW WITH NEIL COWLEY' (September 28, 2014). Below this is a 'FEATURED INTERVIEWS' section with images of Tim Garland and Neil Cowley. On the right, there is a 'SIGN UP HERE' form with fields for 'Email Address*', 'First Name', and 'Last Name', a 'Subscribe' button, and a note '* = required field'. The footer mentions 'powered by MailChimp!'.

Check the website
www.sussexjazzmag.com
for extra content, back issues and
information on upcoming issues.

OUR CORE PRINCIPLES

FROM THE EDITOR

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

Contact Us

Listings

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

Subscriptions

If you would like to subscribe to The Sussex Jazz Mag visit www.sussexjazzmag.com and complete the sign up form to subscribe or alternatively you can email sussexjazzmag@gmail.com with the subject heading 'SUBSCRIBE'.

Comments & Letters

Please email sussexjazzmag@gmail.com

Next Issue

Subscribers and Download:
Sunday 9th November

Features
News
Columnists
Interviews
and more!