

SJM

The Sussex Jazz Magazine

Monthly Issue 36 January 2015



**THE 2015
SOUTH COAST
JAZZ FESTIVAL**



Curators of the South Coast Jazz Festival,
Claire Martin and Julian Nicholas.

In our South Coast Jazz Festival special we interview co-curator and saxophonist **Julian Nicholas** who tells us about how the festival came together, the line-up and the festival's future plans for growth.

We also have an interview with pianist **Mark Edwards**, whose band The Cloggz perform at The South Coast Jazz Festival on Saturday 24th January.

And we also have our regular Jazz Tip from pianist Terry Seabrook who also previews the upcoming gigs at The Snowdrop in Lewes.

Plus we have listings for all the jazz gigs throughout January.

SJM

January 2015

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The Best of 2014



photo by Mike Guest

“Jazz has re-positioned itself by defining itself as a uniquely "acoustic" musical form, with this rather loose, uniquely contemporary definition of "acoustic" becoming essential to its identity. But to what extent does this curatorial approach limit how far the music can grow and develop, and to what extent does it gradually reduce it to a set of recognisable cliches so that its broadest appeal becomes more a matter of retro kitsch?”

“What remains unchanged is that jazz has always been a communal music; in its highest development, it's a form of spontaneous group composition in which each player's personality remains recognisable, yet is subsumed within the unity of the performance. It's what makes the music unique.”

“Those who see their favoured version of jazz as the only true one, and everything else as a distortion or dilution, should lighten up. The greatest jazz musicians always kept open ears and minds. We don't have to dig it all equally, but we should recognise that in this era of funding cuts the music we love has to adapt and expand to survive.”

“The wealth of the legacy of 20th Century jazz is what continues to captivate generations of musicians and listeners, and level of freedom of self-expression unique to the music is central to its enduring fascination. At what point the weight of the legacy capsizes the boat of freedom is the question facing today's generation. I look forward to seeing how it all works out, just as soon as I finish my Red Mitchell transcription. And check my latest Facebook updates.”

“UK jazz has a distinctive voice of its own, one deserving of greater support from the public and the industry. And you can help things along by paying a visit to your local gig or jam session. Don't delay- make it this week.”

“The magic of radio comes from the people choosing the music, their passion and commitment. What's needed is more local and regional broadcasting, with the local scene promoted by knowledgeable and enthusiastic DJs, to be gathered together and made globally available on a well-managed, well-promoted multi-media platform.”

“In any grassroots scene, information is key to survival, and Sussex Jazz Mag is the only comprehensive guide to gigs, workshops, venues, the latest projects by local players, and insights into the preoccupations of visiting stars from Neil Cowley to Dave Holland. Like [Lebowski's rug](#), it really ties the scene together.”

“It's our scene to treasure or to lose - the best gift you can give for 2015 would be a series of full houses, and all you need to do to make it happen is keep turning up!”

Eddie Myer's column returns in the next issue.

IN session

At the Verdict Jazz Club

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JULIAN NICHOLAS ON THE SOUTH COAST JAZZ FESTIVAL

Julian Nicholas: saxophonist, composer, educator and now co-curator of the South Coast Jazz Festival. Meeting at The Verdict jazz club in Brighton, he talked to Charlie Anderson about the new festival and his views on the jazz scene in Brighton and the South Coast.

Julian began by talking about his early experiences of the jazz scene in the Brighton area and the early attempts at a Brighton Jazz Festival.

“I suppose the beginning is when I first moved down to Brighton and the Brighton Jazz Club did The Concorde 1. There were some established pub gigs about, one at The Green Dragon. That generation of jazz musicians played at all the pubs down here. But the Concorde was a place where, very quickly it was established that Brighton had enough diversity of home-grown talent to constitute two or three rhythm sections for visiting artists. If Dick Pearce was coming down then it would be me, Mark [Edwards], Nigel [Thomas] and Ron [Parry]. If Bobby Watson was in the UK then it would be Spike Wells, although I say that but there was no fixed rule. It just so happened that Brighton Jazz Club were welcoming enough to have slightly more modern material based players. We did a Thursday night and Brighton Jazz Club did a Friday Night.”

“When it came to the Brighton Jazz Festival, the Brighton Jazz Club had a kind of sibling relationship with the Brighton Festival, in that they just advertised themselves as the Brighton Jazz Festival and they ran 30 days throughout the month. You had everyone from Barbara Thompson’s Paraphernalia to Andy Sheppard,

Stan Tracey, Claire Martin, Jim Mullen and so on, and Americans like Red Rodney, Bobby Watson, Jimmy Witherspoon. All sorts of people. There were the occasional big name, like Nina Simone at the Dome and we were offered the support slot which was great because it could have gone to more established artists.”



“And then around 1993, Brighton Jazz Club tried to up the ante a bit and get into a bigger and better venue. The Concorde moved to the Beachcomber. BJC had gone to the Loft in Queens Road. Even though the established scene and community in this town carried on being under the umbrella of Brighton Jazz Club, and there had been an attempt at a Brighton Jazz Umbrella with its own ideas about a festival - Terry Seabrook and Adrian Kendon were involved with that, we all were.”

“There was a terrible event in 1993. I think there was a recession. I think that tobacco sponsors were no longer allowed to advertise and Camel was the main sponsor for Brighton Jazz Festival. And suddenly all the big plans about promoting a big event at the Dome fell through, because of lack of pre-sales. Not that pre-sales were a big issue in those days; people used to turn up at the last minute and ram places out. Jazz crowds, particularly, weren’t used to buying tickets ahead of time. Poor John Coleman (who had come in to help, upping the ante with the Brighton Jazz Festival) and Brighton Jazz Club suffered badly from that. The knock-back was so substantial that it scared anyone off ever doing any promoting again (on a big scale) off their own bat.”

“Rather than look at the Brighton jazz scene as a cultural heritage and a community heritage the Brighton Festival didn’t have the vision to take on board a Brighton Jazz Festival and continue to be an overarching, bigger brother and give it their grace and favour and help out venues and help out with ways of promoting but not being a big, professional VAT-paying promoter (though you had to be in order to compete). Unfortunately, in their wisdom, they didn’t book smaller jazz events and were very much more to do with the curating of an arts festival, which is fair enough.”

“Jazz has always trodden this fine line of being entertainment and being art. And I think the trouble with Brighton is that jazz musicians don't really do the commercial venues. Well let's say Concorde 2 or The Old Market, which is a commercial venue, not an arts centre. And it doesn't really do arts venues very well - jazz. It does them very well up North because the arts venues up there have an idea that jazz fits into their scheduling programming really well. York Arts Centre, Lincoln, Derby, Leeds. All these places that have arts funding and budgeting also have a venue that they identify with and they put on jazz, touring jazz and national jazz circuits. Brighton doesn't have that as a prerequisite - that it's going to have a bigger stage for jazz. It doesn't have an arts centre.”

“So what I consider to be the jazz scene in Brighton over the years hasn't had a platform in a bigger venue. When I say bigger I mean bigger than a pub. So we don't have a 150-250 seat venue in this town that's built for purpose, designed to stage people with the standing of Spike Wells, Geoff Simkins, Mark Edwards, John Donaldson as musicians in the UK community who happen to live down here. It's a terrible shame that Brighton, even though it's got an incredibly vibrant scene and a really active jazz scene, doesn't have a venue like that.”

“The Brighton jazz scene, even though it was beginning to mature and beginning to get a new wave of young players coming through from Chichester going to Middlesex and coming back to Brighton. So people of Jack Kendon's generation were coming back to a town where the scene of my generation had found their feet nationally and were doing national work and not really

tackling the problem of not having a decent platform down here.”

“Obviously, Andy Lavender set up The Verdict about three years ago. There was no longer Jazz South and South East Arts didn't really figure in it anymore. Jazz Services became a lot more absorbed into working in the regions and London in such a way that it didn't really have a venue to support new promoters down here. Brighton Jazz Club had the Komedia but that seemed to be fairly erratic. The Komedia closed for refurbishment and I think that made them think about their security and they started to look at other ways of promoting, which was great because it culminated in things like the John Surman gig at the Dome Studio Theatre.”

“But still we had no Brighton Jazz Festival and I even tried to approach the people who advertised themselves as Brighton Jazz Festival online. I believe it was Heather Cairncross' sister who made that website and involved quite a few people in the *idea* of a Brighton jazz festival but it never happened. So I was anxious to find out what the Brighton Jazz Festival was and I challenged the notion that it existed. Even though there was something on a website called 'Brighton Jazz Festival', there wasn't one and I tried to get a dialogue going with everyone by putting out the feelers really and talking to Lynne [Shields] who was very pro-active in helping support a local stage and local platform for local jazz talent through Love Supreme. Before Love Supreme she was already very vocal about her desire to be involved in something rolling out as a Brighton Jazz Festival and indeed the work that she did with Eddie and Jack for Love Supreme Festival was crucial.

And the input that all of us had, from Wayne McConnell at Brighton Jazz School to the lovely Mike who comes down and records things. The blossoming years of Dave Drake being around and the blossoming year of the scene locally, feeling like they'd put their shoulders behind The Verdict and got things going on here as a venue.”

The beginnings of a festival...

“All of this still didn't culminate in a Brighton Jazz Festival. And Claire Martin and I sat there saying 'How can we no longer moan about this? What can we do?' And we identified the venues in Brighton as suitable venues and we talked about the whole Dome complex and in fact we went and talked to The Old Market very thoroughly and they told us it would cost them £50,000 to put on the kind of event that we've put on at the Ropetackle.”

“We didn't leave Brighton in a rush. We did give it a really good consideration but we went to the Ropetackle Arts Centre and we found in Anne Hodgson there a host who was both flexible but realistic. The double approach of flexibility and realism meant that Claire and I whittled back our ideas to what we felt would be a focussed three-day event with some education, with some entertainment, with some dynamic-type situations that people could walk into, like the lecture that Kevin Le Gendre is going to do on how do you get into jazz. He's got a really good way with him with his broadcasting career and I think he's got a good listener's ear. Also, because he's not trying to promote himself as a musician, he's not under any illusions about how difficult it is to find ways into listening to jazz. So

I'm hoping that he's going to be a very good mouthpiece for the non-musician's way of getting into listening to jazz."

"The workshops are very important. We've got three workshops on Friday, Saturday and Sunday. There's the Ropetackle Jazz Workshop run by Mark Basseby, Claire's vocal workshop and my workshop with Sue Richardson and Trudy Kerr, where I'm going to bring schools into the Ropetackle. We're going to go to schools already with my pieces - one particular piece we'll do at the weekend and I'll do that with Mark Basseby's workshop as well so they'll get to crossover and work together at some point as well. And Claire's vocalists as well are going to 'cross-fertilise' with the jam session."

"We've also got a film about Bobby Wellins made by Gary Barber, that's on the Sunday morning. And then we've got the music programme in the evenings - two bands per night. We felt that we couldn't just put on one band and have a support band. We felt that we needed to give equal billing to two bands per night and that they do an hour to an hour and a quarter - just because the listeners will get tired. If you're in a festival like an open green field site you can wander between marquees and eat and drink and be merry and wander in and out of marquees and soak up the vibe and then maybe if you're getting saturated you can just retire to your picnic blanket, which you can't really do in an arts centre. Once you go in to the auditorium and the band is playing, you're going to be fairly caught into that music. So we felt an hour with an encore, maybe an hour and 10-15 minutes per set and two sets per night. And the Ropetackle Arts Centre have been really adaptable and helpful about achieving that, plus the daytime

stuff - the film, the talk, the jam session, the Sunday lunchtime gig, the workshops."

"So we've basically managed to put a programme together which is £50,000 worth of programming for what it's going to cost us if we sell out plus our Arts Council funding. So it's coming in at just about half of what it should cost us, with everyone working for very basic MU rates. So really if you think about what people are getting paid, they're still not getting paid as much as they should be getting paid, for their one set of material. Even given all that, we still have to fill all the seats. At the moment where it stands, nearly a sell-out on the Friday night, which is an incredible line-up of three top UK vocalists, and Claire Martin will probably sit in with them. They are, all of them, very connected to the South Coast. Ian Shaw has got a pad down here that he's always used and lived in, even since Claire moved down here, 25 years ago. And obviously we all know and love Liane from Hastings and Joe does all his work down here, recording his album and using a lot of musicians from down here."

"That wasn't going to be a rule of ours but it was a guiding principle: that the main part of the musicians on those stages should be from down here, hence the South Coast Jazz Festival. Gareth Williams lives in Petworth and he hasn't found it easy because we're spoilt for great pianists: John Donaldson, Mark Edwards, Joss Peach, Simon Robinson, Wayne McConnell, Tom Phelan, Terry Seabrook, Al Scott and I'm sure I've missed a few out. Just naming those pianists it seems incredible that we've got that incredible wealth of talent down here. We've begun to get a lot more bass players and Simon

Thorpe comes down to Hastings all the time. Dave Whitford was down here for a year. Unfortunately it was a year when he had so much work in Holland that he couldn't take advantage of being in Brighton, which is a real tragedy because I could have done with him staying down here for my band that I ran with him before he moved down here. And in 2004/05 I recorded some tracks with Mark Edwards and Dave Trigwell. We toured everywhere else except we didn't play in Brighton with that band. Again, there wasn't a touring circuit arts centre to play a touring band in. With Brighton Jazz Club booking a year ahead and being unable to promise to be available in the Komedia at the time because of refurbishment. You hit this situation where one of the great bass players of this country, Dave Whitford, found that he couldn't be here. Just that year!"

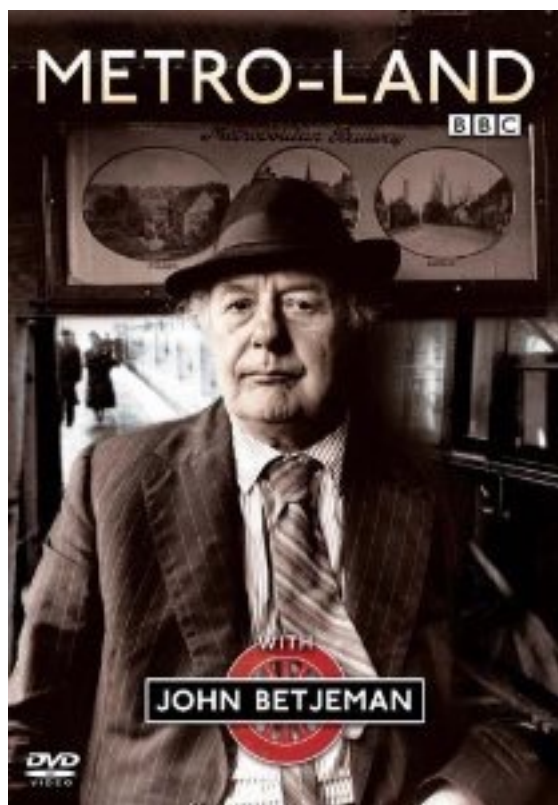
"It's always been really important to me that Brighton is there, at the top of the tree in terms of its domicile jazz musicians, living in Brighton. Everywhere else in the country, the likes of Bobby Wellins and Geoff Simkins are playing in big arts centres but there isn't one in Brighton. They can come and play at The Verdict or Brighton Jazz Club, which has been absolutely brilliant - they've supported us and we've supported them, mutually over the years. It's been fantastic. But ultimately you do need a bigger arts funded programme to get your jazz music to a bigger audience, and a new audience. And that is something that we haven't really achieved in the sort of numbers that we really want to achieve at, in this area."

"So the South Coast Jazz Festival represents an opportunity to do that. To put on bands of professionals, resident in this general

geographical area, in the southern counties, south of London and get them on a bigger stage, to a bigger audience that we reach through different marketing strategies. And funnily enough, ironically, Love Supreme has helped, I think, with that. It has helped the local scene. To see a jazz festival locally that they didn't really go to in the first year. It was mainly South Londoners who came to the Love Supreme Festival because they advertised through the railway network and they've got an arrangement with Southern Rail, to put posters up in Clapham Junction and Victoria and all the way down through Haywards Heath and Glynde station and then down to Southern Rail stations as far as Portsmouth and Southampton. It was like a 1930s poster saying that you can go to sunny Surrey and back in a nice clean train. It was like John Betjeman's Metro-Land. But it was a sunny, green field jazz festival site that you could get to by train and you didn't have to take a car."

And I think Brighton kind of got caught napping. I think the audience in Brighton got caught napping in as much as they're really not very good at leaving Brighton and they don't really take the train much. They tend to get in their cars and they're a little bit complacent, I would say. I'm guilty of that - that was me, I'm talking about. And I suddenly realised: wow, this is an incredible festival and there's all these people coming by train, there's no reason why there has to be a Brighton Jazz Festival. There could be South Coast Jazz Festival. And Claire and I got the train down to Shoreham and we thought 'you know what, it's only actually 15 minutes from the centre of Brighton to the centre of Shoreham. Fifteen minutes! And

Shoreham is a lovely, lovely place. If people are going to come by car from place where there aren't stations, they can park for free on the other side of the little bridge across from the Ropetackle Arts Centre. You can't do that in Brighton. Bless it! And we will be doing some promotions in Brighton. Brighton is making an attempt to reduce its own traffic. We've



come quite far with that. But I think to promote the idea that the Brighton jazz community is part of a bigger South Coast jazz community is very important. Now that the Brighton jazz community has found its feet through Love Supreme, through The Verdict, through Brighton Jazz Club. We've managed to find our feet and cohesiveness. And, I also have to say, through unfortunate circumstances, to do with two really meaningful artists (part of our scene) passing away this last year: Simon D'souza and Ian Price. It's touched its heart, somewhat. We've had a community there in different, smaller communities. In Hove, the Brunswick with

Brighton Jazz School, Paul Richards and the jam session there and then in Kemptown with the Bristol Bar and the Casablanca scene. And if you think of all these different scenes as gigging communities that are quite geographically limited in their locale, to some degree. But who are all top professionals, going out and playing elsewhere but when they're in Brighton being in a bit of a small scene. All of that got dissolved into one bigger community, I think, in the last couple of years in Brighton.

Coming back to my point about the tragedy of those two lovely artists passing away, Simon and Ian. And how they were part of the fabric, of the ongoing dialogue that we all have. But also part of the fabric of community music making. Obviously, Simon put more of his emphasis more on education in that respect whereas Ian put his emphasis more on professionalising and how he went about being a musician, through learning about arranging, writing arrangements for people, learning about composing. And always on his own case about doing some practice and upping his game. And being a 'genre tart' like me, in every genre: playing rock 'n' roll with Elvis impersonators and playing the French Hot Club style with Jonny Hepbir and Jason Henson. That real genre-hopping ability. And playing in latin bands as well. I know Ian was really big on this, and in fact we played together in a lot of different ensembles, one of which was a salsa group.

A bigger stage

That's been one of the really great aspects of the Brighton scene and the Brighton jazz community generally and across the South Coast. And me and Claire have just thought 'you

know what - we really can be proud of ourselves'. We've done so much together and everyone has worked so well together. And we really just wanted to just not do anything to that. I think that over-organising or trying to own anything (or try and make it out to be something that it isn't) is a mistake. To have a light touch and to say 'look, we've proved that we can come together as a community - let's try and professionalise the stage that we get on'. Yes, it's great to go and do Love Supreme for new artists coming through. Yes, we're incredibly lucky to have these brilliant smaller clubs here. They're fantastic. They are the bedrock of the situation that we're in and without them the scene would die, without a doubt. Yes to playing at pubs. Yes to playing at The Verdict. Yes to playing at The Brunswick. But we've still got to fight for a bigger stage somewhere. A more arts-oriented bigger stage where we can pull in arts funding and roll out programmes over a longer, sustainable period of time. Where that arts centre provides recording space, rehearsal space, workshop and educational space, practice rooms. That's what I really, really want to try and achieve in the next five years - to pressurise the council for an arts centre. And I think the South Coast Jazz Festival has got that as a long-term partnership objective. And those partners are obviously going to be people like Jack and Eddie, Lynne, The Verdict, Brighton Jazz Club. All of those partners that I've mentioned before. All of those smaller communities, all of those artists. All of those towns and smaller towns and satellite towns along the South Coast could benefit from a larger

organisation. Not run by anybody but home-run in our communities. Not led by anybody but co-led within a debate that's going on amongst all of us. Obviously the Sussex Jazz Magazine plays a part in all of this because it's such a good communicator. It needs to be a hub of communication for all of us to chip in. I'd like to see the letters page develop several conversations.



Maybe we do need an organisation in Brighton that we can all identify with and sign up to, whatever sort of genre that you're in. Obviously there are limits to that - you can't obviously represent commercial musics - we are trying to represent something that has got certain genre characteristics that are spread across all of the sub-genres that I mentioned before. And try and get a little bit of a wave of consensus about what we're looking for in terms of a festival and a venue. South Coast Jazz Festival wants to roll out promotions in other venues. I don't think Anne Hodgson at The Ropetackle would be at all surprised about that. We will always want to work with The Ropetackle and other towns and

satellite towns as well. And we want to be able to go and help facilitate festivals in different areas at different times. So the South Coast Jazz Festival that happens at the end of January might always be in Shoreham. And one that could happen in the autumn in Brighton or in June. It might not compete with the Brighton Festival but might adjunct or add-on to the Brighton Festival, in early June perhaps. It could happen across different venues - we could look at The Old Market, The Dome, The Verdict, The Brunswick and The Emporium all being involved in an umbrella festival at that time. And promote it to new audiences using local telly and getting the Argus on board, getting a poster campaign around Brighton and Hove.

How many times have you heard this, and I know I've heard it a billion times - brand new off-the-street audiences coming to jazz gigs in the pubs, and clubs like the Verdict, completely stumbling across a night of jazz and at the end of it saying: 'you know what, I had no idea that jazz happened (a) in this town (b) in this building, or in any other building in this town (c) at this incredible level that I've witnessed tonight. And I can't believe that I've been missing it all these years. I didn't even know this is what jazz was. I thought jazz was all squeaky-bonk weirdo stuff that I couldn't understand. What I've seen tonight is so accessible'. (I'm not saying that I'm anti-squeaky-bonk; I do enough of that myself. Free jazz is part of it all.)

Across all the genres, we've got an incredible base of entertainment and arts provision for jazz. We can entertain and we can provide artistic

development for artists and we can be a sustainable community where people can live down here, work in this area and not have to move to London. Look at this new, young lot. We don't want to lose them. We've got Peter Adam Hill on drums and he's a sensational young drummer. We've George Trebar on bass. We need to show them that we appreciate the fact that they're sustaining some sort of playing career down here, and we need to hang on to that. We need to work hard and fast and can't be complacent about getting more, better, bigger

audiences and bigger provision. These clubs, like The Verdict, play a vital role in that. I think what the South Coast Jazz Festival wants to do, it wants to put the professional scene on a professional platform. That's our aim. Pay musicians as much as we can and get people coming in for as cheap as possible. We're only charging £20 a day out at The Ropetackle. To see incredibly high-level musicians from this region. And I'm hoping that we make that the norm, a regular occurrence, that we don't just do it once or twice a year, we do it every two

months or every month. And then if we get some sort of Jazz Centre perhaps then we can make it a really regular thing with bigger audiences, younger audiences and just a greater spread of different types of people. We've all put a lot of work in. It's not just a selfish pursuit. All of the artists would agree - they all want to reach broader audiences. I'm hoping that the South Coast Jazz Festival achieves that in a small way, on its first outing and that we roll it out into a longer, bigger jazz future for the region.

The South Coast Jazz Festival runs from Friday 23rd to Sunday 25th January
at the Ropetackle Arts Centre in Shoreham.

If you would like to comment on any of the issues raised by Julian in this interview then write to us at
sussexjazzmag@gmail.com

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MARK EDWARDS' THE CLOGGZ



Pianist and composer **Mark Edwards** talks about his ensemble project The CloggZ.

Tell us a bit about your band The CloggZ. How did it get started?

I had the idea in mind of The CloggZ for a couple of years before acting on it. Like many musicians, I have ideas for different bands I'd like to form every day, but this one stuck with me.

I knew the sound I was after; a bunch of jazz musicians who've formed a tango group and then run away with the circus! The accordion, violin and alto saxophone front line was a big part of it, as well as using any other instruments we could get our hands on: banjo, xylophone, ukulele, glockenspiel etc.

I also had a set of material in mind. Arranging pieces which I have loved for many years, from various genres and composers; Ennio Morricone, Brad Mehldau, Tom Waits,

Fauré, John Williams etc.

It was also important to me to work with musicians from the Brighton area so that extensive rehearsal would be practical. The music is very detailed and reliant on intricate ensemble playing. All the musicians are very dear friends to me, the astonishing human being that is Julian Nicholas (wind) I have known and worked with for nearly 30 years. Dave Trigwell (drums) changed my life when I first heard him; I was only 18 years old, he still blows me away now.

2014 was a good year for The CloggZ with sell-out concerts in Brighton. What have been your favourite gigs?

Yes, the two shows at the Unitarian church in October were a definite highlight for me, a couple of

the most enjoyable gigs of my career. We had great crowds both nights, and a really touching response from many people.

We rehearsed a lot for those shows, and it was really satisfying to work on the music in such detail, and I feel the standard of the group raised to a new level.

I incorporated elements of film, storytelling and dance, which was exciting, and a really fruitful exercise in exploring where we might go with future performances.

I want our concerts to be a theatrical journey, and a thought provoking and moving experience for the audience.

I am so grateful for the level of commitment in the band, and also the production team who helped us. It feels like we have a lot of good will around us at the moment which is inspiring, an essential in getting a new project off the ground.

Tell us about the album that The Cloggz have coming out in 2015.

We've been working on the record for over a year now and it's been a real labour of love. I am hoping it will be finished by the end of January and released in the spring.

We have recorded the album at The Retreat Studios, in Ovingdean, which has a great piano, great sounding rooms and is in a beautiful peaceful setting. Chris Philips has helped us achieve a wonderful natural sound, with his meticulous microphone placement and vintage recording equipment.

As I said, when I first began the group, the intention was to largely play material by other composers, but as we

have developed our own sound and style, we've ended up writing a lot of the record ourselves.

There are contributions from myself, the fantastic Terry Pack (bass) and Julian Nicholas, and it's also been exciting to write with two superb vocalists; Imogen Ryall and Gabi Froden.

There are a still two or three pieces that are not original, for instance the theme from the film *Schindler's List*, which is a stunning performance by Ben Sarfas (violin) and always a live favourite with audiences.

An exciting element of the group is that between us we can cover a very wide selection of instruments, which is so much fun to write and arrange for. Our accordionist, Neil Corin, (who is a gifted pianist and organist) also covers xylophone, glockenspiel and anything else we throw at him, and our youngest member Eden Townend, at the age of 18 is already an incredible guitarist and banjo player.

I can't wait for people to hear the record, and I'm eager to carry on exploring new musical possibilities in 2015; we're already writing the second album.

Hope to see you at one of our upcoming shows.

The Cloggz perform at The Under Ground Theatre in Eastbourne on Friday 16th January and at The South Coast Jazz Festival on Saturday 23rd January.

THE SNOWDROP JAZZ NIGHT, LEWES



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The Snowdrop Inn, 119 South St, Lewes, East Sussex BN7 2BU Tel:01273 471018

Monday 5th January

The Terry Seabrook Piano Trio

with Paul Whitten on Bass and Milo Fell on drums. Playing a mix of original pieces & specially arranged standards: Let's Face the Music and Dance, Yesterday, On Green Dolphin Street, Golden Earrings, Poinciana, Taking a Chance on Love.

Milo Fell began playing jazz at workshops led by Ian Carr in Manchester. After a pick-up gig with Saxophonist Tim Whitehead led to an offer of a week at Ronnie Scott's he moved back to London in 1999. Live and recording work followed with Mark Murphy, The Cinematic Orchestra, Kenny Wheeler, and Amsterdam based group Dalgoo. He has performed in Russia, Poland, Germany, Holland, France, Greece and Ireland. Milo relocated to Brighton in 2013 and has since played with locals including Terry Seabrook, Studio 9 Orchestra and Mingus Underground Octet. "Restless, clamorously polyrhythmic drummer" John Fordham, Guardian.

Snowdrop Jazz Night host **Terry Seabrook** is well known as leader of top

UK latin jazz band *Cubana Bop* and the touring jazz project *Milestones*. Although piano is his main instrument he plays organ regularly at local gigs including the Snowdrop. Terry's influences include Bud Powell, Bill Evans, Chick Corea, McCoy Tyner, Keith Jarrett and Lyle Mays. He loves to teach and has worked alongside Jamey Aebersold and contributed pieces to the ABRSM Jazz syllabus.

Paul Whitten is one of the best jazz bassists in the South of England. He was born in Eastbourne and later moved to London to study classical bass at The Guildhall School of Music (there was no jazz course in those days). He spent quite a long time travelling the world and doing cruises and spent many years in the USA and Hong Kong before returning to his home town in the 90s. He has worked with many leading UK and American jazz players including Chet Baker, Bob Mover and Ronnie Scott and for a while he was a member of the Lionel Grigson Quintet and the Nick Weldon Trio which played regularly at the old 606 club in Chelsea. Paul and Terry met when they were only 18 on a jazz course run by Stan Tracey in London and have been playing together ever since.

Monday 12th January

Special Guest Mark Bassey - Trombone

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

Playing a good collection of standards carefully chosen by Mark plus some cracking originals.

Mark Bassey

Jazz trombonist Mark Bassey has been described as "a superb, witty player" (Dave Gelly). His playing can stretch from the "raucous" (John Fordham) to an "exquisite sound and perfect phrasing" (Brian Blain). Mark is a highly versatile musician who can be heard in many different guises playing with Alan Barnes, Julian Arguelles, Nikki Iles, recently with Billy Jenkins and the BBC Big Band, and also at Ronnie Scotts with Liane Carroll.



Mark has written numerous compositions and arrangements, many of which have been recorded and/or broadcast - over 30 big band charts and various commissions including work for the Associated Board. In 2007 he released Mark Bassey's Telling Stories, featuring his own highly programmatic writing. His quintet Bassey Plays Basie also has an album out.

Mark has been involved with jazz education for over 25 years, teaching all instruments and running classes in harmony, improvisation, composition and arranging at

many colleges including the Royal Academy of Music, Trinity College of Music, and also the Jamey Aebersold jazz summer school.

Alex Eberhard

Austrian born Alex Eberhard studied classical percussion, jazz drumming & guitar at Music University in Graz, where he gained a masters degree, before moving to the UK in 2002.



Since then he has become an established jazz drummer and played with many great musicians such as Bobby Wellins, Danny Moss, John Critchinson, Jim Mullen and Alan Barnes.

Beside his jazz playing, Alex leads a 10 piece band performing the work of Ex Beatle George Harrison in a highly acclaimed show called "All Things Must Pass".

Coming Attractions at The Snowdrop

Monday 19th January

Chris Coull (trumpet) with Peter Adam Hill (drums)

Monday 26th January

Mike Outram (guitar) with Milo Fell (drums)

Brighton Jazz School

RECRUITING NOW!



We are now recruiting for the 2014/15 course so come and join our wonderful community of musicians and be a part of what we offer.

for further info, please email Wayne McConnell at Brightonjazzschool@gmail.com. or visit the website.



brightonjazzschool.com

SNOW DROP JAZZ

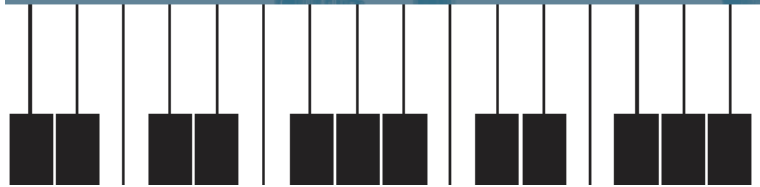
Jan 5
Terry Seabrook Piano Trio
Paul Whitten (bass) Milo Fell (drums)

Jan 12
Mark Bassey (trombone)
Alex Eberhard (drums) Terry Seabrook (organ)

Jan 19
Chris Coul
Peter Hil (drums) Terry Seabrook (organ)

Jan 26
Mike Outram (guitar)
Milo Fell (drums) Terry Seabrook (organ)

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



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

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

Learning

JAZZ

Why?
'Meetup'



Jazz is about community, sharing and quite simply, hanging out. What better way to rekindle or explore your dirty secret than to come along to one of our events/gigs. Here at 'Learning Jazz' we value each and every one of you and we aim to create a community that is centred around the love of this music. We are open to anyone who loves jazz, players or listeners and hope that there will be something for everyone. Why not introduce yourself in the discussions page or come along to our weekly Jam Session at the Verdict in Brighton? If you aren't in Brighton, no matter, we should have enough to keep you occupied from the comfort of your own home.

Welcome to Meetup, welcome to Learning Jazz!

meetup.com/learningjazz/

SOUTH COAST JAZZ FESTIVAL

Friday 23rd January

Jazz Vocal Workshop with Claire Martin & Gareth Williams

A workshop for vocalists looking at choosing material, stage craft, microphone technique and improvisation.

11am - 3pm £50 per person/£20 observer

Ropetackle Jazz Workshop

Led by trombonist Mark Basseby the workshop's musicians will be performing a specially composed piece by Julian Nicholas.

2-4pm Free to view for Festival ticket holders.

Jazz Vocal Celebration

with Liane Carroll, Ian Shaw and Joe Stilgoe + the Vox Choir of Lewes Old Grammar School led by Rachel Munro.

8pm Tickets £20 [sold out]



Sunday 25th January

Film screening of *Dreams Are Free*

The screening of the film will be followed by a Q&A session with Bobby Wellins.

View the trailer for the film [here](#).

11am Tickets £5

Jack Kendon Quartet + Jam Session

Jack Kendon performs with pianist Al Scott and bassist Terry Pack in an afternoon session. Free.

Peter Long's Echoes of Ellington Orchestra: Duke's First 30 Years plus Mingus Underground Octet

Peter Long's Echoes of Ellington will be focussing their attention on the early years of the Ellington orchestra.

Mingus Underground feature saxophonist Andy Pickett, trombonist Mark Basseby and bassist Terry Pack performing the music of Charles Mingus.

7:30pm Tickets £20

Saturday 24th January

Jazz for Juniors

A workshop hosted by Trudy Kerr and Sue Richardson who will be teaching students from secondary schools in Brighton, Steyning and Shoreham.

10:30am - 1:30pm with a concert at 1pm
Free to view for Festival ticket holders and friends & family.

Jazz for Absolute Beginners

with Kevin Le Gendre.

The radio broadcaster and journalist will be presenting 12 recordings for those just getting started in listening to jazz.

Followed by a short Q&A session.

3 - 4:30pm Tickets £10

Bobby Wellins & Geoff Simkins with the Gareth Williams Trio plus Mark Edwards' The Cloggz

The legendary Scottish saxophonist Bobby Wellins celebrates his birthday with a concert featuring Brighton's Geoff Simkins, accompanied by the Gareth Williams Trio.

Mark Edwards' The Cloggz features seven musicians, including Julian Nicholas on reeds and Ben Sarfas on violin, together with guest vocals. They are currently preparing their debut album to be released in 2015.

7:30pm Tickets £20

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Terry Seabrook's Jazz Tip No. 18

Chord Extensions (Nomenclature)

If we think of the basic **chord tones** as:
1 (root) 3 5 7 we have used 4 notes of the scale. Essentially we have created a 'stack' of notes in 3rds (each note a third above the other). The 'missing' scale tones (or non-chord tones) are 2 4 and 6.

For example, for Dm7: the chord tones are D F A C and the non chord tones are E G B.

But when we think of extending a chord we think of a continuation of the stacking of the notes in 3rds, i.e. 1 3 5 7 and then 9 11 13. The 9th 11th and 13th are the same notes as the 2nd 4th and 6th (E G B in the case of Dm7). So why the different names?

Well it's really just a convention because we think of the 7 notes of the scale as 1 2 3 4 5 6 7 and the 7 notes of the fully extended chord as 1 3 5 7 9 11 13.

The chord as stacked like this goes over 2 octaves (whereas the scale only goes over 1 octave). So that's the reason.

Just remember :

2 = 9

4 = 11

6 = 13

In fact the conventions aren't strict because this chord:

G
Eb
D
A
F

is called F13, even though the 13th (D) is lower than the 7th (Eb).

With dominant chords we always talk about the 13th and 9th, and usually the 11th but sometimes the 4th (especially sus 4).

With major and minor chords it's nearly always the 9th but the 13th can often be a 6th and the 4th can often be an 11th. This depends on the voicing. You just have to accept that the "system" has not been created by a mathematician but by thousands of musicians in thousands of night clubs over a few decades.

JAM SESSIONS IN THE BRIGHTON AREA

Mondays



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

Tuesdays



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

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

Wednesdays



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

www.verdictjazz.co.uk

A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

The Brighton Jazz Co-op

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

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

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

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

Dates & Times:

Every Tuesday. 8-10:15pm

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

Location:

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

Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

LATEST NEWS

Tutored workshops start on 6th January 2015 with the first session of the new year by trombonist Mark Bassey.

Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for more than 3 years and the school continues to grow and develop as a place to learn jazz in an authentic way.

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

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

Dates & Times:

Saturday Jazz Weekenders, Saturdays 11am-2pm

Learn To Play, Tuesdays 11am-6pm.

Jazz Extensions, Mondays 3-6pm

Location:

Weekend Course: The Verdict, 159 Edward St., Brighton BN2 0JB

Learn To Play & Jazz Extensions: The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

Learn To Play £250 for 10 weeks.

Saturday Jazz Weekenders £150 for 10 weeks.

Taster days available.

Jazz Extensions £95 per term

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

Brighton Jazz School started the new year with their *Post Christmas Jazz Weekend* on 3rd and 4th January 2015.

Term 2 starts on Tuesday 6th January 2015.

A Guide to Learning Jazz in Sussex - Part 2

Listings of jazz courses and workshops around the Brighton area

Jazz Singing Workshops with Imogen Ryall



Location:
Rottingdean

Contact:
imogenryall@gmail.com

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

Geoff Simkins Jazz Course



A Saturday course run by saxophonist and jazz educator Geoff Simkins:

“I've been running the Saturday classes for over 20 years. Until recently they were part of the Centre for Continuing Education at The University of Sussex, but when the University closed the entire department, many students asked me to continue to run the classes independently.”

“They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I'm running an Intermediate and an Advanced class on alternate Saturdays.”

“It's aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year's classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there's a waiting list.”

“My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music.”

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at geoff.simkins@ntlworld.com.

A Guide to Learning Jazz in Sussex - Part 3

Listings of jazz courses and workshops around Sussex.

Jazz Smugglers, Bosham

The Jazz Smugglers regularly put on workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:

Starting on Sunday 8th September Sundays
7-9pm

Location:

Bosham

Contact:

jazzsmugglers@yahoo.co.uk

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

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

Ropetackle, Shoreham

The logo for Ropetackle, featuring the word "ROPETACKLE" in white capital letters on a red rectangular background. The letter "O" is stylized with a white dot above it.

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

Organiser Steve Lawless says:

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

Dates & Times:

Fridays 2-4;15pm

22nd Nov - 20th Dec.

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

Location:

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

Cost:

£60 for a block of four sessions

Website:

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

Contact:

Steve Lawless

steve.lawless@gmail.com

Mobile: 07514 569595

LATEST NEWS

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

The workshop will be free to watch on Friday 23rd January as part of the South Coast Jazz Festival.

A Guide to Learning Jazz in Sussex - Part 4

Listings of jazz courses and workshops around Sussex.

Chichester Jazz Courses



HND Jazz (Level 5)

A two year full-time course for advanced musicians.

Diploma in Music - Jazz (Level 3)

A two year full-time course for intermediate musicians.

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

Dates & Times:

Courses start every September.

Location:

Chichester College, Westgate Fields,
Chichester PO19 1SB

Cost:

Variable fees depending on status.

Website:

www.chichester.ac.uk

LATEST NEWS

The course is taught by Loose Tube/Clogg saxophonist Julian Nicholas.

Steyning Jazz Workshop

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

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

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

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

Dates & Times:

Wednesdays 8-10pm

Starting from 10th September 2014 after the summer break.

Location:

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

Cost:

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

Contact:

David Mills

davidmillsdesign@gmail.com

LATEST NEWS

Currently looking for horn players, particularly brass.

A Guide to Learning Jazz in Sussex - Part 5

Instrument-Specific Jazz Courses and Workshops

Saxshop

A Community Saxophone Workshop



Saxshop is a Brighton based community saxophone ensemble led by Beccy Perez Rork and Mark Bassey.

Founded in 2003 by Simon D'souza, many of the original players from that very first course still attend.

“A very friendly welcome will await you if you decide to join us. Players of all abilities can come along although it is helpful if you have at least basic music reading skills.”

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

St Richard's Church & Community Centre, Egmont Road, Brighton, BN3 7FP

Cost:

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

Website:

www.saxshop.org

Contact: <http://www.saxshop.org/contact.html>

Sussex Jazz Guitar School



Guitarist Paul Richards has been running the Sussex Jazz Guitar School since June 2013 and it has already become a popular course for aspiring jazz guitarists.

The course covers everything from technique and how to practice effectively, through to chord voicings, soloing ideas and learning repertoire.

Students are given prep work to practice before classes as well as a recap on what was covered in previous classes.

Although the course is not designed for total beginners, Paul offers one-to-one lessons for those wishing to learn jazz, latin or classical guitar.

Dates & Times:

One Saturday each month.

11am - 1:30pm

Location:

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact: LatinGuitarPaul@hotmail.co.uk

LATEST NEWS

The next session is on Saturday 24th January 2015.

Listings



Peter Long performs with his Echoes of Ellington orchestra at
The South Coast Jazz Festival on Sunday 25th January.

Highlights

Remi Harris Project

One of the best Gypsy Jazz guitarists in the UK appears at two different venues in Sussex with his own band.

*Tuesday 13th January
Jazz Hastings*

*Wednesday 14th January
The Brunswick, Hove*

South Coast Jazz Festival

The Ropetackle Arts Centre, Shoreham

Three days of fantastic music from Liane Carroll, Ian Shaw, Joe Stilgoe, Geoff Simkins, Bobby Wellins, Gareth Williams, Martin France, The Cloggz, Echoes of Ellington and Mingus Underground, plus education workshops, a talk by Kevin Le Gendre, a documentary film about Bobby Wellins and a jam session with Jack Kendon.

www.southcoastjazzfestival.com

Smalls

Wednesday 14th January

Note that the **Scott Hamilton/Steve Brown** gig is on a Wednesday, (rather than the usual Thursday).

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.

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.

[R] = Residency

The listed performer plays there regularly (but may not be there every week) and may have special guests.

Gig Listings

Monday

5

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

**Terry Seabrook Piano Trio
with Paul Whitten & Milo Fell**
The Snowdrop, Lewes
8-10:30pm Free [R]

Tuesday

6

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

Nils Solberg
The Hare & Hounds, Worthing
8:30pm Free

Wednesday

7

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

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

Thursday

8

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

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

**The Big Chris Barber
Band**
The Hawth, Crawley
7:30pm £19.50/17.50

Friday

9

Brandon Allen/Bryan Spring Quartet
The Verdict, Brighton 8:30pm £12/9

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

Saturday

10

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

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

Sunday

11

Savannah/Assorted Nuts
The Six Bells, Chiddingfold
1-3pm Free [R]

Steve Aston Gypsy Jazz
Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars
Lion & Lobster, Brighton
8-10pm Free [R]

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

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

South Coast Big Band
The Red Lion, Eastbourne
12:30-3pm Free

Gig Listings

Monday

12

Mark Bassey, Terry Seabrook & Alex Eberhard
The Snowdrop, Lewes
8-10:30pm Free [R]

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

Tuesday

13

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

Remi Harris Project
JazzHastings
8:30pm £8

Dave Browne Trio
The Hare & Hounds, Worthing
8:30pm Free

Wednesday

14

Scott Hamilton Quartet with Steve Brown
Smalls, Brighton
8pm £14

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

Remi Harris Project
The Brunswick, Hove
8pm £10

Thursday

15

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

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

Friday

16

Zoe Schwarz Blue Commotion
Chichester Jazz Club
7:45pm £12/7

Mark Edwards' The Cloggz
Under Ground Theatre, Eastbourne
8pm £12/11

Gilad Atzmon's Orient House Ensemble
The Verdict, Brighton
8:30pm £15/12

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

Saturday

17

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

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

Sunday

18

Mike Piggott's Jazz Lunch
The Hawth, Crawley
12-2:30pm £19.95

Savannah/Assorted Nuts
The Six Bells, Chiddingly
1-3pm Free [R]

Lawrence Jones All Stars
Lion & Lobster, Brighton
8-10pm Free [R]

Black Lion Jazz
The Black Lion, Btn.
9pm 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]

Gig Listings

Monday

19

Jazz Jam with One Hat Trio

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

Chris Coull with Terry Seabrook & Pete Hill

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

Tuesday

20

The Brunswick Jazz Jam hosted by Paul Richards

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

Kjell Berglund

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

21

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

22

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Nigel Thomas + Guests

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

Friday

23

Laura Jurd Septet

The Verdict, Brighton
8:30pm £15/12

Steve Aston Gypsy Jazz

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

Jazz Vocal Celebration with Liane Carroll, Ian Shaw & Joe Stilgoe

South Coast Jazz Festival
The Ropetackle, Shoreham
8pm Sold Out

Saturday

24

Imogen Ryall

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

Steve Aston

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

Bobby Wellins & Geoff Simkins Quintet + The Cloggz

South Coast Jazz Festival,
The Ropetackle, Shoreham
7:30pm £20

Sunday

25

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Echoes of Ellington + Mingus Underground Octet

South Coast Jazz Festival,
The Ropetackle, Shoreham
7:30pm £20

Lawrence Jones All Stars

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

Gypsy Jazz

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

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Gig Listings

Monday

26

Mike Outram with Terry Seabrook & Milo Fell
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

27

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

Dave Quincy
The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

28

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

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

Thursday

29

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

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

Aurelie Tropez Quartet with Bobby Worth
Smalls, Brighton
8pm £14

Friday

30

Jim Mullen/Zoe Francis Quintet
The Verdict, Brighton 8:30pm £12/9

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

Saturday

31

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

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

On The Horizon

February 2015

The Verdict, Brighton

Fri. 6th Feb. Sam Miles
Fri. 13th Feb. Alex Garnett/Leon
Greening Quartet
Sat. 14th Feb. Gabriel Garrick Band
Fri. 20th Feb. Simon Spillett Quartet
Fri. 27th Feb. Tony Kofi Trio: Homage
to Ornette Coleman

Brighton Jazz Club

Tuesday 10th February
The Old Market, Hove

The Impossible Gentlemen:
Gwilym Simcock, Mike Walker,
Steve Rodby & Adam Nussbaum

Jazz Hastings

Tuesdays
10th Feb. Jim Hart Trio
(with Michael Janisch
and Dave Smith)

The Under Ground Theatre, Eastbourne

16th Jan. Mark Edwards' Clogg
13th Feb. Geoff Simkins Quartet with Stan
Sulzmann
21st Feb. Jane Reeves
13th March Enrico Tomasso & Karen Sharp
10th April Lawrence Jones

Chichester Jazz Club

6th Feb. Alex Hutton Trio
20th Feb. Nigel Price Trio with Geoff
Simkins

The Hawth, Crawley

Sunday 15th Feb. at 3pm
Elaine Delmar

Smalls, Brighton

Thursdays

12th Feb. Christian Garrick/Remi Harris
26th Feb. Harry Allen Quartet

On The Horizon

March 2015

The Verdict, Brighton

Fri. 13th March
Andrew McCormack Trio

More acts to be confirmed.

Smalls, Brighton

Thursdays
12th March Derek Nash/Martin Shaw
Quintet
26th March Alex Garnett/Quentin
Collins Quintet

Chichester Jazz Club

6th March
Mark Bassey Quintet

Pavilion Theatre, Worthing

28th March The Big Chris Barber Band

Brighton Jazz Club

Saturday 28th March
St. George's Church, Brighton

John Taylor Trio with
Julian Argüelles and Martin France

Jazz Hastings

Tuesdays
3rd March John Etheridge Trio

Courtney Pine & Zoe Rahman

Saturday 14th March
St. George's Church, Brighton

On The Horizon

April 2015

Brighton Jazz Club

Saturday 11th April
Brighton Dome Studio Theatre

Marius Neset Quintet

Smalls, Brighton

Thursdays
9th April Allison Neale/Katie Brown
Quintet
23rd April Alan Barnes Quartet
30th April Ken Peplowski/Rosanno
Sportiello

Ropetackle Arts Centre Shoreham

Saturday 4th April
Soweto Kinch

Saturday 18th April
Clare Teal

Jazz Hastings

Tuesdays
14th April Art Themen/Laura Jurd
Quintet

Chichester Jazz Club

15th April Steve Waterman Quartet

From May to September...

Pavilion Theatre Worthing

Saturday 13th June
Jacqui Dankworth

Thursday 18th June
The Ronnie Scott's All Stars Quintet

Chichester Jazz Club

18th June Jay Phelps Quintet

Rye Jazz Festival

27th - 31st August

Love Supreme Festival

Friday 3rd - Sunday 5th July

Venue Guide

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

Bacall's Bar, Rialto Theatre, 11 Dyke Road, Brighton BN1 3FE

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

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

www.chichestercinema.org

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

Cubar, 5 Preston St., Brighton BN1 2HX www.cubarbrighton.com

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

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

Hand In Hand, 33 Upper St. James's St., Brighton BN2 1JN Tel. 01273 699595

Hove Cricket Ground (Boundary Rooms), Eaton Rd, Hove BN3 3AN

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

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

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

St. John's Church, Knoyle Road (corner of Preston Road), Brighton BN1 6RB
www.brightonstjohn.org.uk

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

Saltdean Lido, Saltdean Park Road, Saltdean

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

Steyping Jazz Club, Steyping Centre, Fletchers Croft, Church St., Steyping BN44 3YB
Tel. 01903 814017 www.steyningjazz.co.uk

The Albion 110 Church Road, Hove, BN3 2EB

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

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

The 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

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

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

The Denton Lounge, Worthing Pier, Worthing Tel. 01903 218 250

The Dome, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)

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

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

The Hope, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793

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

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

The 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

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 Red Lion, Lion Hill, Stone Cross, Eastbourne BN24 5EG

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

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

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

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

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

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

The Verdict, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847 www.verdictjazz.co.uk

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

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

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Charlie Anderson

Sub Editor

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Regular Columnists

Eddie Myer, Terry Seabrook,
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Reviewers

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

Photographer

Anabel Alegre

Photography Consultant

Mike Guest

Technical Director

Steve Cook

Financial Consultant

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Next Issue



The February issue of *Sussex Jazz Magazine* will feature previews of upcoming gigs and interviews with members of The Impossible Gentlemen.

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