

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 33<sup>1/3</sup> Monday 24th November - Sunday 7th December 2014



**ALEX GARNETT**



Saxophonist **Alex Garnett** has been a mainstay of the UK jazz scene for many years. Here he talks about Ronnie Scott's the club and Ronnie Scott the player.

Jazz vocalist Aneesa Chaudhry talks to The Sussex Jazz Mag about her upcoming gig at The Brunswick in Hove.



Plus we talk to Italian saxophonist Tommaso Starace and Brighton-based flautist Hilary Burt about their latest albums.

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 24th November - Sunday 7th December 2014

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# Features



Tommaso Starace

# The Column: Eddie Myer

## Festival Season



photo by Mike Guest

The EFG London Jazz Festival closes on Sunday, bringing an end to a week of a dizzying array of national and international talent. A wide variety of tastes along the spectrum of jazz were catered for, from Peter Brotzmann to Snarky Puppy via all manner of quality mainstream acts, uncompromisingly challenging conceptualists and unexpected outliers such as Frazey Ford and Henry Cow. It's a pleasure to scan the programme and see some names familiar to South Coasters such as Liane Carroll, Gabriel Garrick and Al Scott listed alongside the likes of Roy Hargrove, Angélique Kidjo and Chucho Valdéz. It's definitely worth the trek up to London, though with so much on offer it's hard to choose where to bestow your attention.

The jazz festival is a well established phenomenon, often deployed by regional authorities seeking to draw attention to their country, city, resort or holiday island while conferring a certain classy prestige. In Europe, where they seem generally more willing to embrace the highbrow without fear of ridicule than we do here in the UK, there are a plethora of state and regionally funded festivals, still surviving despite the continuing Euro crisis. Over here, taxpayer support is generally less forthcoming - jazz currently sells around 6% of the amount of records as classical music in the UK, but receives only 2% as much funding. However, there is an established tradition of private and corporate sponsorship, with the London Jazz Festival being backed by EFG, succinctly described by Wikipedia as 'a bank based in Geneva' - the private sector is

fortunately equally appreciative of the cultural kudos bestowed by an association with jazz. Yet the UK can lay claim to some of the credit for inventing the jazz festival in the first place. The template was set in the USA in 1954 when wealthy socialites Elaine and Louis Lorrillard employed impresario George Wein to set up their Newport Jazz and Blues festival, immortalised in the documentary *Jazz on A Summer's Day* which is well worth a watch, but the very next year the UK followed suit in its own fashion when Lord Montagu made his ancestral seat of Beaulieu the surprising location for one of Britain's first experiments in pop festival culture. This ran for five years before culminating in the even more surprising 'Battle Of Beaulieu', when rival gangs of modern and traditional (or 'mouldy fig') jazz fans clashed violently in an early example of subcultural contestation which is nowadays as hard to imagine as it is to believe.

Beaulieu in many ways resembled a contemporary rock festival in that it featured a young audience camping over a number of days while watching bands on an improvised outdoor stage. It also seems to have featured a fair bit of intoxication, and footage shows the crowd with a dress sense distinctly reminiscent of today's Shoreditch hipsters. Jazz festivals nowadays typically run along the same sort of model as the London Jazz Festival, typical of the urban arts festival: an intense burst of discrete gigs over a week or so, run in different venues which may or may not feature jazz gigs on a regular basis outside the festival dates. Each gig operates as a financially independent entity under the festival umbrella, while

other events (including but not limited to street performers) add colour and a sense of cohesion. The annual Brighton Festival operates in just this way, and sadly it's been a perennial source of disappointment to local jazz fans due to the lack of jazz acts in the programme. It's remarkable that picturesque but tiny Rye can repeatedly manage to stage a dedicated jazz festival, while the best Brighton has shown is a sorry trail of failed attempts.

Fortunately the picture has changed dramatically in the past couple of years. Most recently, the energetic team of Julian Nicholas and Claire Martin have combined to bring us the South Coast Jazz Festival, a very welcome and long overdue celebration of the region's considerable talent pool, set to brighten up your January at the Ropetackle in Shoreham. We're awaiting

news of a possible collaboration between the Verdict and the Brighton Fringe in May. And equally welcome is the third return of the Love Supreme Festival in June. It's the only jazz festival to return to the greenfield, open-air, one-ticket-sees-everything format started at Newport and emulated briefly at Beaulieu, and it's great to see that the gamble seems to be paying off. Festivals aplenty, on your doorstep....get to 'em!!

The South Coast Jazz Festival runs from Friday 23rd - Sunday 25th January 2015 at the Ropetackle Arts Centre in Shoreham.  
[www.southcoastjazzfestival.com](http://www.southcoastjazzfestival.com)

The Love Supreme Festival returns on Friday 3rd - Sunday 5th July 2015.  
 'Early Bird' tickets are now available.  
[www.lovesupremefestival.com](http://www.lovesupremefestival.com)



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**Imogen Ryall (vcl)**  
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**Sam Miles (sax)**  
 Pete Hill (drs) Terry Seabrook (org)

**Nov 17**  
**Terry Seabrook Piano Trio**  
 Milo Fell (drs) Simon Thorpe (bs)

**Nov 24**  
**Micky Ball (tpt)**  
 Alex Eberhard (drums) Terry Seabrook (org)

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



# ALEX GARNETT

**We start by talking a bit about the jazz scene in Sussex and Alex Garnett remembers some of the clubs that he used to perform in. He quotes Liane Carroll: “Hastings is an alcoholic town with a fishing problem”. After we both acknowledge the talent that is Liane Carroll, I start with the most basic of jazz interview questions: How did you get into jazz?**

“I suppose you could say that I got into jazz by default. My mother is a piano player and she met my father in the 1950s. He was a prominent saxophone player on the London scene in those days. So there was always music in the house. When they got married and moved into the place where they lived for about 35 years, there was all manner of parties, people coming round to do rehearsals, my dad was involved in running big bands and also he did a lot of saxophone repairs on the side so there were lots of musicians coming round to the house to get their saxophones repaired, to hang out, play their saxophones and talk to my dad. So I rubbed shoulders as a very small boy with all those kinds of people. I won't say I took it for granted but I didn't really understand it. I think at a very young age my dad wanted me to get more involved but he's always been a little bit strange about giving me direct tuition, if you like, because he's a self-taught musician himself so he thought that if you're going to take interest in it then you have to find your own interest, take your own direction.”

“I think that because he never did it, he decided to push me towards a more formal style



of education on the instrument. I did my classical grades as a very young boy at Trinity, in the early days of the syllabus. After seeing my dad play on gigs and seeing how the whole jazz thing works, I found it amazing that I could play all of these etudes and scales and I'd had a pretty good education on the instrument but if you took the music away, I couldn't busk *Happy Birthday*, and that is no joke! I just couldn't understand how you could get music out of your brain onto the instrument without some kind of instruction, like a piece of music in front of me. So I was kind of academic I suppose, and that was a real problem for me. I just didn't

understand how it worked. When I was about 13 years old my parents decided to take me to a workshop in Kentish Town (I was living in Maida Vale) called WAC (Weekend Arts College) and that was run by a guy called Ian Carr. I remember going down there for the audition and they accepted me pretty quickly because I was young and they were like 'wow, you can read all this music', which had weird forms and in 7/4. I think Ian was going through his Mahavishnu stage as he had all these ragas and blueses in 7/4. When he found out that I couldn't improvise I think he just had some kind of perverted thing about trying to get me to solo.

So I had quite a few years in that. I was in a band called the LFO, the London Fusion Orchestra. Some of the older guys in that band were Julian Joseph, Mark and Michael Mondesir, Courtney Pine, Jason Rebello, Steve Williamson but I was only, literally, a kid. So I was actually looking up to these guys and they were tearing it up at sixteen or seventeen. So that was my introduction. It was pretty intense, as an introduction to jazz.”

“I was listening to fusion and hip hop and anything else that a teenager would listen to, especially to annoy the parents. I wasn’t really checking out any jazz records at that stage, but trying to learn to play the saxophone. I suppose that was my entry level - it kind of went by the wayside for a few years after that. I left it for about four or five years, ended up getting a day job and had the late Eighties money-thing going on. In those days all the school leavers were buying houses and stuff like that. So even in those days I didn’t want to be like my dad, trying to make a living playing saxophone. It sounds crazy. I think he was right!”

“So that was my basic introduction to the music. After having a day job in the city for about four years. I was working in the City of London, in the Stock Exchange, believe it or not and I must have been cursed because it was when the Gulf War started, the first one, and there was a massive crash on the stock market and I lost my job there but I managed to save enough money to go travelling. And, against the grain, I decided to take a flute with me and go all sort of holistic and sit on a beach for a year and see what I can make of the world, which is pretty much what I did. After running out of money and

coming back to ‘the illusion’, I said to someone ‘I’m back to reality now’ and they said ‘no, you’re back to the illusion, man - where you was, was reality’. I understood that at the time but I decided to try and get a job and it was very hard to get work then. I ended up getting a part-time job in a music store, working on the till, and I reintroduced myself to the music scene by means of socialising with all the people at that time who were coming into the shop to try a saxophone and buy



reeds, and practice and talk. It was like a little hang - go and get a coffee and hang out in the music shop trying out saxophones. That kind of got me back into it. From there I started practicing again and I got picked up in a couple of blues bands and started travelling and I thought, ‘hey, man, this is a great way of making a living without working’, you know. That’s how it felt to me - do something that you love doing. That’s how it took over really and here I am today still doing it at 44 years

old which is not bad, I think I’ve done alright - I’m still getting away with it.”

**Tell us a bit about the projects that you’re currently working on.**

“Well, my most up to date project is a band that’s actually already toured and it’s been twenty odd years in the making. I met a guy on the New York scene, a tenor player called Tim Armacost who had a very big influence on me, actually. He was introduced to me by another saxophone player who used to come and socialise in this music store - I think he used to work there. So everything has a connection. By magic, I met this guy. Everyone has their pilgrimages and I started going to New York to check out what was going on over there and soak up the scene. So I was in New York and I bumped into this guy, Julian Wakeham, who used to work at this music store. He happened to be staying with a saxophone player, which was Tim Armacost who is about ten years older than me. He is a bit more experienced and mature and has already worked with a load of incredible musicians. I was introduced to him and was totally blown away by his saxophone playing. I got a lesson off of him, stayed at his house in New York. This was about 22 years ago. And then I kept in touch with him over the years, and we watched each others careers from afar. Then within the last year or so, another American that I’ve collaborated with, Michael Janisch of Whirlwind Records, he’s a super-prolific guy, he hooks up a lot of tours with people, including my friend Tim. I’d never worked with Tim up until that point and Mike suggested getting a tour together - as a two tenor operation, it just seemed



like the natural thing to do. So we did a little tour and at the end of that tour I decided to make a record. Quite a lot of the time a lot of bands that go on the road make an album first and then go out there and try to sell the product. And usually what happens, after being on the road for a month (if you're lucky), you come out of it thinking 'wow, we've really got into something here and developed the music' and a CD sounds almost like an afterthought. I actually thought: wouldn't it be a great idea to record at the end of a tour once you're really inside the music. Which is exactly what we did. So last November I made an album and I'm just putting a tour together for a CD release next January and it's called *Bunch of Fives: Armageddon* on Whirlwind Records. It's featuring Tim Armacost, it's a two tenor thing with a bit of a modern twist, Liam Noble on the piano, James Maddren who is a phenomenal young drummer and Michael Janisch gelling it all together with his big bass beat. That's my most recent project."

"I've been in Gareth Lockrane's band for probably over ten years now. That started off as a Hammond organ-based combo that's now moving into other areas. It's formed into a quintet now with Tim Giles, Dave Whitford and Ross Stanley who is still in there on the piano and some keys. He's an incredible musician. We've got an album out but Gareth's producing so much music that I think that we're going to be re-recording in that new format so that's another project."

"I've also been heavily involved in the last seven years with Ronnie Scott's. I'm part of what they call the all-stars pool, part of the house band if you like. We do the support band down there and a few festivals here and there. It's kind of

matured now and we have a little show that we've put together. We seem to keep having these birthdays down at Ronnie's. The last one was a couple of weeks ago, the 55th anniversary of Scott's, which is amazing for any jazz club, to be running for that amount of time. And we've put a show together which is called *The Ronnie Scott's Story* essentially and talks about Ronnie Scott the man and the music that he was involved with and how he got the club together and a little bit about the bands that he was working in. It's kind of a scripted show with slides, a bit of film and some soundbites and stuff like that. I suppose I play the part of Ronnie Scott with the terrible jokes and the introductions and stuff like that, we segue way between numbers that relate to the slides that we're showing. Nowadays we're allowed to tell a few more of the sordid stories involving the shadier side of the underworld of the Soho scene. That's *The Ronnie Scott's Story*. We've got about forty dates doing theatres with a quintet featuring Freddie Gavitta (who is a phenomenal young trumpet player, playing the part of Jimmy Deuchar I suppose) and the house band of James Pearson, Sam Burgess and Chris Higginbotham."



"Even those three projects are pretty intense and it can take up quite a lot of your

headspace. I'm involved as a sideman, as I have been for so many years, in so many different things such as big bands and stuff, that it is sometimes hard to focus more attention on your own projects. But that's the nature of survival - diversity! That's how it's been for me, anyway."

### **So the album that you're releasing next year, what kind of material is it?**

"I'm someone who has spent a lot of time on the road, with various bands, and I've always had a pad of paper, a pencil and headphones and I've done a lot of transcriptions while I've been on the road, just by ear. So there's been a lot of music floating around in my head and ideas that I've had and I've always been one to write ideas down, even in fragments - in scrapbooks, these little moleskin books. Some of it you can trawl through it and it's a good way of remembering things. Having a good memory retention and concentration is a key skill in being a good musician. To have good recall. Writing things down is always a good way to remember things because you can visualise it. And I have so much material floating around that it's a little bit like having to do some Spring cleaning. So I go through all these ideas and put them all together. I'll get on to the piano and some of them are a little bit passé and some of them I can, with my current experience, I've been able to develop them into full-blown arrangements and tunes."

"A lot of the arrangements are brand new because I've only written them in the last two years but some of the seeds of those arrangements date back to failed projects or things that I had in mind to do but just never got round to doing. I'm one of life's great

procrastinators. It's really nice to just purge some of these ideas and put them together. Some of them have been written with people specifically in mind and there are maybe other arrangements that are written for Liam [Noble] and his introspective, Monkish, Ellingtonian type of approach. So I guess that I had the band in mind when I selected the people I'd be working with. I mean Tim can cover all the ground, he's a great instrumentalist, he's got the history from the beginning to his own take on things. He's a real modernist and a classicist if you like. And I suppose all of the guys in the band are like that. It can go so many different ways. The material is kind of old school but with modern harmony involved and also it has enough space in it for guys to take things in their own direction. All I've tried to do is set a standard of what I was expecting to hear, not necessarily the style but somehow we've got enough experience to make it blend together. I suppose it's coming from all of my experiences from when I started getting into music and my twenty five years experience. And that was purposely reflected in the trip that I've had between meeting Tim in New York and finally getting to record and tour with him, after a 20+ year hiatus. So I've selected stuff from right back from that period when I first met him and then up to current times. I've tried to include that in one album if possible. It's quite hard to edit yourself! Especially when you've got a limited space on disc but hopefully it's just the start of something and hopefully I think we'll get some mileage out of it. Eventually, I don't want to be the one dictating it, but hopefully guys will start bringing their own music into the project. I'm hoping that will be something.

Everybody in that band is so busy - they're all leaders in their own right, they've all got their own projects going on so I don't expect us to be taking the world by storm but it's a nice band where we can all get together and bring music to the table that we can all enjoy playing together. I guess, in that band, leadership is rotational. I'm looking forward to getting into it really. It's just one of those things. It takes a while to establish. There are so many bands that come together and one or other of the members is going to be involved in something else or get their own project together as a leader.



Even though I am the instigator, musically I'm hoping that it will develop and go into different avenues. I'm up for being pushed, stretched as a musician. I guess that's one of the things as a sideman, you get experience of playing other people's music and trying to get inside their mindset so it's great hearing other people getting inside my music. Sometimes their approach to my music is actually quite refreshing and more exciting than my own. It gives *me* ideas! So from that, to be honest with you, since I

recorded the album last November, I've actually written about another fifteen tunes. We've got a little tour coming up in January for a week and see how the album does. I consider a record as a sort of expensive business card. I prefer the live process, the live gig, rather than being in the studio. I'm not someone who fares well in a studio, hence this being my second album as a leader in 25 years. Hopefully it will lead to other things and push me out of my comfort zone I suppose. Let's see how it goes. I'm gonna clear my decks and hopefully try and concentrate on that a little bit more if I can, though I've just become a father again, for the second time so that's a juggling act and a half."

### **Do you teach?**

"I don't, no. I've never taught formally. I don't think it's a time thing. The trouble is, I'm quite well-known on the scene and also being one of the MCs down at Ronnie's, I run a jam session down there so I've been doing that for three years now so I know a lot of the guys on the scene and I'm personal friends with them and I think that sometimes it's like if you're learning to drive, it's always better to have a stranger teach you, in some ways you'd probably pay more attention. I had a few lessons to give to some guys at the Royal Academy and they'll come into the class and go 'hi, Al, how you doing?' and you end up just having a social for two hours and not getting down to any hard work. And I'm too soft really, I'm a bit of a pushover. We end up just going to the pub or putting on records and I can't say that I'm a good teacher in that respect. I'll leave that to the professionals, the guys that can crack the whip and get results. I've never really got involved in teaching."

**Tell us a bit more about the jams sessions. Who do you get down there, what do you get out of it and what do players get from it.**

“Well, I’m really lucky. With the Ronnie’s thing, I was always involved in Ronnie’s. But Michael Mwenso started a jam session upstairs on a Wednesday night and it kind of blossomed into a nightly event. We’re living in one of the biggest cities in the world, the capital of Europe in a lot of ways, the licensing laws or the kind of lifestyle isn’t exactly jazz-friendly. We’re night owls. Being in New York, even though things have changed a bit, it’s a bit like sitting on an engine. It’s a 24-hour city and London is definitely not a 24-hour city. So I think it’s a great thing that you can have a centralised club, it’s like our version of the Village Vanguard, if you like. You’ve got a centralised club, you’ve got a jam session every single night until three o’clock in the morning. After hours, musicians can get in for free - great. Now the thing is the jam has moved downstairs onto the main stage and I’ve taken on two of the nights down there and it’s called ‘Alex Garnett Presents...’. I take a back seat but my job is to present home-grown talent at its best. There is kind of an agenda in that it has to be swinging or exciting or not too chin-strokey. There’s so much great talent out there and it’s probably one of the few opportunities they will ever get to being able to perform in Ronnie Scott’s because to get a show there, to be a main act, you have to be a big box office draw these days because business is tough and rents are huge. So the Late Show is a great way for musicians to socialise with each other. It’s gone from strength to strength. We’re even selling tickets online these days. We have bands that have their own audiences as well. So we get like

a whole different scene, some of the East London scene, South London collective, the Loop collective, students from Trinity and the Royal Academy to jam.”

“I don’t see music as a sport but I do believe that the slightly gladiatorial nature of the jam session is a healthy thing. A cutting scene has always been a big thing in the States and it’s what gave musicians their edge in the 1930s, 1940s and even the 1950s so I think the jam session is a great thing. We’ve got bands that come down, a featured act that will play for an hour so you can see your favourite musicians in the London scene. And then afterwards you’ve got the chance to hang out with them, play with them and we want to jam right through until three o’clock in the morning which is beautiful.”



“For me, it’s been a great way of staying in the gym, if you like. You can get complacent. As an older musician obviously I find a lot less time to get to the instrument to practice or to work on stuff. I was never a great practicer, anyway. I did, like I said, on the road, a lot of transcribing, practicing in my head, so to speak. I managed to develop a way to do that.”

“Being in a situation where you’re surrounded by people working on their material, working on their stuff and jostling for attention it means you have to stay one step ahead of the game. So it’s one of

### **Alex Garnett on Ronnie Scott**

“Unfortunately, the humorous side of Ronnie belied his playing skill and ability. He was a fantastic musician.”

“I’ve got a reasonably large saxophone collection. I just love the instrument. I saw an instrument for sale at a shop in Oxford so I went up there but it wasn’t really what I wanted so I thought it was a wasted journey. But the guy who runs the shop said: ‘Have a look in that case over there. That’s Ronnie Scott’s tenor saxophone. I’ve been trying to sell this and I think you’re the man to buy it’. So I said ‘really?’ and he said ‘yeah, I want to sell it to you’. So I’ve now bought Ronnie Scott’s saxophone, I’m picking it up next week and I’m making a short film about it - just a little ten minute production about bringing Ronnie Scott’s saxophone back to the club. It deserves its place there. It won’t be in a glass case above the doorway or anything - I believe that saxophones are there to be played. I think it would be a nice thing to finally bring it home. It’s been out of circulation for about thirty or forty years - it was one of the first ones that he ever had.”

my major interfaces with the British jazz scene and it’s been really good for me. I think it’s improved my playing greatly, I think I’ve learnt a lot from them. It’s given me a kick up the arse, basically. They call me ‘Pops’

which has taken me a while to get used to now. I suppose they're right - most of the guys who come down there are like young enough to be my son, which is so funny. And we get a lot of female musicians coming down there. Because I organise the jam and I run the jam, I can say who gets up and I can give people an opportunity who are maybe a little bit shy as well. And I've seen some people really grow. There are a few names to watch out for in the future. They're unknowns at the moment but they've got some incredible talent...amazing. There's a young guitar player called Artie Zaitz who is super-confident and he's been really working on his business. He plays great guitar, he plays great Hammond organ, he plays bass. There's a young black guy called David Mrakpor, who is just scary. He plays incredible vibes - he's only been playing for two years, plays great drums, plays left-handed guitar the wrong way round and sounds like Grant Green. There are too many to mention. Charlie Stacey is a pretty amazing piano player. I think I met him when he was 14. He's 16 now so he's allowed to come to Ronnie's until 12:30! There are so many amazing musicians, great saxophone players. Ruben Fox, guys like that. It's like having a whole new family of people, it's great. I always hung around with players who were a lot older than me, my dad's friends, guys in their fifties and sixties. It was great to draw experience from that and now it's flipped around a little bit and I've become this older figure and I'm hanging out with these young guys at 5am in sandwich bars and they're asking me questions about music, they also show me a few things about it too! It's great. It's really

refreshing and it's been good for me, and I think it's been good for the London scene too. It's a shame there aren't a few more places like that around really. There are places around like the Haggerston, and the Vortex [both in Dalston] has got a jam. It seems that there's a lot but you have to be good with your night buses, you know? You have to know how to get about London, that's the only problem. It's very fragmented. In New York you can get around for ten bucks in a cab all night long. Unfortunately, the tubes finish at 12:30. We even had one of these guys turn up to the club with his vibraphone to jam and he'd come on the night bus from Hendon. With a set of vibes, man! I mean that is dedication!"



"I think that the jazz scene is healthier than ever in this country. I really do. I've done a lot of research and reading about the scene in the 1950s and 1940s in London and my dad has told me tons of stories and all the rest of it, but I think it's had a major resurgence. Maybe it never went away and

maybe the media has picked up on it a bit more now and it's become more popular. There are definitely several scenes that are coming together and I think Britain is now on a level on the world stage, I really do. I think it's a great place to be. I was always someone that really wanted to go and move to New York. I thought it was the thing to do. And I never did it for whatever reason, family and all that. But, actually, I'm glad that I didn't go away because I'm really excited about what's happening here now. There's so much going on, it's a great place to be, musically. There's space to breathe here. The scene is very accepting of your musical output. It's great. It used to be less like that but now it's much

more embracing of the whole spectrum of music, which is a great thing. Like they say: 'the masters set the standard but not the style'. There's a hugely high standard here. I was listening to a very interesting band I put on at the Late Show last night with a guy called Michael Panascia, an Italian bassist who has been living in New York for about twenty years, Enzo Zirilli who is Italian and been living here for ten years, and Lewis Wright on the vibes, a jazz genius from Norwich(!) who just completely blew me away. And on the guitar was Jim Mullen who is probably in his seventies now. And the band worked incredible together. That's just a beautiful thing to see. They're from completely different cultures and generations. It was a fantastic show. And the place was full. And full with young people. That's something great."

"My thing is that when I was their age and I was travelling up and down the country, I don't want to criticise the audience but it was a bit like care in the

community. A lot of the people who were coming to see me play were people that were going to see guys that I was listening to when they were in their teens, in the 1950s and 1960s. It's the same audience, which is great but what I think has really improved greatly is the interest among young people in live music generally. People are moving away from the MP3 and the headphone generation. They're actually coming back in to checking out live gigs and socialising, which is essentially

what jazz is. Jazz is social music. That's what it's for. The jazz in the concert hall has its place and these oratory places but it's people music. Jazz is people music. And it's the social scene that is a reflection of the music itself. It really makes a difference. When you've got a club full of people, young people especially, or even just a spectrum of society coming down and checking you out and all enjoying themselves as a collective experience. You can't beat that. That makes playing

worthwhile. That's where it's at. And I think that makes musicians play better as well. They dig a bit deeper when it's like that. It's easy to become complacent about what you do because of the audiences that you play to, so it's exciting at the moment. I'm glad to still be a part of it. I won't open that fish and chip shop in Hastings just yet! If I did, then I'd be running duos on the weekend as well. A little jazz duo in the corner..."



**Alex Garnett** performs at Smalls Jazz Club in Brighton on Thursday 27th November 2014 and Thursday 26th March 2015.

Alex releases his latest album, *Bunch of Fives: Andromeda*, on Whirlwind Recordings.

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



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Date : 3rd and 4th of January 2015 - Time : 11am - 5pm  
The Brunswick (1-3 Holland Road, Hove, East Sussex, BN3 1JF)  
Course Fee : £99 single ticket or £180 for two

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[www.brightonjazzschool.com/post-christmas-jazz-weekend/](http://www.brightonjazzschool.com/post-christmas-jazz-weekend/)

# ANEESA CHAUDHRY

## **How did you first get into singing and jazz?**

“As a British Asian child growing up in a typical but open-minded Asian household, my parents saw music, drama and sports as being the safe alternative to me and my siblings drinking and smoking at the park with our school peers. It was honestly one of the best gifts they gave me in life! Singing is something I’ve always had for myself and there’s nothing like the feeling of singing your heart out and being surrounded by juicy harmonies in a choir. I turned professional in 2002, after training to become a barrister, when I started to get paid for gigs. I knew that I could sing a very high soprano but wanted to explore the other end of my voice and jazz appealed to me so I put myself onto a course in San Francisco with Madeline Eastman at Berkeley Jazz School and on my return to the UK began intensive lessons and courses, eventually parting from the legal world to concentrate fully on becoming a professional jazz musician and educator. I continue to keep my knowledge & skills up to date, regularly having one-to-one lessons with my mentors and collaborating with the best musicians the



UK has to offer. This has included working with Anita Wardell to learn the craft of be-bop & scat; interpretation & jazz singing with Claire Martin, Lianne Carol, Ian Shaw, Lea Delaria, Lee Gibson & Pete Churchill; jazz harmony and aural training with Sara Dhillon and thinking as an instrumentalist with Anita Wardell and rhythm with Trevor Tomkins.”

“Taking a very traditional route of jazz gigs

and repertoire I have given sell-out gigs at Pizza on the Park and worked with several big bands including The London Swingfonia. I have performed at numerous jazz festivals and venues around the UK including: Isle of White International Jazz Diva’s Festival, Ealing Jazz Festival, City of London Jazz Festival, Birmingham International Jazz Diva’s Festival and given numerous performances at the

National Theatre Music Pitch.”

**Tell us about all the different projects that you're involved in.**

“Inspired by the music of the big band era, I set up my own eight-piece Mini Big Band and recorded my first big band album ‘*4 inch heels, lipstick and a frock*.’” “In 2005 I began a wonderful collaboration with one of the UK's finest latin jazz pianists John Crawford and Uruguayan Andres Ticino and established my Jazz-Asian Fusion 'Eastern Flavours Band' and recorded my *Duende* album. This beautiful collaboration brought together a mix of rhythms, modes and vocals from all of our backgrounds.”

“More recently I have been working with two of Slovenia’s top musicians: pianist Mojca Monte and flautist Jana Cadez Amali. We formed a band, ‘BLISS ART’ which is a culmination of Eastern European flavours and treatments of covers as well as writing original material for our past two albums: *On The Edge* and *Hold On*.”

“I have had some of my songs made into dance tracks with the late James Winchester of No Prisoner Records and have also made some solo albums, *Going Solo* and *I've Got a Woman*, all available on Soundcloud, iTunes and as actual CDs from my website: [www.aneesachaudhry.com](http://www.aneesachaudhry.com)”

**How would you describe your approach to teaching music?**

“I try and create a safe environment where my students feel empowered to be daring. I aim to teach the fundamentals in a fun way.”

“When I work with a student or client on their voice I coach them on everything, ranging from building vocal confidence in public speaking and performance to precision in their delivery, breathing, dynamics, phrasing etc. At the same time I want them to develop their own style and reach their own potential. We are all different and we all have a light to shine!”

“Upon meeting a new student I give them a consultation and ask what brings them to me. To start with I’m not interested in them sounding brilliant but more in the colour of their voice. Did you know that most women can sing from soprano down to tenor and even top bass! I peel back the stereotypes and work with what *is* rather than what *was*. I have also been working for more than two years with trans voices and clients who are changing gender, both in my community choirs and private clients. I love learning and teaching what I am learning and take pride in taking care of my students so that they are equipped, be it to work within the music industry or present in a court of law or as CEOs in top companies around the world.”

**What can listeners expect to hear at your gig at The Brunswick on 7th December?**

“Familiar standards as well as some unusual arrangements of songs and hopefully vocals that will make you melt and your heart smile! In addition to popular jazz songs that will get your toes tapping there’ll be a little black coffee for anyone with the blues. There will be some uplifting swingers as sung by the greats such as Sarah Vaughan and Ella Fitzgerald such as *Time After Time* and *Whatever Lola Wants, Lola Gets* with an Aneesa spin on them! A hint of eastern flavour will pour into my arrangement of *My Funny Valentine* and Shankar’s *Rest In Peace*. There will also be a special guest appearance from BLISS ART to send your head spinning into a whirlpool of highly energised sounds, both original and covers! In particular, songs which are becoming ever more popular are my original songs: *Guappa Chica*, *Sappho’s Bossom* and *It’s Alright*. We particularly enjoy performing Joni Mitchell’s *Black Crow*, like you’ve never heard it!”

⊕

Aneesa Chaudhry performs at The Brunswick in Hove on Sunday 7th December.

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

# TOMMASO STARACE

## **Tell us a bit about how you got into jazz and why you chose the saxophone.**

"I got into jazz in my late teens when I was 18 years old, so quite late. I have always been into the arts and before starting off music I had done 5 years of acting. I'm a big fan of sound track music; Robert De Niro still to this day remains one of my mentors as an artist. I grew up watching many of his movies which are accompanied by very strong sound tracks written by some of the best composers around such as Ennio Morricone, Dave Cruising, Randy Newman to mention a few. So music has always been a big part of my life even if I wasn't practicing it. My father used to listen to many records of great jazz musicians and the saxophone sound always got my attention for it's expressiveness and closeness to the human voice. I loved listening to Stan Getz on the bossa novas, Cannonball Adderley on bebop tunes and many more jazz artists."

"Since I was into acting and loved watching movies one day when I saw the film 'Bird' by Clint Eastwood I was instantly taken by Charlie Parker (played by the wonderful actor Forest Whitaker) and by the way he was blowing with such passion the saxophone sweating on the stage and giving everything he had to his audience. The power of the music, the swing and groove combined with the sound of the saxophone inspired me to take up that instrument! I always say that if the saxophone hadn't existed I wouldn't be doing music...I just love what the sound of that specific horn!"

## **How come you chose to study jazz at university in the UK?**

"I started playing the the saxophone very late and unfortunately in Italy if you want to get into music education you have to start early in your teens. I knew that if I worked hard (in the last 4 years of school I changed from the Liceo Scientifico to a British School in Milano) so in two years I was able to do all my GCSEs, grades up to 8, and my A Level Music to get into a Conservatoire in the UK."

"My mother's Australian and I grew up meeting Aussie, British and American friends of my parents who would pass and stop over at our house in Milano as guests. So I was always attracted to the Anglo-Saxon culture and I liked the respect that it has for the arts. London is a city that I always loved so for me to come over and live here is a dream come true."

## **You've toured the UK before and you've also toured a lot of countries in Europe, including your native Italy. What are your favourite places to perform?**

"I love performing in many venues from big festivals to small intimate clubs. I guess one of the venues closest to my heart is the Blue Note in Milano where I have now played 5 times with my quartet. But another amazing experience was performing in South America in Chile at the Providencia International Jazz Festival de Santiago where we were sharing the stage with Paolo Fresu on the same night."

"I love visiting the Luzern jazz club in

Switzerland which has always a wonderful audience!"

"I think that the Verdict is one of the coolest new jazz clubs in the UK and I get such a thrill to get to play there. Andy Lavender who runs the club has done and continues to do a wonderful job! Plus one of my best friends is from Brighton and I have known that city since the first year I came to the UK (20 years ago) and I love the laid back and hippie atmosphere that it has got to offer."

## **Your latest project is inspired by the photographs of Gianni Berengo Gardin. What is it that you like about his images?**

"What I like about his black and white images is that they tell a story. Gianni himself believes that if an image isn't narrating a good story then it's not strong enough! A lot of his images are taken in Italy from the 40's to now."

"In 2005 I worked on the images produced by the Magnum photographer, Elliott Erwitt, part of whose fame was due to the irony present in some of his photos. Eight particularly original and diverse photos by Erwitt had inspired as many compositions, which were recorded with my British quintet."

"*Italian Short Stories* - my new album- is instead the fruit of my decision to recount something of my Italian past in 14 photos taken in different parts of Italy by one of the greatest Italian master photographers, Gianni Berengo Gardin. When I asked myself why I wanted to embark on this "Italian" project - a novel idea, quite unlike the Bepop and the Swing of Afro-American jazz that had hitherto been my



inspiration – I came to the conclusion that after 20 years in the UK and notwithstanding my good fortune in living in one of the most beautiful and stimulating cities of the world, London, I had succumbed to a touch of healthy homesickness and nostalgia for the memories of my childhood. So it was that I felt the need to work with my quartet on compositions with strong melodies, in tune with the elements that make Italian music so famous throughout the world. Improvisation is still present but in a less important role: it is the melodies that accompany and bring to life the images, that tell a tale.”

**You're performing at The Verdict in Brighton on Friday 28th November. Your touring band is slightly different from the album. Tell us about the band and what we can expect to hear.**

“The musicians making up the band for the Verdict gig are amongst the finest jazzers in the UK and I feel very fortunate to play with them! I will be joined by pianist Frank Harrison who had a great sensitivity and touch and has recently released a wonderful live album recorded at the Verdict with his trio. He also live for quite a few years in Brighton up until not long time ago. On bass I will be joined by Al Swainger who I first met when I was playing down in North Devon and he's such a gentle man and makes things so easy for you musically. My Italian drummer from Milano (who's on the new jazz-photographic album 'Italian Short Stories') has come up to join me for the 15 dates that we have in this Uk Tour up until the 6th December. He's has the ability to play convincingly in many styles of jazz on top of being a wonderful pianist!”

“For the evening at the Verdict I have chosen 14 images from the vast portfolio of Berengo, images that tell a story and that accompanied by the quartet's music create an atmosphere of 'cinematic jazz' for the audience that come along to listen. In concert the photos will be projected onto a screen and backed up by the music of the quartet. Photos taken in Palermo, Milan, Venice, Genoa, Siena, Florence. In each image there's a story happening that my quartet want to narrate through the performance of the music specifically written for each image.”

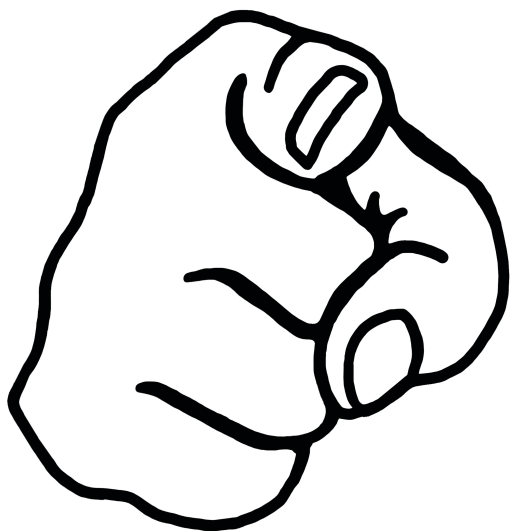
“For me this project was a leap back into my Italian background and the memories and experiences that infected my music are still a source of delight and contentment. I wish the listeners at the Verdict a similar experience!”

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



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# HILARY BURT

Hilary Burt's album, *North Beach*, is released this month. It's an eclectic flute-led fusion of jazz, funk, african and latin with some electronica thrown in for good measure! Here she talks about juggling work and music.

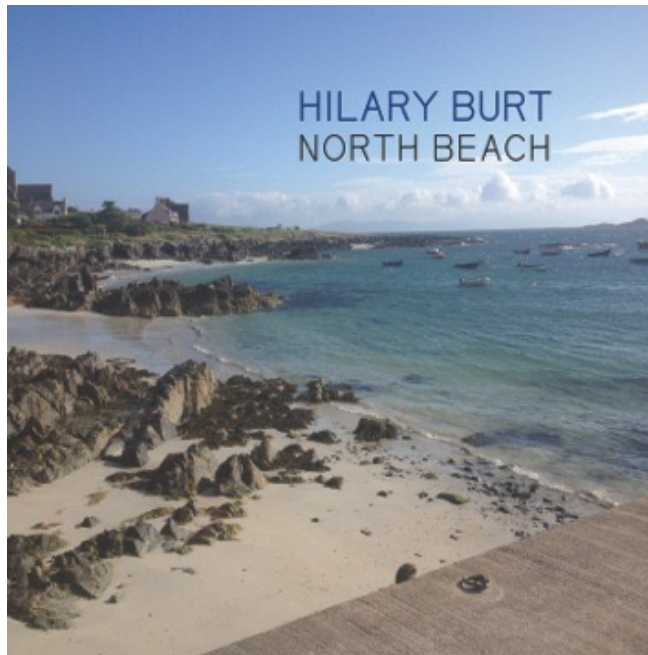
## How did you start out?

"I come from a musical family – both brothers are guitarists, both sing and compose; our Dad played the piano and loved doodling on the Hammond organ, John Shuttleworth style. My Aunt Betty, also my Godmother, played piano and taught singing in primary schools. I have a wonderful home movie of her playing the zither at my 5<sup>th</sup> birthday!"

"As a child I started my grades on flute and piano but was bullied at Secondary School and went underground – stopped the choir and orchestra, stopped my grades, basically hid away.

"I had always wanted to teach so between '82 and '86 I did an education degree specialising in music and starting work as a full time primary school teacher in Hackney later teaching in Tower Hamlets. Living in

London there were lots of musical opportunities so I taught during the day, and rehearsed and performed on the flute in the evenings. In the 1990s I was in various acid jazz type bands performing at The Orange and other venues round the capital."



"After ten years full-time teaching, up at 6.30 every day and juggling work and music, I was burnt out and decided to go part-time. I completed my classical grades 6, 7 and 8 on the flute and at age 40, decided to do grade 8 on the piano – one of the hardest things I've ever done!"

"With more time on my hands I wanted to learn about jazz theory so I embarked on a 3-year one day a week course at The City Lit in Holborn. An

extra bonus of studying here was meeting Mark [jazz trombonist Mark Basseby and husband of 11 years]."

"During this time I did a jazz degree at Middlesex University whilst continuing to teach English, Maths, flute and piano privately. I was writing many tunes at the piano around this time. Actually I had a Yamaha Clavinova which enabled me to record one layer and build up a tune, adding strings, percussion, flute lines and backings. I loved this and it was always a dream that one day I might be able to record these tunes properly with 'live musicians'."

## Tell us a bit about your album.

"The album, *North Beach*, is an extension of these early Clavinova days. I now use Logic on my Macbook Pro and record everything myself to start with – piano groove, flute melody, midi bass and guitar, with everything sitting on drum samples and percussion loops. I then choose which bits need replacing with live players. Sometimes I decide it all works well with loops, samples and midi and just

add the flute – *Live Wire* is an example of this.”

“Other tunes, like *Simeon*, are a combination of 'real' musicians and midi recorded material. On this track I play flutes and piano, Joss Peach has added some beautiful piano lines as well as percussion, Simon D'souza plays a lovely tenor sax solo recorded last summer, my eldest brother, Nick, is the guitar soloist, and Alex Eberhard is on drums. I wrote this tune during my City Lit days and actually played it at my Middlesex final performance in 2004.”

“The album is definitely eclectic – think of a combination of Spyro Gyra, Massive Attack and Mike Oldfield! Mark Bassey of course features on

trombone, with my other brother Gary Burt on guitar, Terry Pack is on bass, Leia Fredriksen plays percussion and Laura Impallomeni is featured on didgeridoo rather than the trombone which she is better known for!”

“I have no illusions about myself as an improviser – I'm a slow learner and continue to attend jazz workshops and continue my improvisation study – a life's work I've decided.”

“But as a composer I'm ready to 'come out!' I have plans for a 2<sup>nd</sup> album using 'found objects' such as glass bottles. Mark has been very obliging with this project, drinking pear cider to help the cause!”

“I continue to juggle

my music and teaching. I have my own office now [Spotty Dog Tutoring] where I teach children with dyslexia, helping them with their reading, writing and phonics. Music and teaching is a way of life – plus our three dogs of course!”

Hilary's album *North Beach* is available from [hilaryburt.bandcamp.com](http://hilaryburt.bandcamp.com) or from Hilary in person.

“I may give Mark a few to sell as well!”

CDs cost £10 with £2 from each sale going to Macmillan Cancer Support.

Album mixed and mastered by Paul Fawcus at Jazzmouse Productions Ltd; cd artwork by Simone Grant Designs.



1. First Wednesday ~ I started writing this piece on the first Wednesday of owning a new keyboard many years ago. I had such fun building up the layers of this track starting with the piano groove. The crazy bit in the middle really upset our dogs, and if you listen carefully you can hear them barking!

Flute, piano, programming ~ Hilary Burt.

Additional Percussion ~ Leia Frederiksen. Drums ~ Alex Eberhard.

2. Footsteps ~ Icy footsteps recorded in the South Downs on a very snowy dog walk.

The piece was built around that original recording and features the didgeridoo playing of Laura Impallomeni.

Flute, programming ~ Hilary Burt. Didgeridoo ~ Laura Impallomeni.

Extra Percussion ~ Joss Peach.

3. Sweet Jessie ~ written for Jessie our black Labrador and featuring solos by Mark and Terry Pack.

Flute, programming ~ Hilary Burt. Trombone ~ Mark Bassey.

Guitar ~ Alex Eberhard. Bass ~ Terry Pack. Drums ~ Alex Eberhard.

4. Live Wire ~ having fun with loops, samples and effects.

Flute, programming ~ Hilary Burt.

5. Proud To Be ~ originally a slow ballad but ended up as a much more upbeat number which I think I prefer.

Flute, saxes, synth, programming ~ Hilary Burt. Trombone ~ Mark Bassey.

Additional percussion ~ Joss Peach.

6. Keep Moving ~ the idea for this tune came on a dog walk as we roamed across the Downs. I sang the melodies into my iphone and rushed home to record it properly. This is the only tune with vocals: “Keep moving, find your passion, and follow it”.

Flutes, marimba, programming ~ Hilary Burt.

Vocals ~ Hilary Burt, Mark Bassey, Leia Frederiksen, Nick Burt. Piano ~ Joss Peach.

Additional percussion ~ Leia Frederiksen, Joss Peach.



7. Bleu e neuf ~ a blues form in 9 with an extended solo from Mark.

Flute, piano, programming ~ Hilary Burt. Trombone ~ Mark Bassey.

Drums ~ Alex Eberhard. Additional percussion ~ Joss Peach.

8. Monkey ~ a mischievous little number that features my other brother Gary on lead guitar.

Flute, organ, programming ~ Hilary Burt. Electric Guitar ~ Gary Burt.

9. Baka ~ inspired after hearing a recording of the Baka Forest People in south-eastern Cameroon. I sent the track to my brother who lives in rural France and he recorded the guitar solo at his house. He sent it back and I dropped it into the mix.

Modern technology's a beautiful thing!

Flutes, shekere, programming ~ Hilary Burt. Guitars ~ Nick Burt, Alex Eberhard

Guitar Solo ~ Nick Burt. Bass ~ Terry Pack. Drums ~ Alex Eberhard.

10. Sarah's Hour ~ sketched out when one of my students, Sarah, missed her lesson.

I had an hour to get started on the tune!

Flute ~ Hilary Burt. Trombone ~ Mark Bassey.

Bass ~ Terry Pack. Drums, Guitar ~ Alex Eberhard.

Percussion ~ Leia Frederiksen, Joss Peach.

11. Simeon ~ this features our friend the late Simon D'souza on tenor sax and my brother Nick on guitar. Written in 1998, it's lovely to have a definitive version at last.

Alto Flute, concert flute, programming ~ Hilary Burt.

Tenor Sax ~ Simon D'souza. Piano ~ Joss Peach, Hilary Burt. Guitar ~ Nick Burt.

Drums ~ Alex Eberhard. Percussion ~ Leia Frederiksen, Joss Peach.



# THE SNOWDROP JAZZ NIGHT, LEWES

## Mickey Ball

Playing at The Snowdrop Jazz Night, Lewes on Monday 24th Nov

Backed by Terry Seabrook (organ and Alex Eberhard (drums)

Trumpeter Mickey has recently come to Brighton and is often seen jamming at The Bristol Bar and other Brighton jams. This is his first gig at the Snowdrop and hopefully the first of many. He has an exciting vibrant sound which is rooted in the great jazz trumpet tradition of Dizzy, Miles and Freddie (Hubbard).

He first studied at Trinity College in London (classical) then took the Guildhall post grad jazz course. From there he went on to play with NYJO and spent a year with Jools Holland. He has played on the Latin scene a lot with *Sidesteper*, *Roberto Pla* and *Cubanaismo* (Jesus Allemany).

Mickey is also interested in the modern Dance Music scene and currently works with *Faze Action* (House Music Band) and Trip hop outfit *Welcome to Johnny Land*.



## Simon Spillett

Playing at The Snowdrop Jazz Night, Lewes on Monday Dec 1st

Backed by Terry Seabrook (organ and Alex Eberhard (drums)

Spillett's father Richard worked as a semi-professional musician who played trombone and it was his record collection that inspired Simon listening to Charlie Parker, Dizzy Gillespie, Thelonious Monk, Stan Getz, Sonny Rollins, Stan Kenton, Frank Sinatra and others. In his late teens, Spillett began to sit in at local jazz venues, appearing with saxophonists Dick Morrissey, Art Themen, Spike Robinson and Duncan Lamont among others. At the same time he began two and a half years of private saxophone tuition with saxophonist Vic Ash, then a member of the BBC Big Band.

In 2005 Spillett formed a quartet featuring pianist John Critchinson, bassist Andrew

Cleyndert and drummer Martin Drew. The band was a popular attraction at UK jazz venues and festivals including Brecon, Marlborough, Swanage, Birmingham, Wigan, Southport and Wavendon. During this period Spillett also worked with English jazz players including Sir John Dankworth, Alan Barnes, Danny Moss, Stan Tracey, Bobby Wellins, Louis Stewart, Jack Parnell, Gwilym Simcock, Clark Tracey, Tony Kinsey Allan Ganley, Tony Levin and Spike Wells. In 2007 he joined the Ronnie Scott's Jazz Orchestra, working with the band up to its disbanding in late 2013. With this band he worked with several popular artists including Will Young and Mick Hucknall.

Spillett has appeared with various American jazz artists including vocalist Jon Hendricks, saxophonist Greg Abate, pianist Phil De Greg and vocalist Monica Mancini. His current quartet (2014) features John Critchinson, Alec Dankworth and Clark Tracey.

**Terry Seabrook**



## **Ian Shaw**

Ian Shaw began as a singer and pianist on the comedy/cabaret circuit and has since developed his jazz singing skills to become an award winning jazz vocalist as well as a well-respected songwriter.

He performs his solo show at The Brunswick in Hove on Sunday 30th November.

We'll bring you more of Ian Shaw in a future issue, as he will be appearing at the South Coast Jazz Festival in January as part of the Jazz Vocal Celebration with Liane Carroll, Joe Stilgoe and the Vox Choir.

[www.ianshaw.biz](http://www.ianshaw.biz)



## **Adrien Moignard**

French guitarist Adrien Moignard was born in Paris but raised in the south of France and began playing guitar at age twelve, learning to copy the sounds of Django Reinhardt. After moving to Paris to become a musician he made a name for himself on the gypsy jazz scene and was one of the featured guitarists on the album *Selmer #607* (recording his versions of *Impressions* and *Stella by Starlight*). Since then he has done world tours and become an important part of the gypsy jazz revival.

In a rare UK appearance, he will appear with his trio at the 4 in 1 Club @Boutique, Brighton on Wednesday 3rd December. For bookings:

phone: 07583 028 735

email: [becky@boutiqueclubbrighton.com](mailto:becky@boutiqueclubbrighton.com)

[YouTube: Adrien Moignard Trio perform It Had To Be You](#)

## Preston/Glasgow/Lowe



The trio of David Preston, Kevin Glasgow and Laurie Lowe impressed the audience last year when they appeared at The Verdict in Brighton with special guest Gareth Lockrane. The trio make a welcome return on Friday 5th December.

Guitarist David Preston has worked with Melody Gardot and regularly works with vocalist Ian Shaw.

Bassist Kevin Glasgow has recorded with Tim Garland on his critically-acclaimed album *Songs to the North Sky*.

Drummer Laurie Lowe has recently appeared at The Verdict with pianist Robert Mitchell and toured with Polish pianist Tomasz Zyrmont.

They appear at The Verdict, Brighton on Friday 5th December. Tickets £12/£9.

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



## The South Coast Jazz Festival

The Ropetackle Arts Centre in Shoreham

A three day jazz festival organised by Claire Martin and Julian Nicholas takes 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. Sunday sees another double-bill with both Echoes of Ellington and the Mingus Underground Octet.

The festival will have a special launch night on Wednesday 26th November and the festival will also feature a Jazz Vocal Workshop with Claire Martin & Gareth Williams and a 'Jazz for Juniors' workshop with Trudy Kerr & Sue Richardson.

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

# PARLIAMENTARY JAZZ AWARDS 2015

The annual Parliamentary Jazz Awards are now open at the nomination stage. Members of the public are invited to nominate musicians, organisations and publications. Categories include Jazz Album of the Year, Vocalist, Instrumentalist and Ensemble of the Year, together with Jazz Venue of the Year, Jazz Media Award, Jazz Education Award, Jazz Newcomer Award and the Services to Jazz Award.



Successful nominees are then narrowed down by a selection panel before the members of the All Party Parliamentary Jazz Appreciation Group choose the winner in each category.

The deadline for nominations is Friday 12th December.

The award ceremony will take place at the House of Commons on Tuesday 10th March 2015.

Voting can be done through the Jazz Services website:

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

## JAZZUK MAGAZINE CEASES PUBLICATION

Jazz Services announced on Friday 21st November that their publication JazzUK will cease publication after the current issue (No. 119).

The editor of JazzUK, John Norbury-Lyons, issued the following statement:

“It’s a shame to have to close the magazine in its current form after so many issues, as it’s been a great way to communicate the amazing work done by so many of those involved in the UK’s jazz scene, as well as Jazz Services’ own activities. But Jazz Services has to change, and now the organisation has to focus on making those changes to ensure it’s still in a position to support the jazz scene going forwards. Prioritising time and resources is a necessary part of that process, and



unfortunately this means JazzUK has had to close.”

“I hope that in its own way the magazine has helped contribute to the success of the artists, promoters, broadcasters, writers and others featured in its pages, and I’d like to take this opportunity to give my sincere thanks to everyone who’s been involved in its production over the years. In the meantime, the discussions with Jazzwise magazine are very encouraging and hopefully there will yet be a future for the JazzUK name as Jazz Services continues to evolve.”

Issue 119 (Oct./Nov. 2014) of Jazz UK can be found at <http://www.jazzservices.org.uk> together with more information on the future of Jazz Services.

# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section



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# THE IMPROV COLUMN

**Wayne McConnell**

gives an introduction to introductions

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## Introduction

Introductions and endings are arguably the most important aspects of a tune. From experience, the listening public tend to remember how a song starts and finishes before remembering solos (although this may not be true for the more experienced listeners). There really is nothing worse than listening to a tune played really well only to 'flopout' at the end due to a lack of knowing what to do. Jazz musicians build up a 'repertoire' of failsafe intros (and endings) to fall back on at jam sessions where there isn't time to rehearse or chat about things. Here are some very common introductions that can be used on a variety of different styles.

When we play a song, sometimes right from the top, we go straight in with the melody without an introduction. Sometimes songs actually have written introductions (called Verses) and sometimes we have to

create an introduction on the fly. The latter is what I'll be focusing on today. Quite often we will get no warning that we need to play an intro, the vocalist might say 'lead me in or set me up' the saxophone player might say 'set up a vamp or dominant pedal'. So what does all this mean and how do we learn to do it? Firstly, it is important to know what the introduction should achieve. In no particular order here are the fundamental reasons for an intro and how we should treat them:

- Setting the scene musically for the song. We have to set up the right kind of vibe for the piece so it helps if we know the song, not just the chords but what the song is about lyrically.

- The introduction MUST help the singer/saxophonist. Sounds simple but it is our job to make them sound as good as they can coming in with the main melody. This might mean making sure our voicings have the top

note of the melody in or it might mean giving the singer the first note (in a musical and not obvious way) so they can pitch the melody.

- Establish the groove and tempo of a piece. This is really important for all tempos, ballads, Latin, medium and up swing, everything. If we are playing a modal piece like *So What* or *Impressions*, setting up a vamp is quite common. It gives the band time to settle into the groove and be comfortable with the tempo before the tune gets going. You'll notice that this happens quite a lot at jam sessions or when we play with unfamiliar players.

How we set up a song depends on a number of things: What style of tune it is, what the tempo is and whether it is in a major or minor key.

## Standards that start on the I Chord

### • Last 8

This is the perfect opportunity to play at least the chords of the last 8 bars (or the final A section). You don't HAVE to play the melody but it is a good way to set up the song especially when working with singers. It will lead them in and give them confidence in their starting note. Once you are confident and have improvisational knowledge, try creating your own melodies but sticking to the chords of the final 8 bars. They must have a solid cadence taking you back to the first chord of the tune (usually a VI but not always).

### • I-VI-II-V

In a tune that starts on the I of the key like *Bye Bye Blackbird*, you can play an introduction by going around the I-VI-II-V chords (in the case of BBB : Fmajor, D7, Gm7, C7. Usually two beats on each. Vamp around this until you get a signal from the person playing the melody.

### • The Dominant Pedal

This is a classic intro and it has a certain big band type feel about it. It simply means to play the root note of the 5 chord while playing

chords over the top. Those chords can be as simple (I-VI-II-V) or as complex (I-b3, II, bII) as you like. Its also common to play a suspended sound over the pedal. To achieve this simply play the II (minor) chord over the dominant pedal. For example if we are in the key of F, the dominant pedal would be C so the sus sound would be a Gm7 over the C.

### • Killer Joe Vamp

*Killer Joe* is a classic hard bop tune written by Benny Golson. The opening chords are chord I going to bVII so in C it would be C7 going to Bb7 back and forth. This intro is good for using on a blues.

### • Descending Bass Line to Imaj, I7 or Imin

G7, Gb7 F7, E7 A7 D7 G7 D7#9

### Latin/Bossa Nova Tunes

#### • Ipanema Intro

Try vamping on the I chord going to the #I chord this is known as the 'Girl from Ipanema Intro' because you often play Fmaj7 going to Gbmaj7 as an intro (and ending).

#### • VI Vamp

You can also play a simple I-V vamp. So if the piece is in F, go Fmaj7 for one bar then C7 for one bar.

### • I-bVII Vamp

Classic vamp going from chord I to bVII. In C this would be: Cmaj7 to Bbmaj

### • I-VI Vamp

Another classic bossa vamp is to play chord I going to VI. In C this would be: Cmaj to Fmajor. A nice addition is to play the dominant pedal over the Fmajor so we get Cmaj7 to Fmaj/C

### Songs in Minor Keys

#### • I-VI-II-V (mel. minors)

Since we are 'turning around' to a minor tonic, you can use chords derived from the melodic minor system to make the chords sound darker. So if the song started in Cminor we could play : Cm7, Am7b5, Dm7b5, G7alt. This works well on minor blues as well as tunes like *Softly*.

#### • Moon Dance Vamp: (To the II chord)

A familiar way to get to the I in a minor key (tonic is Amin) is via this: Amin7, Bm7, Cmaj7, Bm7

#### • Descending Bass Lines (Hit the Road Jack) Tonic Dm

Dm, Dm/C, Bb7, A7

• **Descending Bass Lines  
(My Funny Valentine)  
Tonic Cm**

Cm7, CmMaj7, Cm6,  
CmMajor

I'm really only scratching the surface with this, so head out to a live jazz gig or jam session and listen out for what the players do, you might even hear them talking about which intro (or ending they will do). There's a good chance they won't talk about it at all and effortlessly start the tune

with seemingly no verbal communication.

One of my personal favourites is vocalist/pianist Shirley Horn, her introductions are always sublime. When I listen to her, it makes me wish I had thought of that intro, virtually on every tune she sings. Two albums I highly recommend are: *The Main Ingredient* on the Verve record label and *All Night Long* on Steeplechase. Some mighty fine intros on there. In my next article, I'll be talking about endings.

Would you like to share your intros? If so, please check out our Meetup page 'learning jazz' and feel free to post ideas in our discussions section where you'll find lots of interesting topics.

<http://www.meetup.com/learningjazz/>



**Brighton Jazz School  
Post Christmas  
Jazz  
Weekend  
Course**

What better way to blow out your post-Christmas blues by working to take your jazz improvisation to the next level. Join course tutor Wayne McConnell and like minded musicians on a two day course that will aim to speed up your progress as a jazz improviser. It is also a great way to be gently introduced to jazz improvisation if you have had no or little experience. Our approach is very holistic and hands-on. No difficult theory or sight-reading, just the opportunity to develop your ears and luxuriate in a bath of the rich sensations of jazz improvisation. We welcome all instrumentalists of all ages and levels. This would make the perfect Christmas gift for your loved one. In fact, come along yourself and pay just £180 for two tickets. Start the year off in style by exploring your potential as a jazz improviser!

Date : 3rd and 4th of January 2015 - Time : 11am - 5pm  
The Brunswick (1-3 Holland Road, Hove, East Sussex, BN3 1JF)  
Course Fee : £99 single ticket or £180 for two



[www.brightonjazzschool.com/post-christmas-jazz-weekend/](http://www.brightonjazzschool.com/post-christmas-jazz-weekend/)

# 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.

## 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](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 at 1:30pm

## 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 Sunday 14th December.

# Reviews



Harmonica player **Adam Glasser** performed at The Birley Centre in Eastbourne on Tuesday 11th December with Robin Aspland, Steve Watts and Ian Thomas.

**Tina May sings ACJ**  
*St. John's Church, Brighton*  
*Saturday 8th November 2014*

This was the third in a series of concerts featuring the music of Antônio Carlos Jobim arranged, with one exception, by multi-instrumentalist Robin Blakeman for the nine piece Luis Bonfá Society together with vocalist Tina May.

The evening opened with an instrumental, *Look To The Sky*. This was followed by a mix of well known songs and tunes such as *Desafinado*, *Chega De Saudade (No More Blues)*, *Insensatez (How Insensitive)* (arranged by Lennie Watts), and *The Girl From Ipanema*, as well as other less well known compositions.

Many of these musicians were individually featured throughout the concert. Robin dedicated his Tenor Sax feature, *Bonito*, to recently departed musicians, Ian Price, Simon D'Souza, Andy Mackintosh locally, and his inspiration for this piece, Stanley Turrentine.

A very memorable feature was *Tema Jazz (Jazz Theme)*, featuring Charlotte fluttering and growling on flute.

The concert started and finished on time. The only problem that I was aware of was that the commercially printed parts didn't always show the dots indicating extended note lengths. So valuable rehearsal time was lost sorting it out.

With over 400 known Jobim works that Robin could arrange, There should still be many more of these gigs in the future, allowing appreciative audiences to enjoy the warm sound of this ensemble.

**Patrick Billingham**



Tina May, vocals.  
Charlotte Glasson on flute.  
Photos by Patrick Billingham



Pictured left, the line-up, left to right, was :

- Robin Blakeman - *Saxes, flutes and clarinets,*
- Remy Schosmann - *Flute,*
- Charlotte Glasson - *5-string Violin and Flutes,*
- Jim Rattigan - *French Horn,*
- David Beebee - *Cello,*
- Tina May - *Voice,*
- Paul Whitten - *Double Bass,*
- Madson Freitas - *percussion,*
- Mark Swindall - *Guitar,*
- Lennie Watts - *Piano,* who also arranged *Insensatez (How Insensitive)*

**Adam Glasser Quartet**  
*The Birley Centre, Eastbourne*  
*Tuesday 11th November 2014*

This was the first time that I'd been to the Birley Centre in Eastbourne and it is essentially a purpose-built music block with an acoustically designed auditorium, that is part of Eastbourne College. The acoustics were excellent, helped by the great Robin Aspland performing on a Steinway grand piano.

Not surprisingly, a large part of the concert was spent performing music from Glasser's South African heritage with tunes by the likes of Dudu Pukwana, as well as a mixture of more familiar jazz standards.

It was the rarely-heard jazz tunes that were the most memorable, which included a bright version of Cedar Walton's *Bolivia*, with some tight drumming from Ian Thomas, and Ray Bryant's *Cubano Chant*, featuring some fine soloing from pianist Robin Aspland.

Adam Glasser also took the time to explain a bit about the harmonica as an instrument and recommend his favourite harmonica album: *Affinity* by Toots Thielemans & Bill Evans.

What characterised all of the pieces performed was the amount of energy from the ensemble, as well as the chemistry and interplay between the players.

I hope to see many more jazz concerts at this venue.

**Charlie Anderson**



*Adam Glasser, harmonica (& piano); Robin Aspland, piano; Steve Watts, bass guitar; Ian Thomas, drums.*

Photographs by Brian O'Connor.

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



**Lou Beckerman**  
*The Brunswick, Hove*  
Sunday 16th November 2014

Walking on stage performing the catchy bass riff that begins Lou Beckerman's album *Into the Blue*, there was a palpable sense of intrigue and anticipation of what the audience were about to experience.

Highlights of the first set were a dreamy version of the Terry Pack original *Seven Sisters* from his album *Palimpsest* and the voice/clarinet duet on *V'Hi She'Am'Da* with clarinet virtuoso Merlin Shepherd bending and inflecting notes around Lou's vocal lines.

Whilst the first set included many of the tracks from the album, the second set featured some 'added extras', including Lou's version of *Moody's Mood for Love*, a fantastic rendition of Monk's *Round Midnight* (with a beautiful, flowing solo by Bjorn Dahlberg) and an ambitious-but-totally-worth-it version of Charlie Parker's *Au Privave*.



With a great atmosphere (both on and off stage), this album launch proved that the live experience is even more enjoyable than the album. And the album is highly recommended.

*Lou Beckerman, vocals (& percussion); Bjorn Dahlberg, saxophones & bass clarinet; Merlin Shepherd, clarinet; Wayne McConnell, piano; Terry Pack, bass; Dan Hayman, drums.*

**Charlie Anderson**

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SNOW  
DROP  
JAZZ

Dec 1  
**Simon Spillett (top sax)**  
Alex Eberhard (drums) Terry Seabrook (org)

Dec 8  
**Terry Seabrook Piano Trio**  
Terry Pack (bass) Milo Fell (drs)

Dec 15  
**Jason Henson (swinging guitar)**  
Peter Hill (drs) Terry Seabrook (org)

Dec 22 no jazz

Dec 29  
**Andy Williams (guitar)**  
Terry Seabrook Organ Duo

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



## Pascuala Ilabaca and Fauna

*The Brighton Dome Studio Theatre, Brighton*

*Sunday 16th November 2014*

Chilean singer-songwriter Pascuala Ilabaca delivered a concert of pure energy and enthusiasm, motivated by her desire to bring South American music to other parts of the world and champion the music of her homeland. Many of the original songs she performed were dedicated to strong female figures in Latin American history, such as the tune *Violeta y Frida*, dedicated to Violeta Parra and Frida Kahlo.



The people of Chile call their country 'país de poetas', the country of poets, so it's no surprise that she dedicated a song to the poet Gabriela Mistral (the first South American to win the Nobel Prize for Literature).

Opening with the tune *Isla*, from her album *Busco Paraiso*, she danced expressively, luring the clarinet player towards her, then dancing with the movement of the clarinet, until both of them were moving as one. She explained that the tune was about two lovers who are poor and have nothing but each other so create an island around themselves.

Performing on keyboard and vocals, she also paid tribute to the late Víctor Jara, the poet and songwriter executed by government soldiers in 1973, and drew on Chile's rich musical history by paying tribute to the music of the mapuche people of Chile.

The original composition *Rey Loj* (King Clock) is one of her 'music in pyjamas' pieces which is about how once we created and controlled clocks but now they control us, and about our inner clock that is not a machine.

With the first set consisting of gentle songs about love, for the second set she invited the audience to get up on their feet and dance. She performed more of her upbeat tunes such as the title track of her album *Busco Paraiso* and the lively *No Es Nuez* which really got the crowd moving. For the encore she did an acoustic duo version of her tune *Teneme en Tu Corazón*, from the album *Pascuala Canta a Violeta*.

Whilst this was an evening of world music, and more specifically Chilean folk songs (cuecas), there were clearly some jazz elements mixed in with the music. Reeds player Miguel Razzouk provided lots of jazz-based solos, particularly on alto saxophone, together with some more folk/klezmer style performances given on the clarinet. With an energetic and impressive backing band, Pascuala Ilabaca and her group Fauna succeeded in bringing the music and culture of Chile to an enthusiastic audience.

**Charlie Anderson**

## **John Surman**

**with special guest Karin Krog**

*The Brighton Dome Studio Theatre, Brighton*

*Tuesday 18th November 2014*

Performing tracks from his highly-acclaimed ECM album *Saltash Bells*, Surman began his solo set on the instrument that he learnt as a child at school - the recorder.

Utilising pre-recorded electronic music isn't always something that jazz audiences warm to but the sounds were introduced in a way that was subtle and the extra textures added to the performances. (I'm sure I'm not the only one who was relieved not to hear an entire evening of solo recorder).

Surman brought with him a number of other instruments, including soprano saxophone which he played on the lively jig *The Crooked Inn* which added contrast to a set that was often ethereal and dreamy.

What stood out most in the first set was Surman's supreme command of the baritone saxophone, an instrument that can sometimes be cumbersome and unwieldy. But Surman is capable of bringing everything out of the instrument, fluent in all registers, at times playing it like a much higher instrument.

The addition of Norwegian vocalist Karin Krog in the second set provided an opportunity to hear more familiar material with their rubato version of Ellington's *In A Sentimental Mood*.

Whilst the performance of a Norwegian folk song illustrated how Krog's soft voice is often more suited to folk and softer styles, she acted as an effective contrast to the strong and robust playing of Surman. (Compare her performance with the duet she did with Niels Henning Ørsted-Pedersen in 1976, [available on YouTube](#)).

With yet another great night of world-class jazz provided by Brighton Jazz Club, I'm looking forward to their 2015 programme.

**Charlie Anderson**





Photos of John Surman and Karin Krog by Anabel Alegre



# Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



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

Mon. 24th November: Hyperactive Kid & Starlight

Mon. 1st December: Polar Bear at XOYO

*Jazz Record Requests*, Saturdays 5pm

Alyn Shipton plays listeners' requests.

*Jazz Line-Up*, Saturdays 6pm

Sat. 29th November: Tony Coe and Ollie Howell

*Geoffrey Smith's Jazz*, Saturday evenings at midnight

Sat. 29th November: Blue Note Records

*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.

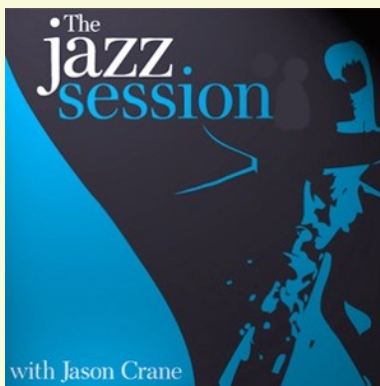
<http://brightonjazzschool.com/episodes/>



## **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:



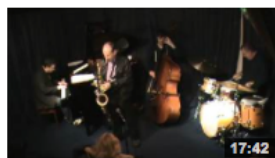
**Sandu - Jim Mullen Quartet - VerdictJazz**  
3,131 views 2 years ago



**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



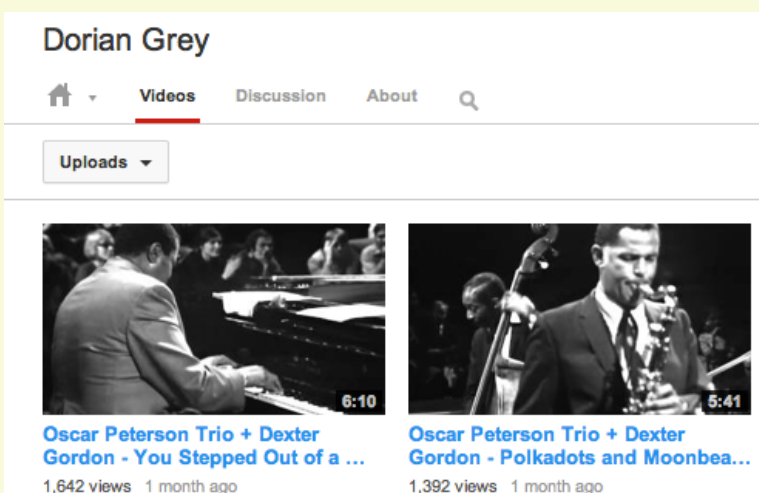
American magazine Jazz Times has a variety of short video interviews on its YouTube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

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

[Jason Moran talking about jazz education](#)

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

## Dorian Grey



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

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

## Jazz Video Guy



Jazz Video Guy



Videos

Discussion

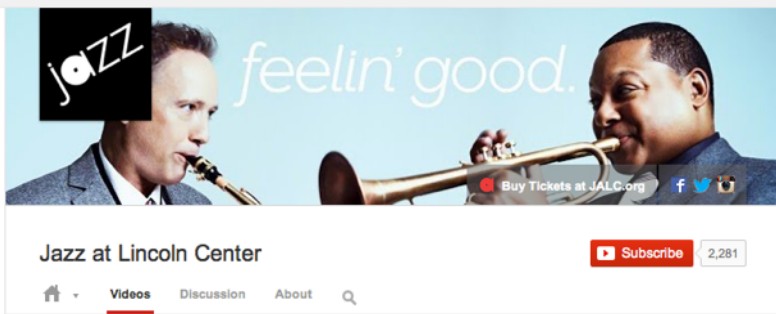
About

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

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

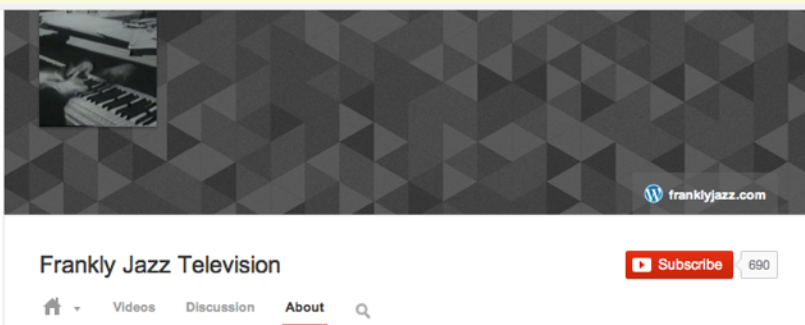
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## Jazz at Lincoln Center



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

## Frankly Jazz Television



The *Frankly Jazz* TV show was broadcast in Los Angeles in the 1960s and featured presenter Frank Evans interviewing some of the big names in West Coast jazz. The channel was started by his son, Lance Evans, in memory of his father's contribution to jazz.

# 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



**Preston/Glasgow/Lowe** perform at The Verdict, Brighton on Friday 5th December



# Highlights

## **Preston/Glasgow/Lowe**

*The Verdict, Brighton*

*Friday 5th December, 8:30pm*

The trio return to The Verdict as part of a new tour.



## **Alex Garnett**

*Smalls, Brighton*

*Thursday 27th November, 8pm*

UK saxophonist and Ronnie Scott All-Star Alex Garnett performs in Brighton's most intimate jazz venue.

## **Simon Spillett**

*The Snowdrop Inn, Lewes*

*Monday 1st December*

The powerhouse saxophonist performs with Terry Seabrook and Alex Eberhard.

## **Tommaso Starace**

*The Verdict*

*Friday 28th November*

The Italian saxophonist performs with his quartet playing new compositions based on the photographs of Gianni Berengo Gardin.

### **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

24

**Terry Seabrook + Mickey Ball (trumpet)**

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

**Jazz Jam with One Hat Trio**

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

Tuesday

25

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

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

**Benn Clatworthy**

The Hare & Hounds, Worthing  
8:30pm Free

Wednesday

26

**In Session with the Wayne McConnell Trio**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

**The South Coast Jazz Festival Launch Party**

The Ropetackle, Shoreham  
7:30pm By Invitation

Thursday

27

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas + Guests**

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

**Alex Garnett Quartet**

Smalls, Brighton  
8pm £14

Friday

28

**Tommaso Starace Quartet**

The Verdict, Brighton  
8:30pm £12/9

**Steve Aston Gypsy Jazz**

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

Saturday

29

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

Sunday

30

**Savannah/Assorted Nuts**

The Six Bells, Chiddingly  
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]

**Ian Shaw**

The Brunswick, Hove  
8pm £12/10

**Geoff Simkins & Terry Seabrook**

Galleria Ristorante, Eastbourne  
8pm £8

**Gypsy Jazz**

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

**When Peggy Met Ella**

The Hawth, Crawley  
3pm £14/12

**Black Lion Jazz**

The Black Lion, Brighton  
9pm Free [R]

# Gig Listings

Monday

1

**Simon Spillett with Terry Seabrook & Alex Eberhart**

The Snowdrop, Lewes  
8pm Free [R]

**Jazz Jam with One Hat Trio**

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

Tuesday

2

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

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

**Mark Bassey Quartet**

The Hare & Hounds, Worthing  
8:30pm Free

Wednesday

3

**In Session with the Wayne McConnell Trio**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

**Adrien Moignard Trio + Support Band**

Boutique, Brighton  
8pm £15/12/10

Thursday

4

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas, + Guests**

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

Friday

5

**Preston/Glasgow/Lowe**

The Verdict, Brighton  
8:30pm £12/9

**Andy Dickens New Orleans Night Owls**

Steyning Jazz Club  
8:30pm £12/7

**Steve Aston Gypsy Jazz**

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

Saturday

6

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

Sunday

7

**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]

**Aneesa Chaudhry Jazz Band**

The Brunswick, Hove  
8pm £10/8

**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 12th Dec. Frank Harrison Trio  
Friday 19th Dec. Xmas Party with Mark  
Edwards' Cloggz  
Sat. 20th Dec. Joss Peach's Full Circle

## **Jazz Hastings**

Tuesdays  
16th December: Liane Carroll Trio with  
Brandon Allen

## **Hare & Hounds, Worthing**

Tuesdays  
9th Dec. Xmas Special with Peter Bennett  
16th Dec. Sue & Neal Richardson

## **The Snowdrop, Lewes**

Monday nights  
15th Dec. Jason Henson  
29th Dec. Andy Williams

## **The Brunswick, Hove**

Sunday 14th December:  
Liane Carroll  
  
Saturday 20th December:  
The Elevators

## **South Coast Jazz Festival**

Ropetackle Arts Centre, Shoreham

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

## **Smalls, Brighton**

Thursdays  
  
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)

**Knoyle Hall** (next to St. John's Church), 1 Knoyle 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**, Knoyle 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

### **Listings**

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

Send your listings to:

[sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com) with the heading 'Listings'

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Ask for our advertising rate card.

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

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Front cover: photo of Alex Garnett

Inside cover: photos of Alex Garnett, Aneesa Chaudhry

p. 4 photo by Garry Corbett, courtesy of Tommaso Starace

p. 5 photo by Mike Guest

p. 7-12 courtesy of Alex Garnett and Whirlwind Recordings

p. 11 photo of Ronnie Scott taken by Brian O'Connor, courtesy of [www.imagesofjazz.com](http://www.imagesofjazz.com)

p. 14 photo courtesy of Aneesa Chaudhry

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p. 34 Adam Glasser Quartet photographed by Anabel Alegre for The Sussex Jazz Mag

p.27 Robert Mitchell courtesy of [www.robertmitchellmusic.com](http://www.robertmitchellmusic.com); taken from [www.ropetacklecentre.co.uk](http://www.ropetacklecentre.co.uk)

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# Next Issue



Issue 34 features  
Karen Sharp and Nikki Iles

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The free online jazz magazine for the Sussex area

LATEST ISSUE    BACK ISSUES    VIEW ONLINE    ABOUT US    CONTACT US

Sussex Jazz Mag / October 15, 2014  
**NEIL COWLEY TRIO AT BRIGHTON DOME CORN EXCHANGE**

Sussex Jazz Mag / October 13, 2014  
**LAUNCHING "INTO THE BLUE" BY LOU BECKERMAN**

*The Sussex*  
**JAZZ MAG**  
Sussex Jazz Mag / September 28, 2014  
**INTERVIEW WITH NEIL COWLEY**

**FEATURED INTERVIEWS**

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1. To promote jazz in Sussex
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6. Everyone makes mistakes - we aim to correct any serious errors/omissions asap
7. No staff freebies - no blagging free tickets, CDs, drugs, instruments etc.
8. No bitching or back stabbing (Why can't we all just get along?)
9. No bragging and showing off. (Okay, maybe just a little.)
10. I can't think of a tenth one and nine is an odd number...

## Contact Us

### Listings

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

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