

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 32 Monday 10th - Sunday 23rd November 2014

**JOHN  
SURMAN**





Saxophonist **John Surman** talks about his upcoming gig at Brighton Dome. Flautist **Gareth Lockrane** talks about Bheki Mseleku and harmonica player **Adam Glasser** talks about his native South Africa.

Sussex vocalist **Lou Beckerman** presents the third and final part of her series discussing the process involved in launching her album, *Into the Blue*.



We also have lots of previews of upcoming concerts and events.

Plus a guest column by Julian Nicholas, pianist Terry Seabrook's monthly jazz tip, as well as listings for jazz gigs across Sussex.

*The Sussex*  
**JAZZ MAG**

Monday 10th - Sunday 23rd November 2014

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# Features



Flautist **Gareth Lockrane** discusses his latest projects including his tribute to Bheki Mseleku, ahead of his gig at Jazz Hastings on Tuesday 11th November.

# The Column: Julian Nicholas

## Creativity and all that stuff...



With the season of mellow fruitfulness finally underway, I feel the need to bury my creative acorns for store over winter... such that I could just dig one of them up on a Sunday morning and be able to devote the time to it that it might deserve.

When you are busy trying to earn a living as a musician, it is easy to forget the gestation and cultivation needed for creativity. Recently I have enjoyed so much the individuality (and hard, independent work) of the music of the UK scene – from outfits I’m hearing, and those with whom I work.

From the pick-up gigs within the London and Brighton scenes, to Jack Kendon’s Flash Mob barber shop arrangements, to Johnny Hepbir’s 300,000 hit videos with Sara Oshlag and Dan and Jason, Mingus Underground Octet to Studio Nine Orchestra, I’m seeing a desire to perfect, hone and deliver accessible, beautiful arrangements and presentations, full of life and love for the art in all its forms.

This requires work, and is nurtured on the stand sometimes (if you are fortunate enough to have found a suitable regular performance arena in which to hone your work), or in the background – requiring hours of input for little financial reward.

This is true of a high proportion of gigs. In neither the fee nor the situation is the quality and preparation matched very often... but this doesn’t stop us. Of the bands with which I’m involved, Ed Parker’s ‘Mr Vertigo’, Mark Edwards’ ‘Cloggz’ and ‘Loose Tubes’, and sometimes hired hand for Claire Martin, and currently in Mark Lockheart’s ‘Big Idea’, I am constantly in awe of everyone’s contribution. The levels of compositional work, arranging, improvising and group interaction are all awe-inspiringly high and creative, skilled and invested of devotion.

The generosity between musicians that I regularly witness on the Brighton and London scenes is something of which we can all be very proud. We are all relying on each other’s support to bring to fruition those nurtured ideas that result in moments of magic.

As a footnote, I couldn’t help notice that a post by Shabaka Hutchings on Facebook about the presence of women musicians on the UK jazz scene provoked a number of confused and awkward responses, as well as some articulate and well thought-through ones!

Again, I think it has a lot to do with the values of the jazz scene currently, that we can genuinely say we’re beginning to leave some of the negativity or misogyny

behind. There's always a lot to be done in this area universally, but the UK jazz scene can hold its head up in terms of progress.

Oops, what am I doing chatting when I've got a reharmonisation idea for *In A Sentimental Mood* to complete for later? Middle eight, bars 5-8: let me see... two beats each: Gb7, F7+5, Bbm7, C/Eb, B7, Bb7b9, Ab7+11, D/Ab; Gm11 for two bars, A/C soft stop for two bars....

**Julian Nicholas**

Julian Nicholas will be appearing with, among other bands, Mark Lockheart's 'Big Idea' at Manchester Royal Northern this weekend 7 - 9 Nov; Mark Edwards' 'Cloggz' at The Verdict on 19 December (special guest Benet Mclean); and alongside Claire Martin sitting in with Jack Kendon and his trio (if they'll have us!) at the South Coast Jazz Festival press launch party, Ropetackle Arts Centre, Wednesday 26<sup>th</sup> November (please ask Julian or Claire for an invitation).



You're invited...

# Into the Blue

with

## LOU BECKERMAN

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

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AT SEVENTY

# JOHN SURMAN

TUESDAY 18 NOVEMBER 2014 at 7.30pm

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**JOHN SURMAN** Saxophones & electronics  
**KARIN KROG** Vocals

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

PRS  
 jazz SERVICES

# JOHN SURMAN

**You've recorded more than thirty albums under your own name. Which recordings are your favourite?**

"I didn't realise there were so many! Hard to choose a favourite - I like bits and pieces from all of them I suppose - certainly the most popular in terms of sales has been *Private City* - but I enjoyed making them all really. I think the last CD I made, *Saltash Bells*, came out pretty well."

**You're performing in Brighton on Tuesday 18th November. What can we expect to hear at the concert?**

"I intend to play a selection of pieces from the *Saltash Bells* CD - but of course, they will come out differently when I perform live! Then, as Karin Krog will still be in the UK following the London Jazz Festival, I have invited her to join me on a few pieces - so I think it will be an exciting concert."

**You've written a lot of compositions over the years. Where do you get your inspiration from?**

"Who knows where the inspiration comes from? I Sometimes find that I can spend hours working on some ideas and feel that I am getting nowhere - then, just as I've popped some potatoes on to boil, I'll get a great idea, dash to the piano start writing - and suddenly detect the smell of burning spuds! So you never know!"



**John Surman** performs at the Brighton Dome Studio Theatre on Tuesday 18th November, in association with Brighton Jazz Club.

[www.brightondome.org](http://www.brightondome.org)  
[www.brightonjazzclub.co.uk](http://www.brightonjazzclub.co.uk)

For more information on John Surman: [www.johnsurman.com](http://www.johnsurman.com)

# ADAM GLASSER

**You grew up in South Africa. Tell us a bit about your childhood experiences with music and how you got into jazz.**

“My father, the composer Stanley Glasser, worked a lot with South African jazz musicians in the late 50s and early 60s - he was musical director of the legendary musical *King Kong*. Hugh Masekela used to stay at our house sometimes when I was very young and I would hang around rehearsals hearing the sounds. My father wrote the music for *Mr Paljas*, a musical whose band that included some of the best jazz musicians of the day - Dudu Pukwana (whom I subsequently played with in the mid 80s in London) and Chris MacGregor amongst others. As teenager in Johannesburg I would also hang out with the likes of Barney Rachabane and Mackay Dvashe at Dorkay House, and heard many inspiring jazz gigs on the Wits University Campus.”

**How come you've ended up in London?**

“My father again! He was Head of Music at Goldsmiths College, and suggested I come and stay with him. I didn't go into music first but studied English at Warwick University where I was always active as an amateur jazz player. It wasn't until later that I took it seriously.”

**You still go back to South Africa to tour. What's the jazz scene like there?**

“I go back as often as I can but its difficult to get regular work out there. My first major trip back as a musician was in 2006 to launch The Manhattan Brothers album I produced and recorded in London the previous year (the legendary SA vocal group had come over with King Kong in the early 60s - they reformed in 1990 for the Wembley Concert celebrating Mandela's release and I became their pianist for 16 years). I have played most of the main festivals there Cape Town 2012, Johannesburg 2013 and Grahamstown 2014 as well as other gigs. My albums have done quite well critically (Free at First won best Jazz Album at the SA Music Awards 2010) - the level and range of musicianship in south africa is truly astonishing. They have absorbed all the contemporary trends of jazz from hip hop to bebop as well as earlier genres .. as well as a range of very south african elements! The music there is truly rich and staggering .. but there is a lack of regular venues round the country though Johannesburg does have a wonderful club called The Orbit and Cape Town has perhaps the most organised jazz scene in terms of venues.”

**You're playing in Eastbourne next week. What can we expect to hear at your concert?**

“A range of music that interests me! Jazz standards, South African jazz standards and original compositions from my two albums *Free at First* and *Mzansi*.”



**You've recorded two albums so far. Are you planning another in the future?**

“Yes it's high time I recorded another album! My main aim for the next album is to take the chromatic harmonica to another level of improvisation... and to explore unusual material, maybe contribute a few originals. I will aim to make it appealing and different from the previous ones and reference of course my love of south african jazz along the way.”

**As a teacher, what advice would you give to up and coming harmonica players?**

“You have to distinguish between jazz and blues harmonica. Though some players mix them convincingly I do not have any real grasp of blues harmonica! But I can advise those wanting to follow the path of jazz harmonica to listen to other instruments that they like and recordings that touch them, musicians that touch them. I am not that interested in the harmonica as such - more trying to play music on it that has not been heard before on the harmonica. So I would advise harmonica players to get a grasp of the music they like and work backwards from there: learn the melodies and chord changes of pop or jazz songs they like, and also have a keyboard at hand to learn harmony, scales, chords etc - one tip: I regularly compose and record phrases that I like on my phone. And then try and assimilate them by ear. I feel it is important to build up a knowledge of scales and keys etc... as well as have a lot of fun learning melodies. The harmonica is so portable and relatively inexpensive that I recommend it to anyone that is tempted to explore music beyond just listening!”

Adam Glasser performs at The Birley Centre in Eastbourne on Tuesday 11th November.



# GARETH LOCKRANE

**You're performing at Jazz Hastings on Tuesday 11th November, performing the music of the late Bheki Mseleku. What memories do you have of playing with him?**

"I have many great memories of our gigs together and long, intensive duo rehearsals. He would arrive at my house sometimes having 'dreamt a new tune' and this would be literally the first time he'd ever played it! He didn't write his tunes down, so he would dictate them to me by ear and I would write them down later for the other guys in the band. He was extraordinary. His intensity and the emotional breadth in his composing and piano playing were like nothing else I'd ever experienced. He was a childhood hero of mine when his albums *Celebration* and *Timelessness* were released in the Nineties so I knew his music very well but nothing could prepare me for the level of engagement and commitment that would come from playing with him."



**What do you like most about his music?**

"Bheki's music amassed many influences and genres. In his music you can hear traces of traditional South African music, contemporary classical music and the influence of John Coltrane and McCoy Tyner, Bud Powell, Jaco Pastorius, Herbie Hancock and Chick Corea amongst many others but he always had a unifying individual force that all the great composers in jazz have. He had a god-given gift for accessible melodies with all kinds of crazy rhythmic and harmonic complexity buried underneath the surface; the audience would be singing and dancing along with these great tunes on the gigs whilst the musicians would be sweating it out trying to nail the complex forms of the tunes."

"And as a pianist he was incredibly proactive, and always playing for the group. A truly orchestral pianist, he

utilised the full range and dynamic potential of the instrument; many times he would be trying to ground the sound of the group by playing incredibly softly. When the time came for him to project with a lot of power, the intensity he could draw upon was quite unbelievable to witness and to play with. It really was like playing with one of the greats; he was one of the greats! And very sadly missed. Hastings was something of a retreat for him from the chaos of London, he had a strong support down there from Reg Hendrickse and John Donaldson, we always had great concerts in the jazz club there. For the gig on Tuesday we have a fantastic band playing Bheki's music: Julian Siegel (saxes) Jim Watson (piano) Olly Hayhurst (bass) and Tim Giles (drums) as well as me (flutes)."

**The Grooveyard band has been critically acclaimed. Tell us about the group**

## and how that came about.

“That band started about ten years ago as a collaboration with saxophonist Alex Garnett, one of my favourite musicians on the scene today and a kind of saxophone Godfather to many young guys on the London jazz scene. It started out as an unofficial homage to all my favourite soul-jazz musicians of the 60s like Cannonball Adderley, Stanley Turrentine and Eddie Harris. Quite quickly though, it morphed into something else entirely! The influence of those guys was always there but filtered through my own composing which naturally contains a lot of more contemporary influences too. It was a pure Hammond organ group (with no bass player) for

a long time and we recorded two albums that I'm really proud of called *Put The Cat Out* and *The Strut*; more recently I've had a slight change of direction with that group and I've now called it *Grooveyard Unplugged* and we have an incredible bass and drums team of Dave Whitford and Tim Giles and our keyboard player, Ross Stanley, has a much more flexible role than he used to when he was manning the bass pedals the whole time! There'll be more from that new lineup in the future.”

## What other projects are you working on at the moment?

“I have my 19-piece big band which for me is a natural evolution from my

Grooveyard group. I've always loved arranging and composing and get a real kick out of leading and playing with a big band; I've learnt to embrace that fear when you hand out an arrangement for the first time! We do all my tunes in the big band and I love hearing great musicians do their thing with my music; I try not to get in the way too much. But I probably do without meaning to. I've long been inspired by many great writers and film composers (I did an MA in film composition after I did my music degree); Bheki, Gil Evans, Thad Jones, Oliver Nelson, Jaco Pastorius, Kenny Wheeler, Basie, Ellington, Mingus, Anders Bostrom, Don Sebesky, Jerry Goldsmith, Jerry Fielding,

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## IN session

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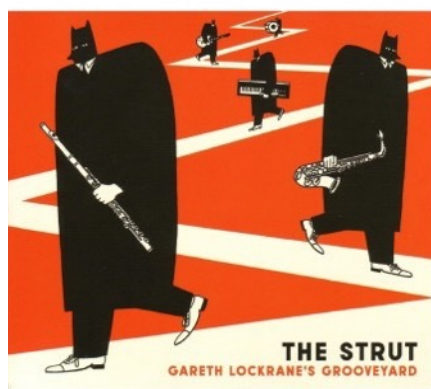
Bernard Herrmann; all the above and I'm always finding new things to get into to inspire me.”

“As a sideman I really enjoy trying to immerse myself in other people's music and as well as Bheki Mseleku's group I have had great experiences playing and recording in groups led by, amongst others, pianist Kate Williams, guitarist Phil Robson, bassist Laurence Cottle, great singers in many different genres like Michael Kiwanuka, Natalie Williams, Christine Tobin, Anita Wardell, Georgia Mancio and Nia Lynn, and I also get to get to play with the James Taylor Quartet regularly which I love doing. I also play with lots of groups led by younger musicians on the scene like bassist Max Luthert, guitarist Dan Messori and trumpeter Reuben Fowler which keeps me on my toes, these guys are fantastic and have a whole new set of influences which I really enjoy trying to process in my own way. At the moment I'm the middle of a run of gigs as a guest soloist with Tommy Smith's Scottish National Jazz Orchestra playing Laurence Cottle's arrangements of Jaco Pastorius' tunes which has been a fantastic experience.”

**Tell us about your approach to teaching and what advice you give to beginner jazz flautists.**

“I do quite a bit of teaching at all the main music colleges in London,

particularly at the Royal Academy of Music (where I did my degree) and at the Trinity and Guildhall schools, and am constantly inspired by where these incredible young musicians are going with the music. I just try and give them a good grounding in all the skills they need; developing their styles and deepening their influences, getting them to listen to the rest of the band when they are playing (sounds obvious I know), playing by ear and internalising melodies without written music, transcribing solos, developing a strong sense of the tradition of the music and exploring many different styles and composers, developing strong sight reading skills, encouraging them to write and arrange their own music, deepening their rhythmic feel and developing their harmonic knowledge. Etc



etc!”

“For beginner jazz flautists I would say just go for it, don't let the fact that the flute is underused in jazz put you off. It takes a bit of blind faith I must admit. Imagine you're playing a



guitar or saxophone. Do your instrumental homework with classical studies, develop a strong sound across the range and a strong time feel. Try the piccolo, alto and bass flutes too, there are some incredible instrumental colours available with those instruments. My favourite flautists in jazz are Joe Farrell, Roland Kirk, Hubert Laws, Eddie Parker, Frank Wess, Paul Horn, James Clay and Jeremy Steig; learn solos from those guys and branch out to other instruments, that's what I did. I'm sure there are a few great flute players I've missed out but that's a good start!”

Gareth Lockrane appears at JazzHastings on Tuesday 11th November.

[Click here for a preview in London Jazz News](#)

For more on Gareth go to [www.garethlockrane.com](http://www.garethlockrane.com)

## LAUNCHING *'INTO the BLUE'*

**Part 3: With two-thirds of the album launch mini-tour fulfilled, vocalist Lou Beckerman gives an update on progress thus far, with an overview of lessons learned and experience gained...**

Part 1 of 'Launching *Into the Blue*' reflected on what has been involved in the wearing of an independent recording artist/promoter's hat to launch an album. In Part 2 we also heard from some of the band members who touched on what the experience of working on this project had meant to them. Since then we have held two very well-received launch events, both in contrasting venues and times of day.

Danny House – an Elizabethan country manor with a marvellous, classy, oak-panelled Great Hall was a joy for this evening's Quintet (Wayne McConnell, Dan Hayman, Steve Thompson, Björn Dahlberg and myself) to play in. It was a sell-out and there was an enthusiastic audience, seated concert-style, all in their gorgeous finery for the evening (as were we!). This event was also designed to help a worthwhile cause, and some generous funding was raised for the charity (as well as the band!). Magic moments prevailed throughout.

That was two weeks ago but I still feel heart-warmed by the occasion. I'm writing this a day after Launch no. 2 which was held in another unique and special space – Brighton's Unitarian Church – a calm oasis from the hubbub of teeming life outside. It was both rewarding and uplifting to have another full-to-brimming-over audience. Relief! I had no idea prior to the event what the attendance might be, as entry was by payment on the door and it was a weekday lunchtime (for an album that has been described as 'late night music!'). This was a Quartet event (Wayne McConnell, Björn Dahlberg, Terry Pack and myself). It's difficult to describe the exceptional atmosphere with our listeners so attentive and receptive. We loved it.

We have one more launch event to go: the Launch Party at The Brunswick in Hove next Sunday afternoon, 16<sup>th</sup> November with the full Sextet: Wayne McConnell, Terry Pack,



Photos at Danny House by Elaine Crouch

Dan Hayman, Björn Dahlberg, Merlin Shepherd and myself. Reassured that this event has already sold well, I feel I can further reflect on what has worked; what I might do differently another time and how effective various strategies have been.

Now also wearing an events management hat my job has been to provide and promote an experience as well as good music, maximising on the nature of the venue and an audience that this might appeal to. It's been enormously hard work but great fun incorporating the creative through to logistical elements. I like concepts and to focus on the three contrasting scenarios of 'stately, spiritual and sassy' (or 'posh, prayerful and playful!') has given me something imaginative to work with. However, with this comes the fine balance of making it appealing enough to attract people to attend and setting an expectation so no-one goes away disappointed.

In my view it's important to pay attention to presentation. Sometimes we can inadvertently do a disservice to the best music by not thinking about staging or stage presence. People come to hear and see a gig when we play live. For me the stage is a blank canvas waiting for brush strokes to complement the music, and this all goes towards creating a welcoming and inviting atmosphere. We are the hosts!

I could now write a book on essentials for planning and organising a launch gig but perhaps that's for another time! I'll just briefly say here, from experience, that:

- Organisation, advance planning, lists (*those lists!*) and attention to detail pay off every time (even down to how your CDs are displayed).
- Remember: no advertising = no audience. Use all media – newspapers, radio, social media – the latter has been a steep learning curve for me but I'm beginning to enjoy it now.
- Always think of the well-being of both the musicians and audience regarding suitable venue and location.

Having said all this, the most important thing is, of course, the music! To get the balance between rehearsing until the band is so tight (to the point of constriction!) and trusting enough for the music to grow into a new phase (which



Photos at Brighton Unitarian Church by Anabel Alegre

sometimes only happens in performance) is central. Working with such fine, ego-less musicians who all deeply respect each-other has certainly opened-up opportunities for some unforeseen alchemy in these gigs. The choice of set list for each occasion has varied. I knew the audience at Danny House would enjoy standards as well as the newer album pieces, whereas at the Unitarian – with a shorter programme - the main focus was on our original compositions and innovative album arrangements. Both audiences were up for some experimentation...

I hope these articles will have been of interest to other independent artists setting out on this journey. With the value of hindsight I have learned just how much work is involved in conceiving, planning, funding, recording, producing and launching an album as professionally as possible. With a rearrangement of punctuation the title of this series could read 'Launching into the blue...' And that's just how it is: casting this music – the fruits of much labour – out into the blue yonder. Perhaps this is the most exciting thing: not knowing where it'll go – who will hear and hopefully appreciate it. Onwards now (well... in a while anyway...) to the next project, forewarned and forearmed. My very grateful thanks to EVERYONE involved in so many ways - from the nitty-gritty practical to general support and encouragement.

If you'd like to join us in helping to celebrate the launch of 'Into the Blue' on 16th November you'll be given a warm welcome! Tickets: £7 from: [www.thebrunswick.net](http://www.thebrunswick.net).



## Lou Beckerman

The CD of *Into the Blue* is available from [www.loubeckermanjazz.com](http://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

**Terry Seabrook**

## Jazz Tip of the Month No. 16 - More on Contrafacts

Last month (tip no. 15) I moved away from improvisation into the area of jazz composition. Improvisation and composition are two sides of the same coin and I believe every jazz improviser should try composing on a regular basis.

In my last article I talked about the practise of layering a new melody over an existing harmonic structure of a pre-existing (standard) song. This month I'm going to show how this method can be extended by taking a chord sequence and changing it somewhat. The idea is to retain enough of the original to make it have some sonic semblance but to take the sequence in new harmonic directions using modality changes (major to minor) key alterations, substitutions, etc. For example when Lennie Tristano wrote *Lennie's Pennies* he started with the sequence to *Pennies from Heaven* but then twisted it about by putting it into the parallel minor key (i.e. from C major to C minor) and he then wrote an incredibly interesting although complex melody over it.

Similarly Lee Konitz wrote *Thingin'* based on *All the Things You Are* but put the bridge and last A section into different keys.

We don't have permission to present these examples here but you can check them out on the web or hear Geoff Simkins play them at gigs. But I'll present another one of my own. This one, *Things Are All There Are*, is based on the song of a similar title and I originally arranged it for Cubana Bop so it has a Latin feel in this instance. The 4 sections (ABC&D) have the same harmonic movements but they are all in different keys and the modulations are quite different.

Here are the key outlines for the 4 sections for each version:

The melody in *Things Are All There Are* resembles the original only in the A section. After that the B and D sections move in more of an inverted way to the Jerome Kern version, while the C section (the bridge) is altogether different melodically. Overall there is more melodic density and more syncopation.



Lennie Tristano in 1947 by William Gottlieb

*All the Things You Are* is actually a wonderful song harmonically and melodically and it has attracted jazz musicians to improvise on it over many years. So why create contrafacts upon it, you might ask. I think the answer to that is that it is a useful and creative way of pushing the boundaries on the vehicles jazz musicians use and create. We borrow from each other because our music is a shared language. The only irony is that Jerome Kern didn't like jazz and disliked jazz musicians messing with his music. So apologies to Mr Kern but also gratitude for what has become one of the great standards in jazz. And here is my take on it. I hope you think it's different enough to justify the exercise.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
<a href="#">All the things You Are</a>	<a href="#">Ab to C</a>	<a href="#">Eb to G</a>	<a href="#">G to E</a>	<a href="#">Ab</a>
<a href="#">Thingin'</a>	<a href="#">Ab to C</a>	<a href="#">Eb to G</a>	<a href="#">Db to Bb</a>	<a href="#">D</a>
<a href="#">Things are all there are</a>	<a href="#">Gb to Bb</a>	<a href="#">A to Db</a>	<a href="#">G to Bb</a>	<a href="#">Bb</a>



Lead C

# Things Are All There Are

Terry Seabrook

Medium Fast  
quasi - samba

(A)  $E\flat m7$   $A\flat m7$   $D\flat 7$   $G\flat \Delta$

$B\Delta$   $F7alt$   $B\flat 7sus$   $B\flat 7$

(B)  $F\sharp m7$   $Bm7$   $E7$   $A\Delta$

$D\Delta$   $A\flat 7alt$   $D\flat 7sus$   $D\flat 7$

(C)  $A m7$   $D7$   $G\Delta$   $E m7$

$C m7$   $F7$   $B\flat \Delta$   $A\emptyset$   $D7$

(D)  $G m7$   $C m7$   $F7$   $B\flat \Delta$

$E\flat \Delta$   $E\flat m7$   $A\flat 7$   $D m7$   $D\flat \circ$

$C m7$   $F7$  **To:  $\emptyset$**   $B\flat 7sus$   $B\flat 7$   $B\flat 7alt$

on cue:

## $\emptyset$ Coda

$B\flat$   $A\flat/B\flat$  Open  $G\flat \Delta$   $F mll$   $E\flat mll$   $G mll$

# JAM SESSIONS IN THE BRIGHTON AREA

## Mondays

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

## Tuesdays

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

[www.brunswickpub.co.uk](http://www.brunswickpub.co.uk)  
[www.paulrichardsguitar.com](http://www.paulrichardsguitar.com)

## Wednesdays

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

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# A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

## The Brighton Jazz Co-op

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

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

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

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

Dates & Times:

Every Tuesday. 8-10:15pm

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

Location:

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

Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

Website:

[www.brightonjazzcoop.org.uk](http://www.brightonjazzcoop.org.uk)

### LATEST NEWS

Recent tutors have been Terry Seabrook, Roderick Hart and Angele Veltmeijer.

## 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](http://www.brightonjazzschool.com)

Contact: [brightonjazzschool@gmail.com](mailto: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](mailto:imogenryall@gmail.com)

For information on Imogen Ryall's jazz singing workshops please visit:  
[www.imogenryall.com](http://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](mailto: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](mailto:jazzsmugglers@yahoo.co.uk)

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

The Jazz Smugglers are currently looking for front-line players.

## Ropetackle, Shoreham



Renowned jazz trombonist Mark Bassey leads this workshop for intermediate to advanced level jazz performers. The focus is primarily on contemporary jazz and student's original compositions and arrangements.

Organiser Steve Lawless says:

“Mark's popularity has meant that we have been continually full. We keep a balance between rhythm instruments, and vocal / horns and have a waiting list for the piano seat”.

Dates & Times:

Fridays 2-4;15pm

22nd Nov - 20th Dec.

Two one-hour sessions with a 15min break in between.

Location:

Ropetackle Arts Centre, Little High St.,  
Shoreham-By-Sea, BN43 5EG  
(First Floor, Mezzanine Room)

Cost:

£60 for a block of four sessions

Website:

<http://www.ropetacklecentre.co.uk>

Contact:

Steve Lawless

[steve.lawless@gmail.com](mailto:steve.lawless@gmail.com)

Mobile: 07514 569595

### LATEST NEWS

Block 2 begins on Friday 28th November.

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](http://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.

## Steining Jazz Workshop

Formed in April 2014, following the successful Steining 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, Steining Grammar School,  
Shooting Field, Steining 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](mailto: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](http://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..

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](mailto:LatinGuitarPaul@hotmail.co.uk)

#### LATEST NEWS

The next session is on Saturday 15th November.

# Reviews & Previews



**Gregory Porter** performs at Brighton Dome  
on Wednesday 12th November.



# AN INTRODUCTION TO...

## GREGORY PORTER

Gregory Porter was born in Los Angeles but was raised in Bakersfield, listening to his mother's records of Nat King Cole which inspired him to begin singing. He attended San Diego State University on a sports scholarship but had to retire from sport due to a shoulder injury. Instead he turned to music and began singing in local jazz clubs. It was in a local jazz club that he met pianist Kamau Kenyatta who became Porter's mentor. Kenyatta then introduced him to Hubert Laws, who asked Porter to appear as a guest on his album *Hubert Laws' Remembers the Unforgettable Nat King Cole* where he sang on the final track, the Charlie Chaplin tune *Smile*. Whilst in the recording studio, Laws' sister heard Porter sing and, impressed with his singing, helped him get a part in the musical *It Ain't Nothing But the Blues*.

For the next decade, Gregory Porter worked persistently at his craft and developed a loyal fan base. He released his debut album, *Water*, in 2010 at the age of 39. The album contained the groove tune *Pretty*, versions of jazz standards *Skylark* and *But Beautiful*, and the politically charged *1960 What?*. The album was critically acclaimed both sides of the Atlantic and was nominated for a Grammy award.

After touring and performing around the world, including sell-out appearances at Pizza Express Jazz Club in London he recorded his second album in 2012 entitled *Be Good*. This featured more of his own original compositions and the title track of the album was released with an accompanying music video and was also nominated for a Grammy award.

In 2013 he signed to Blue Note Records and toured Europe, including an appearance at the first Love Supreme Jazz

Festival in Sussex (he is one of the few artists to have performed at both the 2013 and 2014 Love Supreme festivals). He then released his third album, *Liquid Spirit* which was critically acclaimed and earned him his first Grammy award for Best Jazz Vocal Album.



Last year he was one of the guest vocalists on David Murray's album *Be My Monster Love*. This year he is a guest vocalist on Jamie Cullum's latest album, *Interlude*. The [music video](#) for his latest single *The In-Crowd* was filmed in London (you might recognise Granville Arcade in Brixton Village).

Gregory Porter recently appeared on *Strictly Come Dancing* in the results show with Jamie Cullum singing the single *Don't Let Me Be Misunderstood*. The single, from Jamie Cullum's album *Interlude*, has been playlisted on Radio 2.

Gregory Porter appears at Brighton Dome Concert Hall on Wednesday 12th November. Tickets available [here](#).

# GREGORY PORTER

## DISCOGRAPHY



### Water

His 2010 debut album on the Motéma label



### Be Good

His second album on the Motéma label released 2012.



### Liquid Spirit

His 2013 album for the Blue Note label won him a Grammy award.

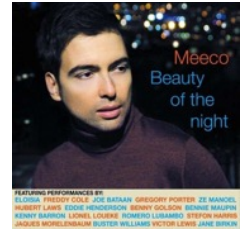


### Issues of Life

A collection of collaborations and remixes released on Membran in 2014.

### Meeco

Guest vocalist on Meeco's *Beauty of the Night* album.



### David Murray

One of the guest vocalists on David Murray's *Be My Monster Love*.

### Great Voices of Harlem

Porter sings on four standards on this collaboration with Paul Zauner's Blue Brass.



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Email: [hello@thejazzagency.co.uk](mailto:hello@thejazzagency.co.uk)

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

**IN**  
**session**  
At the Verdict Jazz Club

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

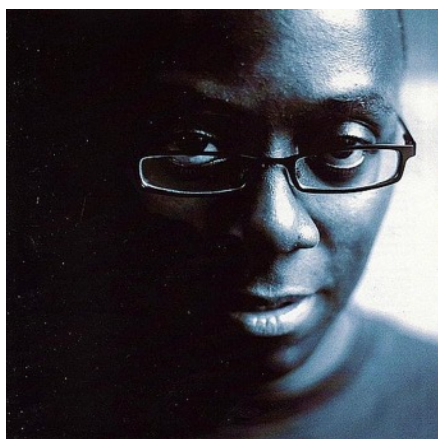
**Every Wednesday - Free Entry**  
**Starting 1st October 2014**

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

# PREVIEWS



## **Robert Mitchell's Panacea**

The Verdict, Brighton  
Friday 21st November

Robert Mitchell began in the bands Tomorrow's Warriors and Gary Crosby's Nu Troop and began his group Panacea back in 1999.

Since then the group has performed at major festivals across Europe, including the North Sea Jazz Festival and the London Jazz Festival where they perform again this year.

They've recorded three acclaimed albums: *Voayger* (2001), *Trust* (2005) and *The Cusp* (2010)

John Fordham has said "Robert Mitchell often seems like a man brooding over a chess problem. He is, however, a brilliant pianist with a thoroughly individual sound and approach".

Deborah Jordan, vocals; Robert Mitchell, piano; Tom Mason, bass; Laurie Lowe, drums.

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



## **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](http://www.southcoastjazzfestival.com)  
Tickets: [www.ropetacklecentre.co.uk](http://www.ropetacklecentre.co.uk)

### **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

# Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



*Jazz On 3*, Mondays 11pm-12:30am  
Mon. 10th November: Vein and Greg Osby  
Mon. 17th November: Branford Marsalis

*Jazz Record Requests*, Saturdays 5:15-6:15pm  
Alyn Shipton plays listeners' requests.

*Jazz Line-Up*, Saturdays 4-5:15pm  
Sat. 15th November: Nat Birchall

*Geoffrey Smith's Jazz*, Saturday evenings at midnight  
Sat. 15th November: Branford Marsalis

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

[BBC Radio Scotland](#)

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



DAB digital radio

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

Sky channel 0202

Freesat 729

Jazz FM smartphone app

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

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

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



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

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

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

<http://www.ukjazzradio.com>



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

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



JazzRadio.com have 31 different stations covering different genres and instruments, including Avant Garde, Bass Jazz, Bebop, Bossa Nova, Gypsy Jazz, Hard Bop, Straight Ahead, Trumpet Jazz, Vibraphone Jazz and Vocal Jazz.

Although largely presenter-less and commercial free, these stations rely on automated playlists.

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



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](http://www.worthingsunshineradio.com)



### Radio Reverb 97.2 FM, Brighton

#### *Trainspotters*

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

#### *Slipstream Worldwide Beats*

Mark Johnson plays world music and lots of jazz.  
Saturdays 2-4pm

#### *The Mystery Lesson*

Playing free jazz and improvised music.  
Sunday 9-10pm

#### *Ears Wide Open*

'Jazz and Obscurity Skanks'  
Wednesday 7-8pm

You can also listen live via the website or hear shows repeated during the week.

Check the website for details:

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

Shows are also available on demand at [www.totallyradio.com](http://www.totallyradio.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, Eric Reed and Ron Carter. Available on iTunes.

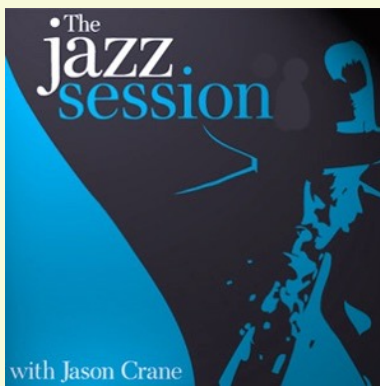
<http://brightonjazzschool.com/episodes/>



## 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. Available on iTunes.

<http://www.jazzwisemagazine.com>



## 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. Available on iTunes.

<http://thejazzsession.com>



## The Jazz Spotlight Podcast

Presented by Yannick Ilunga, this podcast presents advice to up and coming musicians as well as interviews with Dave Holland, Gary Burton and Dee Dee Bridgewater.

<http://www.thejazzspotlight.com/podcast-episodes/>

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

[www.youtube.com/user/VerdictJazz](https://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](http://www.youtube.com/user/BenCastleTV)

## JazzTimesVideos



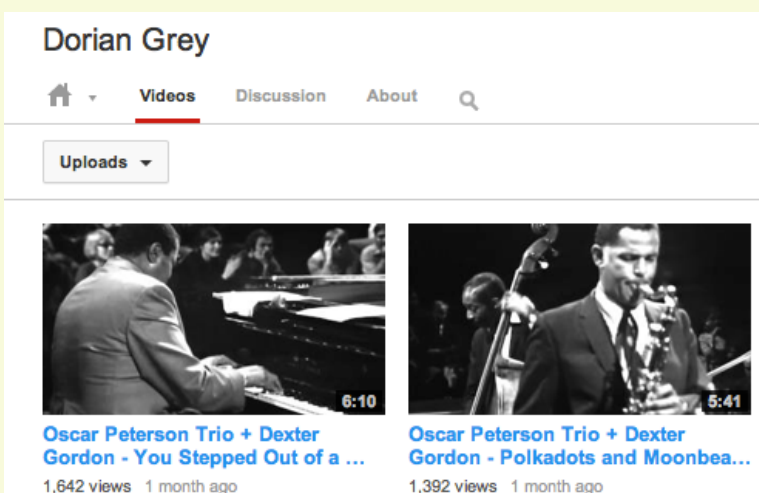
[www.jazztimes.com](http://www.jazztimes.com)

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

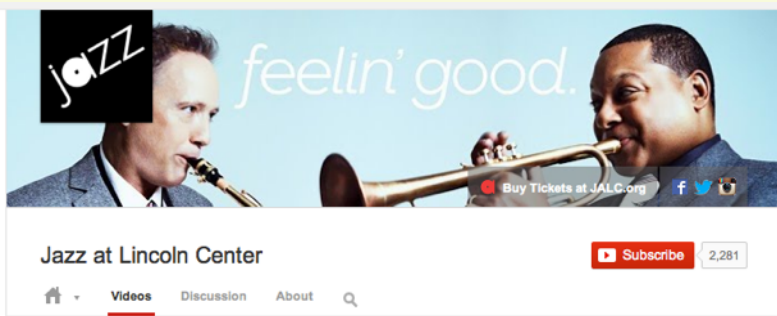
About

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

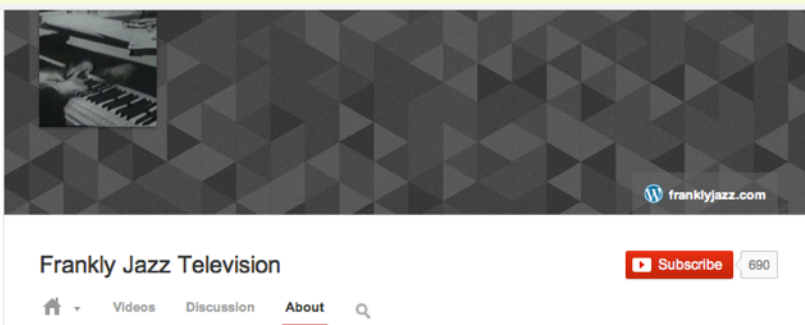
Discussion

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](http://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](http://www.smallsjazzclub.com)

# Listings



Chilean singer and accordionist **Pascuala Ilabaca** blends jazz with her native folk music at Brighton Dome Studio Theatre on Sunday 16th November.

# Highlights

## **Robert Mitchell's Panacea**

*The Verdict, Brighton*

*Friday 21st November, 8:30pm*

Vocalist Deborah Jordan joins pianist Robert Mitchell, with Tom Mason on bass and Laurie Lowe on drums.



## **John Surman**

*Brighton Dome Studio Theatre*

*Tuesday 18th November, 8pm*

The legendary British saxophonist celebrates his 70th birthday with a solo show, with Karin Krog joining him later on.

## **Adam Glasser Quartet**

*Birley Centre, Eastbourne*

*Tuesday 11th November*

The South African harmonica player performs at this new venue in Eastbourne with Robin Ashland (piano), Steve Watts (bass) and Ian Thomas (drums).

## **Gareth Lockrane plays Bheki Mseleku**

*JazzHastings*

*Tuesday 11th November*

Flautist Gareth Lockrane is joined by saxophonist Julian Siegel and pianist Ross Stanley to pay tribute to the great South African pianist and composer.

### **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

10

**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

11

**Adam Glasser Quartet**

The Birley Centre, Eastbourne  
7:30pm £9

**The Brunswick Jazz Jam**

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

Wednesday

12

**In Session with the Wayne McConnell Trio**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

**Gregory Porter + Avery Sunshine**

The Dome Concert Hall,  
Brighton  
7:30pm £37, £32 or £27

**Gareth Lockrane Quintet Plays Bheki Mseleku**

JazzHastings  
8:30pm £8

**Roy Hilton & Geoff Simkins**

The Hare & Hounds, Worthing  
8:30pm Free

Thursday

13

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas + Guests**

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

**Ron Hockett/Trevor Whiting Quintet**

Smalls, Brighton  
8pm £14

Friday

14

**Benn Clatworthy Quartet**

The Verdict, Brighton  
8:30pm £12/9

**Steve Aston Gypsy Jazz**

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

Saturday

15

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

**Bjorn Dahlberg Quartet**

The Verdict, Brighton  
8:30pm £5/4

Sunday

16

**Savannah/Assorted Nuts**

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

**Steve Aston Gypsy Jazz**

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

**Lou Beckerman: Into the Blue**

The Brunswick, Hove  
3pm £7

**Pascuala Ilabaca & Fauna**

Dome Studio Theatre, Brighton  
7:30pm £12/£10

**Lawrence Jones All Stars**

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

**Oli Howe Trio + Guests / Harry's Tricks**

Caroline of Brunswick, Brighton  
8:30pm £3

**Gypsy Jazz**

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

**Black Lion Jazz**

The Black Lion, Brighton  
9pm Free [R]

# Gig Listings

Monday

17

**Terry Seabrook + Guest**

The Snowdrop, Lewes  
8pm Free [R]

**Jazz Jam with One Hat Trio**

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

Tuesday

18

**John Surman (+ Karin Krog)**

Brighton Dome Studio Theatre  
8pm £17.50

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

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

**Tony Williams Organ Trio**

The Hare & Hounds, Worthing  
8:30pm Free

Wednesday

19

**In Session with the Wayne McConnell Trio**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

Thursday

20

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas, + Guests**

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

**Straight No Chaser Big Band plays Count Basie**

The Brunswick, Hove  
8pm Free/donation

Friday

21

**Robert Mitchell's Panacea**

The Verdict, Brighton  
8:30pm £12/9

**Andy Panayi/Mark Nightingale Quartet**

Chichester Jazz Club  
7:45pm £12/7

**Steve Aston Gypsy Jazz**

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

Saturday

22

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

**Katy O'Neill/Rebecca Fidler Bad**

The Verdict, Brighton  
8:30pm £5/4

Sunday

23

**Savannah/Assorted Nuts**

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

**Lawrence Jones All Stars**

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

**Steve Aston Gypsy Jazz**

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

**Gypsy Jazz**

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

**Sussex Universities Big Band**

The Latest Music Bar, Brighton  
7:30pm £3.50/3

**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 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  
16th December: Liane Carroll Trio with  
Brandon Allen

## **Hawth Theatre, Crawley**

Sunday 30th November  
When Peggy Met Ella  
Vocalists Sarah Moule and Shireen  
Francis with Geoff Castle on piano

## **Hare & Hounds, Worthing**

Tuesdays  
25th Nov. Benn Clatworthy  
2nd Dec. Mark Bassey  
9th Dec. Xmas Special with Peter Bennett  
16th Dec. Sue & Neal Richardson

## **The Brunswick, Hove**

Sunday 20th November: Straight No  
Chaser Big Band

Sunday 7th December:  
Aneesa Chaudry Jazz Band

Sunday 14th December:  
Liane Carroll

Saturday 20th December:  
The Elevators

## **Galleria Jazz**

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

## **South Coast Jazz Festival**

Ropetackle Arts Centre, Shoreham

Wednesday 26th November  
Launch Party

Fri. 23rd-Sun. 25th January  
Jazz Vocal Celebration, Bobby Wellins &  
Geoff Simkins, Cloggz, Echoes of  
Ellington, Mingus Underground and  
more.

## **Smalls, Brighton**

Thursdays

27th November  
Alex Garnett Quartet

11th December  
Karen Sharp

18th December  
Enrico Tomasso/Adrian Fry/Mark Crooks

# Venue Guide

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**All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331

**Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075

**Boutique**, 2 Boyces Street (off West Street), Brighton BN1 1AN

**Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817

**Charles Dickens**, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG

**Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY

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

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

[www.chichestercinema.org](http://www.chichestercinema.org)

**Coach and Horses**, Arundel Road, Worthing Tel. 01903 241943

**Cubar**, 5 Preston St., Brighton BN1 2HX [www.cubarbrighton.com](http://www.cubarbrighton.com)

**Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW

**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](http://www.jazzhastings.co.uk)

**Knoye Hall** (next to St. John's Church), 1 Knoye 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](http://www.stbartholomewsbrighton.org.uk)

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

[www.stgeorgesbrighton.org](http://www.stgeorgesbrighton.org)

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

[www.brightonstjohn.org.uk](http://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](http://www.smallsjazzbrighton.com)

**Steypning Jazz Club**, Steypning Centre, Fletchers Croft, Church St., Steypning BN44 3YB  
Tel. 01903 814017 [www.steyningjazz.co.uk](http://www.steyningjazz.co.uk)

**The Albion** 110 Church Road, Hove, BN3 2EB

**The Ancient Mariner**, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE

**The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083

**The Birley Centre**, Carlisle Road (corner of College Road), Eastbourne BN21 4EF

**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](http://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](http://www.worthingjazz.org.uk) or [www.hareandhoundsworthing.co.uk](http://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 Latest Music Bar**, 14-17 Manchester St., Kemp Town, Brighton BN2 1TF

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

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

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

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

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

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

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

**The 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](http://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](http://www.verdictjazz.co.uk)

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

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

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Send your listings to:

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**THE SUSSEX JAZZ MAG**

Issue 32

10th - 23rd Nov. 2014



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## Next Issue



Issue 33 features articles on Alex Garnett and Preston/Glasgow/Lowe

## Upcoming Issues

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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...

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