

SJMI

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 40 *May 2015* FREE

**GOGO
PENGUIN**

EDANA MINGHELLA

**MINGUS
UNDERGROUND**

IN session

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SJM

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May 2015

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The Eye of the Tiger



photo by Mike Guest

April 30th is doubly significant for our loyal readers, marking not only the 40th virtual issue of the Sussex Jazz Magazine but also the triumphant return of International Jazz Day, modestly billed on its own Facebook page as ‘The Greatest Day in Jazz History’. We’re aware that some of our more determinedly intellectual subscribers may take issue with the semantics of

this claim; perhaps they might prefer to nominate the day in 1997 when Jaques Derrida interviewed Ornette Coleman live on stage as part of the latter’s gig in Paris. The two geniuses attempted to conduct a ‘deconstructive take on jazz and writing’ and covered quite a bit of ground before Coleman’s impatient fans booed Derrida

off stage, prompting the self-conscious philosopher to describe the gig in a subsequent interview for Time Magazine as ‘a very unhappy event’. The current edition of International Jazz Day features an All Star Global Concert in this year’s host country of France, complete with webcast and a host of high-profile stars, plus a real globe-spanning series of events; for instance, jazz clubs in Paris are celebrating the city’s long association

with the music by throwing open their doors to the public for a free series of gigs.

There’s a fair smattering of events in the UK to celebrate International Jazz Day, though they seem to cluster either in London or around the Celtic fringe, with shows in Glasgow, Londonderry and Truro but nothing here on the South Coast.

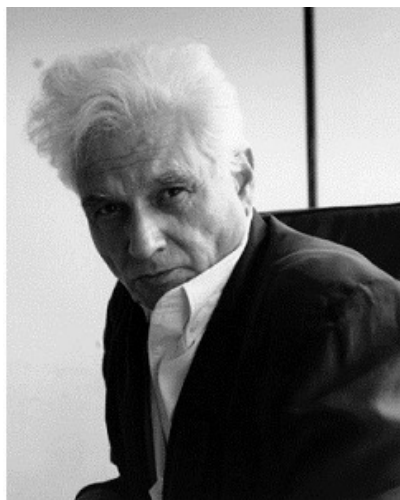
That shouldn’t distract from the growing evidence that jazz is continuing to prosper in Brighton and beyond. The year got off to a great start with the success of the inaugural South Coast Jazz Festival; let’s hope it becomes a regular feature in the calendar. Brighton Jazz Club have staged some

outstanding shows, notably promoting Marius Neset in a sell-out Dome Studio Theatre performance. While the Brighton Festival continues to place jazz fairly low on its list of priorities, it is bringing us both Carleen Anderson with Julian Joseph and the much-publicised GoGo Penguin, so you can see for yourselves what the fuss is about, and the Verdict is now an official Fringe venue despite last year’s dispute over its over-zealous promotional



activities. Love Supreme returns for the third year with its signature mix of international heavyweights, up-and-coming youngsters, jazz-related party favourites and pop stars slipping gracefully into their later-stage careers by way of the Great American Songbook, and it continues to feature a cross-selection of local talent on the Verdict Bandstand. The Verdict itself is now into its third year and in the words of founder Andy Lavender has hit something of a purple patch, with sell-out gigs on most Fridays since January; and the number of grassroots gigs continues to proliferate. Even those with an inexhaustible appetite for hearing versions of *Oleo* will find it physically impossible to attend every regular weekly session, as there's often several on the same day, and far too many to list here - see the end section of this magazine for more.

Jazz continues to survive despite its minority status, and the perception among musicians and fans alike that it's engaged in a struggle to survive upon a sea of public indifference. Of course, this column has reported before on the vast difference in the quantity of public funding available for jazz and classical music, with the latter pulling in a massive 50 times as much subsidy as the former in 2014. Yet both the South Coast Jazz Festival, and the upcoming New Generation season of gigs at the Verdict later this year have managed to secure grants through sheer persistence. Events such as International Jazz Day



demonstrate that jazz still carries considerable status; the persistence of the grassroots pub gig proves its tenacity in holding its place within the community. Its demise has been foretold for decades; I have here before me, as I write, a copy of *Jazz Now*, a paperback published by the

Jazz Centre Society in 1976 when the scene was so compact that the index lists the names, addresses and phone numbers of every significant player in the UK. It contains, beside many other interesting and

instructive pieces, an interview with Alan and Jimmy Skidmore, in which the latter laments "I don't think anyone makes a living from jazz, really" and Alan adds "Is there any way of demanding a realistic rate for pub gigs? That's where you're fighting. You get a musician who's totally dedicated to his thing, there's nothing you can do about a publican who's only dedicated to his wallet". Echoes of these remarks can be heard today wherever jazz musicians gather, yet the music survives, and against the odds every day somehow manages to be International Jazz Day.

International Jazz Day Website:
<http://jazzday.com>

Ornette meets Jaques Derrida:
<http://www.openculture.com/2014/09/jacques-derrida-interviews-ornette-coleman.html>

Letters Page

Dear SJM

Eddie Meyer's column has always been erudite, logical, well informed and interesting. However, this month I was taken aback by how it failed to grasp the real and serious issues at stake. By cancelling Gilad Atzmon's gig the RNCM has censored Gilad's performance on the strength of a racist lobby group. Eddie, for whom I have a tremendous amount of respect for, seems to be lauding political naivety. He implies that Gilad's views are controversial for the sake of controversy. This is just disrespectful by implying that Gilad's views are not sincerely held. (I have read his book on Jewish identity). Gilad is a musician of integrity who abhors the racism of the government of the state that he was born in.

Eddie says that the tactics of both the pro and anti Zionist groups "are equally as unwelcome". To treat them equally attributes equal worth to their causes. Israel has been stealing Palestinian lands since 1967. Some would say since 1948. Only last autumn a massive military assault on Gaza resulted in thousands of Palestinian civilians being slaughtered, maimed for life and their homes and livelihoods destroyed. At the end of it Israel, rather predictably annexed more land. The old fashioned word for this is imperialism. Israel carries this out through ethnic cleansing.

Many of us used to support the boycott of South Africa in the fight against apartheid. That was a racist regime that stopped black and white jazz musicians playing together as well as oppressing its black citizens. Israeli racism is no better and deserves the same resistance. Would Eddie have said the same things about the anti-apartheid campaign? Intelligent observers should surely differentiate between anti-racist and racist campaigns rather than assuming art is above all that?

And finally, by mentioning the Charlie Hebdo issue Eddie seems to fall into the trap of conflating anti-Semitism with anti-Zionism. This is a position that Israel encourages. Many anti Zionists are so because of their anti racist values. The most fervent anti-Zionists are Jews.

I look forward to Eddie's return to an incisive column in the next issue of SJM.

Steve Lawless

A response will appear in the next issue of SJM.
If you would like to send a letter, please email sussexjazzmag@gmail.com

GoGo Penguin



Drummer Rob Turner, bassist Nick Blacka and pianist Chris Illingworth

Pianist **Chris Illingworth** talks to Charlie Anderson about GoGo Penguin and their recently announced album deal with Blue Note Records.

You've recently signed to Blue Note Records. How did that come about and what does it mean for the band?

"It all kind of happened last year around the summer. We were playing at a festival called Uber Jazz in Hamburg. We'd played that festival before, a couple of years before and it was one of our favourite gigs - it was absolutely amazing. Well we got there and heard that Don Was, the boss of Blue Note, was going to be there, along with a couple of other guys who had come along because they wanted to see us. It was a bit of a scary experience, hearing that those guys were there. He asked if he could meet up with us afterwards and we got chatting and got on really well. And the next thing we know they'd put in the offer and said that they'd like to sign us. It's just been absolutely mind-blowing. We're all big fans of the label and it's done incredible things for jazz, including the more experimental side of jazz with people like Saint-Germain and those guys. It's been amazing."

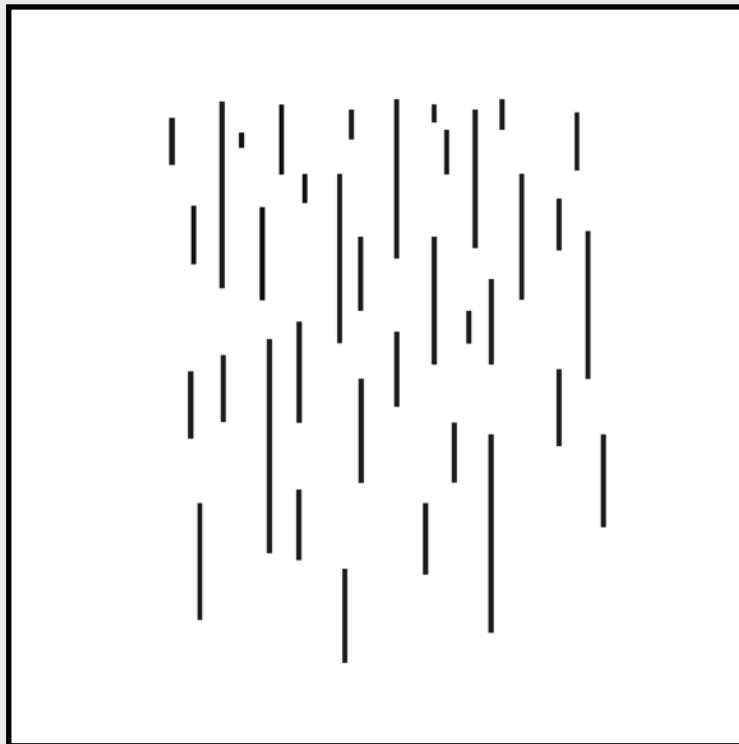
So you'll be recording a new album for Blue Note?

"Yes, we're working on a new album at the moment, writing material for it and we'll be recording it in June. We hope it's going to be released early next year but we're not completely sure yet."

Are you still working on the new material or has some of it been written already?

"Well, we're still working on it and quite a lot of it's come together already. I'm not quite sure how many tracks off the top of my head but we've been gigging quite a few of the new tracks on the last run of gigs, cos we've had a UK tour and then we've done some dates in France and Switzerland recently as well. We've been gigging the odd tune here and there just to try and test it out and see what the response has been from the crowd, and also so we can get some practice before we go in the studio. When we did *v2.0* we literally rehearsed for three months and then went in the studio. This time we're quite lucky that we're able to rehearse the tracks and do a bit of

gigging because obviously that changes the way that the tunes play out. And then hopefully we'll be able to take that in to the studio. It's one of those things where we'll get into the studio and things will keep developing, even in the days that we have there. It's always an ongoing process until the point where you have to let go and say 'right, we've done it now' and it's recorded."



What are we likely to hear at your gig at the Brighton Festival?

“I’m pretty sure there will be some new stuff in there. We’re trying to play it as much as we can and we’re obviously not going to play too much of it cos we want to make sure that a lot of people, who have only recently gotten into us through hearing v2.0 or even Fanfares, want it to be that we’re still playing that music for people. There are a lot of tracks on v2.0 in particular that people tend to be looking forward to hearing at gigs. I think it will definitely be a mixture. There will be a few new tracks in there.”

Tell us a bit about the band. Why does it work so well?

“It’s a tricky one. I guess the main thing is that we’re definitely a band. We’re not three individuals. We want to be about the sound that we make together. Obviously we are three people playing together at the same time but the idea that we’re trying to go for is what we can do together as a whole rather than what we do as individuals so the whole writing process is really kind of shared. We write all the music together, we develop it together and then when we’re performing it’s all about...not necessarily focussing on soloing and things like that. It’s more about improvisation. I’m playing piano, there are a lot of sections where you might look at it and call it ‘a solo’ but the other guys will be improvising with that. It’s a very collaborative thing, which hopefully comes across in a performance and makes it quite exciting to listen to. But it also makes it about this entire sound and if you take one of those parts away...like with a lot of different music, if you take a part away you’ll still be able to hear quite a full tune. Whereas I think that with what we’re doing, if you strip one of the parts away then you lose quite a lot of the energy and what they’re

contributing to the overall sound. I think it’s that that makes the band sound as strong as it does.”

“In terms of the music, I’m not really sure. We’ve had a lot of people chat to us after gigs or send us messages afterwards saying that they can hear other things in our music, they can hear references to other bands or influences. They imagine different things when they’re listening and people say that it’s quite cinematic music. I think it’s nice and hopefully if the people find what they want in the music and it doesn’t imply anything too strongly. It’s not that it’s jazz, electronic or acoustic - it’s just the music that we want to play. Hopefully that means that people can kind of enjoy it for whatever they want it to be and take whatever they want from it.”

You’re from a classical background. What about the other guys in the band?

“Well, Nick studied at Leeds College of Music and Rob and I were both at RNCM in Manchester. But we all met whilst in Manchester, we all played together in different bands and at jam sessions and things like that. Rob obviously did some classical and orchestral work whilst he was at RNCM studying. He’s very much into jazz and world music and he writes a lot of electronica as well. He’s very much into sequencing and things like that. And Nick definitely comes from a jazz background. I’ve worked in classical mostly but I did quite a bit of jazz playing for a while. I’ve done a bit of playing in rock bands. I used to play bass guitar quite a lot. So basically we all met just by playing in the music scene in Manchester, playing in different bands.”

Edana Minghella



Vocalist **Edana Minghella** is a regular performer around Brighton and this year she returns to The Brunswick in Hove for another concert as part of the Brighton Fringe Festival. Here she talks to editor Charlie Anderson about where it all started.

How did you get into jazz?

“I don’t really know. It’s one of those strange...I suppose it’s an evolution of things. When I was young we had a cafe. My family ran an Italian cafe on the Isle of Wight and we had a jukebox. From the tiniest tot I was exposed to loads and loads of music from day one. Also, my mum was an accordion player and we all learnt music so music was part of my life forever and a day. But I was always really interested in that slightly-on-the-edge of music, even when I was quite little. I remember watching Ray Charles on the telly when I about seven, going ‘I love this music’ and I remember going out and buying a Ray Charles album which was quite unbelievable, actually. I don’t know why but as soon as I started playing piano I started to improvise quite quickly. So I’d buy sheet music, take it home, play it and then think ‘oh, I just want to do my own thing’. As time went on I just got exposed to lots of interesting music, like Joni Mitchell, John Martyn and people like that, who my brother and sister were listening to. And then I sort of stopped listening to jazz for a long time. I stopped doing it and stopped singing, maybe just doing the odd thing, maybe singing at weddings and stuff like that. It was only really when my brother Anthony made *The Talented Mr. Ripley*, which obviously had a really big jazz soundtrack that made me think ‘oh, I really love this music and I really want to be listening to it and I really want to be singing it’. And I had the opportunity to sing with Guy Barker who had worked on *The Talented Mr. Ripley*.

He had come to a family do with his band. They’d just done a residency at Ronnie Scott’s and they came to this family do and said ‘yeah, if you want to sing, come up and do some tunes’. So I did and that was it. So every time I see Guy I say ‘it’s your fault!’.”

So what are you working on at the moment?

“As it’s the Billie Holiday centenary this year I’ve been thinking about her and her music and looking more into her life and finding facets of Billie that I’m really interested in. I’ve been doing this show which is Billie Holiday’s songs that she’s performed and sometimes written, but not always. And telling bits of her story throughout the show. And that’s just been hugely popular and lovely to do. It’s been really brilliant to do and I’ve really enjoyed it. I’ve been working with a really fantastic sax player, Lee Goodall, who is Prez. He’s just absolutely amazing and he’s inspired me too, just working with him. So my next project is to do an album of Billie Holiday songs. So that’s on my agenda and it’s my ambition to do it before the end of the year.”

“I read this fantastic article recently about Billie Holiday that was written in the 1960s, so not long after she died, by people who knew her. A couple in from New York who knew her. I think it might have been in the New York Review of Books. It’s an amazing essay about her and it gets really under her skin, rather than the usual stuff about her. It shows how hard-wired she was to do what she was doing in all bits of her life. And how almost glittering she was in her determination and her self-destructiveness. And I just thought ‘oh my god, this woman is just amazing’. I’ve become a little bit obsessed with Billie Holiday.”

What other singers are you interested in?

“I’m interested in a lot of different people. The usual divas, obviously: Sarah Vaughan, Nina Simone (who I saw, which was amazing, at the Bridgewater Hall in Manchester not long before she died), and Ella Fitzgerald. More recently, people like Carmen McRae, who I absolutely adore. I love that bluesy feel that some of those artists bring. And I’ve got that sort of leaning towards the blues. I do love the blues, and I love those kind of voices that hold the blues. An occasional man sticks in - Van Morrison. You think of him in terms of his songwriting and all the tunes that he produces but I really like his voice too. He’s got that amazing rocky, bluesy sound. I’ve seen him a few times too which is always a treat. Current, very current, is Dianne Reeves. I went to see her at Ronnie Scott’s about 18 months ago and it was probably the best singers gig that I’ve ever been to. It was just



amazing. She is just so inspiring. What she could do, how she held the audience and her relationship with the audience. This is something which absolutely get me which is that I’m really into musicians and singers who connect with the audience and have an emotional quality to their work. That’s what I absolutely am myself - I’m very emotional. I’m not a kind of cool, tinker-up-here, go-down-there sort of singer. I’m more like ‘here I am and it’s raw’. And that’s what I

appreciate in other singers. And she’s able to do that but also, technically, incredibly gifted and brilliant. And I went to see her again last year as well and she didn’t disappoint me. She’s absolutely amazing and I love her. And then of course there’s my lovely friend Liane Carroll who always inspires me. Talking of emotional singers! She always inspires me. I love her to bits.”

“I’m just inspired by people who connect. That’s the thing for me. There are some people that I’m just not moved by.

Even though I can tell that they’re incredible singers, they just don’t do anything for me. Which is a shame but it’s true.”

What else have you done in your life that’s not related to jazz?

“I trained as a mental health nurse. I trained with my dear friend Jo Brand and another woman who became an actor so it’s interesting that the three of us went off and did other things. I did that for a while. I worked in different areas of mental health such as research, policy and all sorts of things, and I still do bits of policy work - it keeps the wolves from the door, but also I’m really interested in it and I’m interested in people and I love connecting with people.”

“I’m also a writer. I’ve written for telly with my brother Dominic: a show called Doc Martin on TV. I still do writing now. I write short stories, bits of drama. I’ve written for theatre. I’ve written music for

theatre, too. I also run a writing retreat in Tuscany, which is very nice.”

“I’m lucky really. When I started singing and when I started to take the plunge and do my creative work, it was a huge risk, because I thought ‘oh my god, I’m giving everything up’ and I just jumped in. I haven’t looked back (even though I earn about a quarter of what I used to earn). I enjoy my life. I do all sorts of lovely things. I meet loads of lovely people. I work with great musicians and other artists. And I’ve had some great opportunities. So I feel very lucky and positive about life, even though times have been hard. Losing my brother was really terrible. Complete shock and a horrible experience. That kind of thing makes you re-evaluate your life. It may be a cliché but it’s true. I’ve got to do the things that I’m driven to do and I want to do and need to do. I’ve got relationships with people who are trying to do similar things so we tend to help each other out and work together.”

“A few years ago I did an interview on the radio. I think I was writing at the time and doing Doc Martin. The interviewer knew that I was singing but it was very early on in my singing life. They said ‘you like singing?’ and I said ‘yeah, put me in front of a microphone and I’m really happy. I just love it’. And somebody who had known of me and knew my family heard that and said

‘come and do a gig’. I was like ‘what?’ but it was great. And just building those relationships with people and them getting to know me has led me to lots of great opportunities such as gigs and jazz festivals. And all because of the relationships that I’ve got rather than people knowing my work. Because very early on, how do they know what it’s going to be like? I didn’t know what I was going to be like! And also I’ve changed a lot through doing the work and through life kicking me over the head occasionally and breaking my heart. It’s changed my voice and my music; probably for the better.”

How do you fit everything in to your day in terms of writing and practicing your music? Do you have a daily routine or do you only focus on one or the other for a certain period?

“I’m somewhere in the middle of those two things. I’m not as organised as ‘every single day this is what

I do’ but rarely a day goes by without me playing the piano and having a sing because that keeps me sane. I can’t imagine any day going by without having a play and a sing. I would say that I probably practice about three times a week. I have a practice regime. I’m very sort of disciplined about how I learn a song and trying to understand the words. A really interesting person, Pete Churchill. I remember him saying at a



workshop ‘people really worked hard to make these be the lyrics and how wonderful they are’. And it really made me think that the lyrics, especially with standards are just incredible, and the rhyme and the rhythm of the lyrics. Your job, as a singer, is to know those lyrics, not make them up because you’ve just suddenly forgot. So I’m really, really strong on remembering my lyrics and learning my lyrics and understanding them. And then go in to the tune. Because I think, if I didn’t discipline myself, the tendency would be to sing how I want to sing and not really think through the song before I’ve made it my own. I also have a series of exercises that I do. A person who really helped me with that is a woman called Deborah Brown. She’s an American and an amazing singer, very acrobatic. She got a job very young in a club, a residency singing every night. She’d been brought up in the gospel tradition. She soon realised that she would do this residency and she would wake up and she wouldn’t be able to speak properly. And she said that when people would call her on the phone they couldn’t hear her because her voice was changed. And she realised that she was doing something to her voice that wasn’t good. So she went and got help and learnt these very simple vocal exercises. And she’s shared them and they are really beautiful. And you just don’t think that you’re doing anything at all, but they’re great for keeping your voice healthy, supple and alive. So I do those and keep that going. And I’m a great believer in manuka honey!”

Do you live in Brighton?

“Yes, I live in Brighton. I’ve lived in Brighton for about 15 years and I absolutely love it. I was brought up by the sea so I’ve always hankered to be by the sea. But then I went to where work was which was London. I was there for a long time and then I had a big relationship breakup. And I thought

‘actually, I don’t want to be in London. This isn’t where I want to be. I want to be by the sea’. And Brighton seemed to me, to be the best place to be. There’s so much going on and it’s so full of energy and creativity and joyfulness. I love living here and wouldn’t want to go back to London, although occasionally you do feel a little bit out of things but just a little bit sometimes. I can’t imagine being away again from the sea. I need it. I even play the sound of waves to send me off to sleep. When I was a kid I used to be able to hear sea waves through my window so I think it’s that childhood being rocked to sleep thing.”

Edana Minghella appears at The Brunswick in Hove on Sunday 17th and Saturday 23rd May at 8pm with Edana Minghella Sings Billie Holiday as part of the Brighton Fringe Festival.

For more information on Edana and her album *Still On My Feet*:
www.edanaminghellajazz.com

You can also follow Edana on
Twitter:

twitter.com/edanaming

Mingus Underground



Mingus Underground at the South Coast Jazz Festival. Photo by Rachel Zhang

Saxophonist and Mingus Underground leader **Andy Pickett** discusses the band and the music of Charles Mingus ahead of their appearance at this year's Brighton Fringe Festival.

Tell us about how the group came together.

"I've long been a fan of Mingus, and had really wanted to play this great music, and asking around found out that many other musicians felt the same way. I remember a few conversations with the late Simon D'Souza when we were playing together in Ska Toons about Mingus and his encouragement was a big part in my actually getting my act together and forming the Mingus Underground Octet. I'd already put my feet in the Mingus water by

doing a couple of big band arrangements of Fables of Faubus and Haitian Fight Song for the Ska Kestra, the occasional big-band version of Ska Toons (if you listen very carefully to the Mingus Underground versions of these you may be able to spot some vestiges of Ska, where I've adapted these!). It wasn't until I broke my shoulder in cycling accident and wasn't able to play for a couple of months though, that I got around to sitting down and transcribing and arranging most of the music. I booked a first date for the band in February 2014 which forced me to finish the arrangements and to get a band together and was able to put together a really talented group of musicians who were excited to play Mingus and who could their own individual voices to the music. The latter was really important to me as it is very much in the spirit

of Mingus, who relied and placed demands on his musicians and expected them to bring something distinctive to the music.”

The band have been doing a few gigs around Sussex, including the South Coast Jazz Festival. What was that experience like?

“It was a really great experience to play to a packed house at the SCJF, sharing the bill with the Echoes of Ellington Orchestra, and we had a great response and feedback from the audience. Claire, Julian and the team at the festival were really supportive it was really gratifying to put a band on that made up of musicians from Sussex that showed the wealth of talent we have in the area, in keeping with the aims of the festival.”

You've played in a few big bands and done arranging before. What have you learnt from arranging the music of Mingus?

“That’s an interesting question because I don't really consider myself an arranger as far as the Mingus Underground Octet goes, in that I've tried to stay as close as possible to Mingus's versions, transcribing the music from recordings and adapting it for our line-up where necessary. That said I've learnt a lot from the exercise, particularly about how to write and structure the music without being too prescriptive to allow the musicians the space and the latitude to express themselves and to be creative in their improvising. An interesting example of this for me has been *Far Wells, Mill Valley* from the *Mingus Dynasty* [album] that I've been transcribing recently. This is a very ambitious piece for Mingus in this period, who, rather than providing the musicians with standard chord charts, instructed them to use open fifths and tone rows as the basis for their improvisations (but also says in the sleeve notes to the album that the trumpet and sax solos didn't follow his instructions!). The challenge for me is to work out, from the recording, how Mingus expressed his intentions to the musicians for the piece, which could well have been verbally

(or non-verbally!) and to write them out in a way that is actually playable.”

“Our piano player, David Beebee, who is a very fine composer and arranger, has been braver than me and has done a couple of quite radical reinterpretations of Mingus tunes, Goodby Pork Pie Hat, and Reincarnation in Times Square (in 7/4!) that we are very much looking forward to playing.”

Tell us about your upcoming gig at Brighton's Fringe Festival.

“I've been very disappointed in the lack of jazz in the Brighton Festival in recent years, in contrast to when I first came to Brighton, when there was a jazz festival as part of the main festival, so was very keen to put the Mingus Underground Octet on in the Fringe Festival. As always we have an amazing group of musicians on the gig:

Terry Pack on bass and Mingus-style hollering; Milo Fell on drums; David Beebee on piano; Martijn van Galen on trumpet and flugelhorn; Tim Wade on trombone; Rob Leake on baritone sax, bass clarinet and flute; Sam Miles on tenor sax and me on alto sax.

Come down to the Brunswick on the 10th of May to hear us try and recreate the spirit of Mingus, and support live jazz in Brighton.”

What other projects are you involved with?

“I play in various big bands including the Studio 9 Orchestra, South Coast Jazz Orchestra, Sussex Jazz Orchestra and Paul Busby's big band. I'm in Smithville (smithville.co.uk) who play organ-driven hard bop and soul jazz and I've just started playing in a new band JOKO that mix township jazz with african highlife and afrobeat. I'm working on getting a new project together that will play classic Pepper Adams/Donald Byrd quintet music, with me on baritone, that I hope will see the light of day later this year. (Jack Kendon - let's make this happen!). Oh, and I play in Lewes jazz-ska institution Ska Toons.”

Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at The Studio 9 Orchestra and Straight No Chaser.



This month we feature two exciting regular Brighton based big bands, plus an overwhelming ad hoc ultra big band which, it is hoped, will become a regular feature of the May jazz scene in Brighton. But before that ...

First of all, I apologise for being insufficiently familiar with previous issues of SJM before I committed fingers to keyboard in my April column. Both bands that I featured had already been mentioned in SJM No. 6 (Big Band Special).

Secondly, I apologise for errors of time and place in the gig list. Which may, if uncorrected, upset some people. Procedures, as they say, have been introduced to try to prevent this happening again. Now to the bands.

The Studio 9 Orchestra (S9O)

Previously featured in SJM No. 6, and in a Q&A session in SJM No. 12, The Studio 9 Orchestra was formed in 2011 by Scott Sheridan and Philippe Guyard, and is based in Brighton. There were already several big bands in the area, some of them very good, but they felt there was a place for something other, a band that could reflect a wider spectrum of the jazz orchestra repertoire, and play advanced charts.

Philippe recalls “There were really only two other bands that had a similar outlook, the Sussex Jazz Orchestra, organised more around a collective model, and the Paul Busby Big Band, focused on Paul’s compositions. The band was formed very quickly and has been relatively stable since, though Scott left to work with the London Philharmonia and was replaced by Jon Brown as MD.”

The ethos of The Studio 9 Orchestra is to have continuity in the personnel, and to focus on a small number of charts, but to really get into them as much as possible. Several of their pieces are quite orchestral and don’t conform to the conventional big band formats. This has served them well in developing an audience with some who wouldn’t normally go for ‘jazz gigs’.



Their repertoire includes pieces by Maria Schneider, Dave Holland, arrangements of Radiohead tunes, Hendrix and others, as well as more straight ahead charts – all great arrangements you are unlikely to hear elsewhere. In addition they have a growing repertoire composed and arranged by members of the band, or by local musicians (they are planning a gig to showcase these). Last year they had quite a few gigs, but this year they have stepped back from that somewhat to focus on preparing a completely new set - they look forward to presenting it to the world very soon. Most likely at the Basement, Kensington St., Brighton on Sunday June 14th. Details in next month’s gig section of this column.

You can contact the band at their website www.studio9orchestra.com

Straight No Chaser (SNC)

Previously featured in SJM No. 6, Straight No Chaser is an ambitious and exciting jazz ensemble based near Brighton. Formed from the cream of the Sussex jazz community, its members share a love for jazz and improvised music.

SNC is known for its rhythmically tight playing, unafraid to perform a technically challenging repertoire. Although a "big band" line up, the band is keen to emphasise improvised musicianship and backs this up with its enviable concentration of highly capable jazz soloists. "We collectively agree to be a jazz band rather than a swing band," considers saxophonist Alex Bondonno, the band's leader, "we have a common interest in playing a style we enjoy listening to, which perhaps often means more modern or contemporary big band charts."

This interest in contemporary music is emphasised by recent performances of original music by local composers and band members. SNC's recent album *Navigation* is a collection of innovative compositions by musician, composer and educator the late, great, Simon D'souza, which create a musical world that draws on influences from jazz through time and around the globe. The band is currently promoting this new album with its series of performances in London and the South Coast, including an appearance at the Love Supreme Festival.

SNC also enjoy tributes to the greats and has attracted great interest with a recent programme of themed concerts, including a re-creation of the seminal album *Atomic Mr Basie*, tributes to Buddy Rich, and Brighton Composers' Night. The next in a string of collaborative projects with great performers from the national jazz scene, is with trombonist Mark Bassey in "Bassey Meets Basie" as part of the Brighton Jazz Festival. The band is always keen to help local talent and holds regular Sunday evening 'Vocal Nights' featuring up-and-coming jazz vocalists at SNC's residency at The Hassocks Hotel. Details of all the band's upcoming gigs are available on their website at www.bigbandjazz.co.uk or via their Facebook page.

The Return of 100 Saxophones

In addition to its generously populated reed section, this very big band has brass and rhythm sections. Its roots and traditions can be traced back to the early part of the century.

"100 Saxophones" was created by the late, great, Simon D'souza (obituary SJM 20), as an exciting part of the Carnival Encounter weekend in the Brighton Festival in 2004. His plan was to create the largest ever saxophone ensemble in order to get an entry in the Guinness Book of Records. Unfortunately, this was usurped by a group in the Bristol area with over 120 assembled a few days before, and on the day, the Brighton band contained fewer than 90. But, in a form of poetic justice, later in the month, over 900 assembled in Canada, to earn a mention. As far as I know, the current record is 1432 saxophones, set in Taiwan in 2011.

Last year in May, the 10th anniversary of this event was celebrated with "100 Saxophones Rides Again" (SJMs 18, 19 & 20), playing a variety of pop, ska and jazz tunes arranged by Simon, Beccy Rork and Mark Bassey, who collectively run the community saxophone workshop "Saxshop" (SJM17). Sadly, Simon died less than a week before the event after his long and courageous journey through his illness.

That event raised over £3250 for the Brain Tumour Charity who are currently funding pioneering research and clinical trials. The band has been re-formed this year under its new name to raise even more money for this charity. Generous sponsorship by www.sax.co.uk ensures that donations are not swallowed by expenses. They will be playing a selection of tunes arranged by Simon, Beccy and Mark, some new and some revisited. To find out where and when, look in the gigs section below.

If you want to take part, consult last month's column (SJM 39) or visit www.saxshop.org.

Next month: The Les Paul Big Band (SJM 6) and The South Coast Big Band.

If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, that you would like me to include in June's Big Band Scene, please send it to me by Sunday May 24th.

Big Band Gigs for May – Early June

(† means a regular monthly gig.)

Saturday May 2nd.

7:00 pm to late, Sounds of Swing Big Band (Buffet Party & 1940s Dance) at Lewes Town Hall, High Street, Lewes, East Sussex BN7 2QS (01273 471469) £28 including buffet, tickets from Hugh Rae, 75 High Street, Lewes (07552 121233)

Sunday May 3rd.

†12:45 - 15:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

Sunday May 10th.

†12:30 - 3:00 pm, The South Coast Big Band at The Ravenswood, Horsted Lane, Sharpethorne, West Sussex, RH19 4HY (01342 810216) Free entry.

Tuesday May 12th.

†8:00 - 10:30 pm, The Ronnie Smith Big Band at The Humming Bird Restaurant, Main Terminal Building, Shoreham Airport, West Sussex, BN43 5FF (01273 452300) Free entry with collection.

Sunday May 17th.

7:00 - 9:00 pm, The Sussex Jazz Orchestra at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833) Free entry.

Friday May 22nd.

8.00pm: Straight No Chaser (Basseyy Meets Basie) at the Brighton Unitarian Church, New Road, Brighton BN1 1UF (£10.50/£8.50 via Fringe Festival box office, £12 on the door)

Sunday May 24th.

†12:30 - 3:00 pm, The South Coast Big Band at The Junction Tavern, 99 Station Road, Polegate, East Sussex BN24 6EB (01323 482010) Free entry.

12:00 - 3:00 pm, The Sussex Jazz Orchestra at St. Nicholas of Myra Church St. off Dyke Road, Brighton BN1 3LJ (07746 198026) Free entry.

Friday May 29th.

†8:30 - 11:00 pm, The Les Paul Big Band (Family & Friends evening) in Patcham, BN1, £5. For further details contact Les (01273 558009) les@lespaulbigband.co.uk (Bring your own refreshments.)

Saturday May 30th.

8:00 - 11:00 pm, The Brighton Big Band with Dave (Sinatra) Williams at Saltdean Community Centre, Saltdean Park Road, Saltdean, Brighton BN2 8SP (01273 888308) £6. Bar opens at 7.30pm. Free parking.

Sunday May 31st.

2:00 - 2.30 pm and 3:00 - 3.30 pm, Return of 100 Saxophones in New Road, Brighton BN1 1UF, outside the Unitarian Church. Free with a collection for the Brain Tumour charity.

Thursday June 4th.

The Phoenix Big Band at The East Preston Festival.

Sunday June 7th.

†12:45 - 15:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

THE SNOWDROP JAZZ NIGHT, LEWES



Hosted by Terry Seabrook on keys with various featured guests and sidemen.

Free admission (collection taken towards running expenses).

Great beers and top nosh.

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

Monday 4th May **Josef Stout**

with Terry Seabrook on organ and Alex Eberhard on drums



Jo started playing sax at 18 after enrolling on the legendary Jazz Course at Chichester College under Adrian Kendon and Geoff Simkins. After this he continued his studies at Middlesex University where he was taught by Martin Speake, Stuart Hall and Nikki Iles.

Since graduating he has played in many diverse ensembles and performed extensively nationwide from The O2 Arena, to The Vortex to Butlins Skegness. He also plays regularly with fellow Sussex Jazzers Jack Kendon, Terry Pack and Paul Whitten.

His current own-led project is called 'Project Terrarium', a sextet playing Jo's

original music. They are billed to play at this year's Love Supreme Jazz Festival.

Monday 11th May

The Terry Seabrook Piano Trio

with Terry Seabrook on piano, Milo Fell on drums and introducing David Beebee on bass.



David was born and brought up in the suburbs of SW London. By 11 he was good enough on the cello to get a scholarship to a glorified grammar but after some years he took up a typical rebellious approach and gave up the classical music to take up punk and rock music now playing the bass guitar. It was through studying the bass David came into contact with jazz when someone recommended listening to some Weather Report. After feeling the limitations of the bass guitar David took up

semi serious piano studies (he had learnt for years as a kid) and after some periods of extended travelling in India and South America eventually joined the Royal Academy of Music to study under John Taylor (Huw Warren, Michael Garrick, Julian Arguelles, Graham Collier). He graduated and started running a small jazz label (Beeboss records) who released around 10 cds, most of which David played on. He now plays with many different musical projects and occasionally tours internationally with the amazing Palestinian singer Reem Kelani. David is also building a small acoustic recording studio near Brighton, and he keeps himself busy by learning new instruments (the double bass is his latest) and writing all kinds of music in many different styles.

Monday 18th May
Anita Wardell

with Terry Seabrook on organ & Milo Fell on drums



Anita Wardell's singing is exciting and breathtaking. She is noted for her mesmerizing and captivating vocal

improvisations and vocalese lyrics to instrumental solos. Anita is a musician who uses the voice as her instrument, displaying precision and agility, mixed with heartfelt emotion. Singer Norma Winstone praised her "unexpected vulnerability, which makes her reading of the ballads both beautiful and touching. Her honesty shines in this well-chosen collection of songs." Bebop pioneer, Mark Murphy, proclaimed Anita, "a gift from Australia", adding "What hits me, is how expressive her ballad singing is. Then she has the courage to scat a ballad or two, not unlike a young lady disciple of the Ben Webster school."

Monday 25th May
Kjell Berglund

with Terry on organ and Alex Eberhard (drums)



Kjell Berglund has been playing with many South coast players in concerts and broadcasts such as Pete Burden, Ron Parry, and Kevin Flanagan while frequently visiting Sweden to tour with musicians including Swedish saxophonist Roland Keijser. Recently Kjell has been working with the Terry Seabrook Trio which led to the creation of ASQ (Anglo Swedish Quintet) for a series of tours in the UK and Sweden. Kjell always has an interesting song set featuring numbers by Scandinavian musicians.

Terry Seabrook
⊕

IMPROV: THE JAZZ EDUCATION SECTION

Terry Seabrook's Jazz tip of the month No. 20

Make sure you listen (and interact)

Most aspiring jazz musicians learn to play by using play-along records (or more frequently now by using an app such as *iReal Pro*) and thus spend most of their musical activity playing alone. To be sure, the play-along tool is a very useful and important tool for the developing jazz musician. But the play-along hasn't been around forever and many musicians in the past managed to develop their craft very well without them.



One danger of over reliance on the play-along is that it produces a mode of playing where the player hasn't learnt to listen very well. The records or apps you play with don't interact with you and so you tend not to listen closely, especially when you play with them repeatedly and get used to them. This is all well and good but it is important to make a real effort to play differently when you actually play in a

real context with other musicians: you must learn how to listen to others at the same time as you are playing, whether you are comping or soloing. That is why it is very important to join workshops, attend courses, visit jam sessions and setup your own practise groups – so you can play with other real musicians.



Pay attention to and listen out for the following things, not only when playing with others but also when using play alongs or even when listening to recorded music (such as your favourite albums):

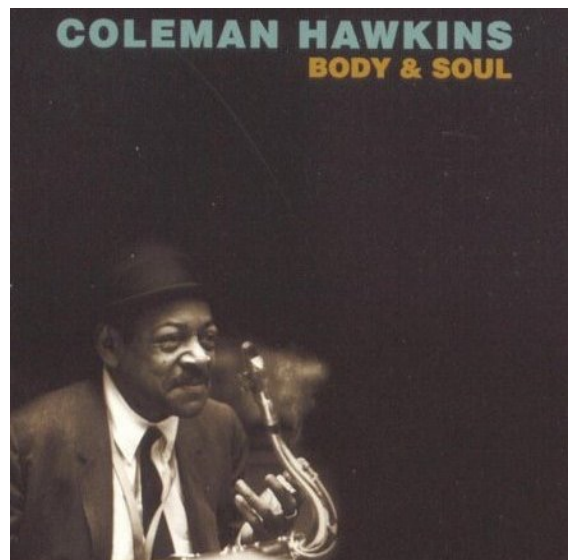
- **TIME FEEL:** Where are the notes being placed? What sort of swing feel is coming across? In particular how does the drummer play the ride cymbal? A really grooving band begins to sound and feel almost like one instrument.
- **VIBE:** Is there a feeling or atmosphere in the band and are you mixing in with it successfully?

- **RESPONSE:** Can you interact? Are you able to bounce ideas off each other, pick up on rhythms or motives, especially repeated figures and cross rhythms? And are you contributing to and responding to dynamic shading?
- **LOOK** as well as listen. Visual communication can enhance the direction of the music. Give and accept visual cues.
- **MEMORISE** the music so you can watch the other musicians (and the audience)
- **HARMONIC VARIATION:** Listen out for alterations and substitutions to the chords and try and go with them

TALK to the musicians you are playing with about what you are all doing – you can't get right inside the heads of the other musicians (and they in yours) by guesswork and intuition alone. It is much better to ask questions about what you play and the way you play if you want to improve your own playing as well as the collective sound.

The use of *iReal Pro* in particular has enabled musicians to all have the exact same version of a chord sequence so that at a jam session for instance, everyone is reading from the same "hymn sheet" so to speak. This is OK except that there are many songs where there are various ways that they can be harmonised. Although the *iReal Pro* has some subs they are by no means exhaustive. So what is happening is a sort of streamlining of jazz harmony into a narrow uniformity of chord progressions and this tends to

detract from one of the great achievements of jazz music historically i.e. the exploration of new harmonic possibilities on standard songs. For example, one of the great milestones in harmonic substitution in jazz was Coleman Hawkins' 1939 recording of *Body and Soul* where he repeatedly implies a tritone substitution of V7 by bII 7 in bar 2 of the A section. Other players substitute further with a m7-dom7 (bVIIm7- bII7) at the same place. Neither of these is given in *iReal Pro* and this is just one example.



So when you play with others and you are following a chart (music sheet) or chord sequence or music on an app, make sure you are still listening for where other players may imply a variation on what is written. Admittedly this is an advanced scenario and requires advanced listening skills but it is an important part of what jazz improvisation is all about: listening and interaction.

Terry Seabrook

Jazz Education Around Sussex

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 Basseby, 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 and the Xmas break often sees 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

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.

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, West Sussex

Contact:

jazzsmugglers@yahoo.co.uk

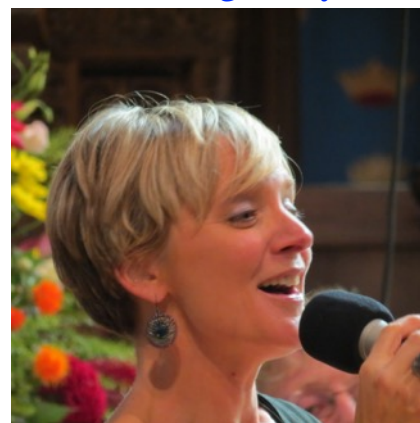
Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

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

Jazz Singing Workshops with Imogen Ryall



Location: Rottingdean, East Sussex

Contact:

imogenryall@gmail.com

For information on Imogen Ryall's jazz singing workshops please visit:

www.imogenryall.com

Ropetackle, Shoreham

Renowned jazz trombonist Mark Basseley leads these workshops for beginners (Tuesdays) and intermediate to advanced level jazz performers (Fridays).

On Tuesdays, the focus is primarily for all instrumentalists who have a good command of their instrument, but little or no experience of jazz improvisation.

On Fridays, the focus is primarily on contemporary jazz and student's original compositions and arrangements.

Dates & Times:

Tuesdays 11:45am-2:15pm

Fridays 2-4:15pm

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:

Tuesdays: Bernard Alvarez

danedog@btinternet.com

Fridays: Steve Lawless steve.lawless@gmail.com

Mobile: 07514 569595

LATEST NEWS

Tuesdays: Current block running throughout April, you could attend 5th May session as a Taster (£15) before 2nd block starts. The next block starts Tuesday 2nd June - 23rd June.

Fridays: Currently there is still a waiting list, though the piano chair is available.

Contact Steve Lawless if you are interested.

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.

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

Learn to Play course, term 3: 28th of April - 30th of June

End of Term Concert: Sunday 12th of July (8pm)

Upcoming masterclasses by drummer Asaf Sirkis on Thursday 11th June and vocalist Tina May on Saturday 18th July.

Saxshop

A Community Saxophone Workshop



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

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

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

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

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

Cost:

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

Website:

www.saxshop.org

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

LATEST NEWS

Return of 100 Saxophones on Sunday 31st May.

See saxshop website for more information.

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 9th May 2015.

pro-Jazz & session: musician: 1 & 2yr:

Students from our courses are out there, doing it! Some are touring with bands; some have gone on to a third year to graduate at the University of Middlesex Jazz B.A. course or Trinity College of Music in London; many currently pursue successful careers as freelance performers, session musicians, composers, producers and teachers.

Learning in tutorials, band sessions, through gigging & recording and one-to-one lessons:

- Melody & improvisation ; Keyboard skills ; Rhythm section & horns arranging
 - Harmony and chord progressions ; 'Sibelius' and scoring for bands
- Composing; Arranging; Production; Recording; Gigging; Touring; Marketing; Law

work on original ideas: work in groups on original ideas, making them into successful and performable music.

take risks to find creativity: creativity is encouraged and tutors support new ideas.

learn where musical nuances come from: learn about the real origins of sounds used in all commercial music, and how to adapt them to your needs.

rehearse classic & new arrangements: work in practical sessions, developing your ability to deliver 'standards' from all jazz genres, as well as producing new arrangements.

perform weekly and gig locally: you are part of a larger jazz department – adult education workshops combine once a week.

the tutors are professionals:

Julian Nicholas – improvisation & composition

Simon Robinson – keyboards & arranging Martijn Van Galen – styles & performance practice

Imogen Ryall – vocal practice

Dave Murrell – guitar & harmony

Rob Milner - bass & arranging

Dave Trigwell – drums and rhythm



Chichester
college

We also bring in top professionals like Pete Churchill (Bobby McFerrin), Tony Kofi (World Saxophone Quartet), Eddie Parker (Loose Tubes), Seb Rochford (Polar Bear), for even more inspiration.

call or email Julian: 01243 786321 x.2383 julian.nicholas@chichester.ac.uk



Jazz Academy

“Established in 1989 at The Royal Academy of Music, Jazz Academy has since taken place at Beechwood Campus in Royal Tunbridge Wells and now resides at the Yehudi Menuhin School in Cobham. This venue is in a beautiful setting with top notch facilities, pianos literally everywhere, unlimited parking, modern indoor swimming pool, residential accommodation with onsite catering and licensed bar.”

Dates:

Spring Jazz

7th - 10th April 2015

Summer Jazz

16th - 22nd August 2015

Winter Jazz

27th - 30th December 2015

Tutors:

Gabriel Garrick, Will Bartlett, Kate Mullins, Martin Kolarides, Sam Walker, Spencer Brown, Alan Jackson.

Location:

Yehudi Menuhin School
Stoke d'Abernon,
Cobham,
Surrey KT11 3QQ

For more information:

www.jazzacademy.co.uk

Contact:

gabsgarrick@yahoo.co.uk

LATEST NEWS

The Jazz Academy is currently taking enrolments for Summer Jazz in August.

JAM SESSIONS AROUND SUSSEX

Every Monday

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE

Hosted by guitarist Luke Rattenbury 9pm - late.

'A' Train Jazz Jam Night at The Caxton Arms, 36 North Gardens, Brighton BN1 3LB

Started Monday 13th April. Hosted by guitarist Tony Williams in the basement (Smalls Jazz Club). 8 - 11:30pm

Every Tuesday

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

Hosted by guitarist Paul Richards. 8pm - 11pm

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

Every Wednesday

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

Thursday 30th April

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

Oli Howe, piano; Oz Dechaine, bass; Jim Whyte, drums.

Thai food from 6pm. Jazz Jam 8:30-11pm.

Usually the first Thursday of the month, but check the Facebook page:

www.facebook.com/regencyjazzjam

Sunday 3rd May

Watermill Jazz Jam Session, Friends Life Sports & Social Club, Pixham Lane, Dorking, Surrey RH4 1QA

Jam session 2-5pm

Usually the first Sunday of the month but check the website for details.

www.watermilljazz.co.uk

Friday 29th May

Jazz Jam with Jenny Green, The Leatherhead Theatre, 7 Church Street, Leatherhead, Surrey KT22 8DN

Hosted by vocalist Jenny Green. 8pm start.

Usually the last Friday of the month. www.jennygreensings.com

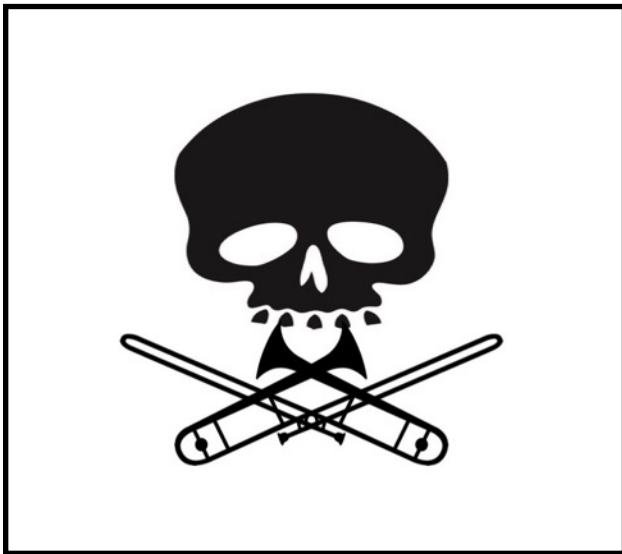
Out & About

Album Review

Bone Idol

Ashley Slater

(Digital album released 1st April 2015)



The term 'Renaissance Man' is rather over-used, but given that many of that era's leading lights were as fond of flamboyant costume as they were of artistic multi-tasking, it could certainly be applied to Ashley Slater. Not many careers manage to encompass everything from a number 1 pop single and an X Factor appearance on the one hand, and work with George Russell and anarcho-jazz collective Loose Tubes on the other, and still maintain such a forward impetus. The latest offering from this unstoppable force is a collection of twelve trombone-led instrumentals. The title must be meant ironically, as Slater wrote all the material and performed almost all the instruments, sang all the mostly wordless vocals, produced, engineered, and mixed the final results. His production shows an impressive depth

and polish that speaks of many hours of dedicated application at the computer monitor. Stylistically it's a bit of a mixed bag, as befits such a cultural polymath. *Jaco Pistorius* mixes South African township jive with *Roobarb-and-Custard* style electronics, *Amen Joe* does a light-hearted electro swing thing, *Adios Amiga* reworks classic Xavier Cugat mambo with some help from Alex Wilson and Noel Langley, and Loose Tuber Eddie Parker contributes flute to the 90s style baggy groove of *Eddie's Trousers*. The mood is generally upbeat and lighthearted, epitomised by the various stylistic pastiches and punning titles - *Cumbria for Cumbria from Colombia* is a typical example - though *Joy* and *Waltzer* both have a more spacious, jazzy feel. A real standout is *A Question Of Scale*, a slow, meditative departure that showcases Slater's beautifully burnished tone on 'bone, and a great bass solo from Stuart Hall. The quality of the performances and the attention to detail are very impressive throughout - an alternative career as a soundtrack and incidental music composer/producer could beckon, if Slater fancied it, but one suspects he's already moved on to the next project to surprise us with.

Eddie Myer

<https://soundcloud.com/bone-idol-2/sets/bone-idol-volume-1>

boneidolr.bandcamp.com/releases

Album Review

Caught a touch of your love

Jenny Green

(Album available from iTunes, CD Baby, Amazon or at one of her many gigs.)



Jenny started her singing career around the Brighton area but now works from Croydon.

Live Review

Buster Plays Buster

The Birley Centre, Eastbourne

Tuesday 21st April 2015

The Birley Centre is an excellent small venue for jazz gigs, and it is to be hoped that their occasional series continues into the future. The first half of Buster's performance is devoted to his tributes to the 'masters.' John Coltrane, Charles Mingus, Duke Ellington, Herbie Hancock, etc. Whilst performing selected pieces of their music the screen shows appropriate photos together with basic autobiographical notes. Very entertaining and informative.

The second half is devoted to a tribute to Buster Keaton. The music accompanies a

She has selected some great songs for this cd from a wide range of composers including *Burt Bacharach, BB King, Harry Warren, Rogers & Hart* and surrounded herself with some fine musicians.

Ed Jones (tenor) excels on *The More I See You*. Duncan Lamont on tenor accompanies beautifully on his own composition *I Told You So*.

Jenny has regular monthly gigs at Chequer Mead, East Grinstead & at Leatherhead Theatre Community Arts Centre,

If you would like to see her perform live, check out her web site

www.jennygreensings.com for dates and I'm sure you'll find it worthwhile.

John Edwards

selection of short films, a selection of standards including a bossa nova. This makes a novel change from the usual type of music that accompanies a silent film.

Buster controls the whole synchronising business from his mobile phone, he says. Technology!

The music was excellent, as ever from Mr. Birch, and it was good to see and hear Jo Fooks in such fine form after her recent problems. [see [London Jazz News here.](#)]

It will be interesting to see if Buster tries another venture of this kind. It would be very much worth the effort.

A very satisfying evening.

Brian O'Connor





Buster Plays Buster at The Birley Centre, Eastbourne. Jo Fooks, tenor saxophone; James Treweek, piano; Pete Ringrose, bass; Buster Birch, drums.
Photos by Brian O'Connor. www.imagesofjazz.com



Listings

Brighton Fringe Festival <http://www.brightonfringe.org>

2nd/3rd/10th/17th/24th/31st May: My Friend Lester @ The Rialto Theatre
3rd/10th/17th/24th/31st May: Herbie Flowers Jazz Breakfast @ Brighton Spiegelent
Wed. 6th & Thurs. 7th May: All Things Must Pass @ The Brunswick
Sun. 10th May: Mingus Underground Octet @ The Brunswick
Fri. 15th May: Liane Carroll @ The Brunswick
Sun. 17th & Sat. 23rd May: Edana Minghella Sings Billie Holiday @ The Brunswick
Fri. 22nd May: Straight No Chaser @ Brighton Unitarian Church
Fri. 22nd May: Joss Peach's Full Circle @ Brighton Buddhist Centre
Sun. 31st May: Magdalena Reising & Blue Cafe Jazz @ Brighton Unitarian Church

Big Band Listings

For big band listings around Sussex please see the column Big Band Scene.

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).

[R] = Residency

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

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.

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.

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.

When should I clap?

When you're the only one clapping, it's time to stop.

May Gig Listings

April

Thursday

30

The Condonians
Chichester Jazz Club
7:45pm £12/7

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

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

**Ken Peplowski/
Rosanno
Sportiello**
Smalls, Brighton
8pm £14

Regency Tavern Jam Session
Regency Tavern, Brighton
8:30pm Free

May

Friday

1

**Mornington Lockett/John
Critchinson Quartet**
The Verdict, Brighton
8:30pm £15/12

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

Alan Barnes & Terry Seabrook Trio
Steyning Jazz Club
8:30pm £12/£7

Saturday

2

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

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

Sunday

3

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

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

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

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

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

Gig Listings

Monday

4

Jazz Jam with One Hat Trio

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

The A Train Jam Session

Caxton Arms (basement), Brighton
8pm Free [R]

Jo Stout with Terry Seabrook & Alex Eberhard

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

Tuesday

5

The Brunswick Jazz Jam hosted by Paul Richards

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

Simon Bates

The Hare & Hounds,
Worthing
8:30pm Free

Liam Noble Trio with Geoff Simkins

JazzHastings
8:30pm £8

Wednesday

6

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

7

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Don Laka's Afro-Chopin

The Verdict, Brighton, 8:30pm £10/7

Ken Peplowski/Aurelie Tropez Quintet

Smalls, Brighton
8pm £16

Friday

8

Don Laka's Afro-Chopin

The Verdict, Brighton, 8:30pm £12/7

Steve Aston Gypsy Jazz

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

GoGo Penguin

Brighton Dome Corn Exchange
8pm £15 **SOLD OUT**

Saturday

9

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

10

Jazz Brunch with Neal Richardson Duo

Leaf Hall, Eastbourne, 11:30am £8
(includes tea/coffee + a pastry)

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Lawrence Jones All Stars

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

Gypsy Jazz

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

Black Lion Jazz

The Black Lion, Brighton
9pm Free [R]

The Claire Martin Quartet feat. Julian Nicholas

Stanmer House, Brighton. 12:30-4:15pm £25 with roast dinner & dessert

Monday

11

Terry Seabrook Piano Trio

with David Beebee

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

Jazz Jam with One Hat Trio

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

The A Train Jam Session

Caxton Arms (basement), Brighton
8pm Free [R]

Tuesday

12

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

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

**Julian Nicholas &
Chichester Jazz College**

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

13

**In Session with the Wayne
McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

14

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

15

**Kevin Flanagan
Quartet**

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Alan Barnes Quintet

Under Ground Theatre,
Eastbourne
8pm £13/12

Jazz Rookies & Pros

Chichester Jazz Club
7:45pm £12/7

Saturday

16

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

17

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]

Black Lion Jazz

The Black Lion, Btn.
9pm Free [R]

Gig Listings

Monday

18

Anita Wardell with Terry Seabrook & Milo Fell
The Snowdrop, Lewes
8-10:30pm Free [R]

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

The A Train Jam Session
Caxton Arms (basement), Brighton
8pm Free [R]

Tuesday

19

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

Mickey Ball
The Hare & Hounds, Worthing, 8:30pm Free

Dominic J Marshall
Brighton Dome Studio Theatre 8pm £10

Ian Shaw & Liane Carroll
The Birley Centre, Eastbourne 7:30pm £9

Wednesday

20

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

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

Thursday

21

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

Friday

22

Nigel Thomas Quartet with Paul Booth
The Verdict, Brighton
8:30pm £12/9

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

Carleen Anderson with Julian Joseph Trio
Theatre Royal, Brighton
8pm £12.50/£16.50/£20

Saturday

23

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

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

Sunday

24

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

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

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

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

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

Monday

25

Kjell Berglund with Terry Seabrook & Alex Eberhard

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

The A Train Jam Session

Caxton Arms (basement), Brighton
8pm Free [R]

Tuesday

26

The Brunswick Jazz Jam hosted by Paul Richards

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

Ian Ellis

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

27

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

28

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

29

Alan Barnes/John Donaldson Quartet

The Verdict, Brighton
8:30pm £15/12

Steve Aston Gypsy Jazz

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

Charlotte Glasson Band

The Ropetackle, Shoreham
8pm £10

Bill Laurance Project

St. George's Church, Brighton
8pm £15

Saturday

30

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

31

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Lawrence Jones

All Stars

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

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Gypsy Jazz

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

On The Horizon

June 2015

Chichester Jazz Club

18th June Jay Phelps Quintet

Pavilion Theatre Worthing

Saturday 13th June: Jacqui Dankworth
Thursday 18th June: The Ronnie Scott's
All Stars Quintet

Sunday Jazz Brunch @ Leaf Hall, Eastbourne

14th June, 11:30am: Music From The Sofa

Under Ground, Eastbourne

12th June: Darius Brubeck Quartet

The Verdict, Brighton

Tues. 2nd June: Kit Downes Trio
Wed. 3rd June: Tommy Smith & Brian
Kellock
Fri. 5th June: Ivo Neame Quintet
Fri. 12th June: Liane Carroll
Sat. 13th June: Dave Williams Swing
Band
Fri. 19th June: Basil Hodge Quartet
Fri. 26th June: Partikel with Benet
McLean

Jazz Hastings

Tues. 2nd June Claire Martin Quartet

July 2015

Love Supreme Festival

Friday 3rd - Sunday 5th July

Jazz Hastings

Tues. 7th July Dave Newton's Big Screen Trio

Sunday Jazz Brunch @ Leaf Hall, Eastbourne

19th July, 11:30am: Sue Richardson Duo

August-December

Rye Jazz Festival

27th - 31st August

Concorde 2

Wednesday 7th October
Snarky Puppy

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

Leaf Hall, 51 Seaside, Eastbourne, BN22 7NB 01323-325764
www.leafhall.co.uk

Lion & Lobster, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299

Patcham Community Centre, Ladies Mile Road, Brighton BN1 8TA

Pavilion Cafe, Chequer Mead Community Arts Centre, De La Warr Road, East Grinstead, West Sussex RH19 3BS

Pavilion Theatre, Marine Parade, Worthing BN11 3PX
www.worthingtheatres.co.uk

Porters Wine Bar, 56 High Street, Hastings TN34 3EN Tel. 01424 427000

Ravenswood Inn, Horsted Lane, Sharpthorne, W. Sussex RH19 4HY

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

St. Mary in the Castle, 7 Pelham Crescent, Hastings, East Sussex TN34 3AF

Safehouse (an improvised and experimental music collective) upstairs at The Good Companions, 132 Dyke Road, Brighton BN1 3TE
<http://safehousebrighton.co.uk>

Saltdean Lido, Saltdean Park Road, Saltdean

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

Stanmer House, Stanmer Park, Brighton, East Sussex BN1 9QA Tel: 01273 680400

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

The Albion 110 Church Road, Hove, BN3 2EB

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

The Balcombe Club, Victory Hall, Stockcroft Road, Balcombe, Haywards Heath RH17 6HP

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 Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB

The Church of the Annunciation, 89 Washington Street, Brighton BN2 9SR
www.annunciationbrighton.org.uk

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)
<http://brightondome.org>

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 Hawth, Hawth Avenue, Crawley RH10 6YZ www.parkwoodtheatres.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
<http://theoldmarket.com>

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

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

The Queen's Head, The Hollow, West Chiltington, Pulborough RH20 2JN

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

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

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

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
<http://undergroundtheatre.co.uk>

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

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

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

Listings

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

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'



1. Which bassist from Philadelphia was born on 31st May 1972?
2. Grant Russell is a former member of which piano trio?
3. Which big band performed every Thursday at Fez in New York and now perform every Monday at Jazz Standard?
4. What's the title of Ashley Slater's latest album?
5. Who is appearing at the Love Supreme Festival with his 'E Collective'?
6. Which music college did Chris Illingworth attend?
7. Which vocalist, originally from Australia, released the album *Noted* in 2006?
8. Which Brighton big band perform pieces by Maria Schneider, Dave Holland, Radiohead and Jimmy Hendrix?
9. Which UK jazz festival runs from 29th April to 4th May this year?
10. Which British jazz pianist shares his name with both a Hollywood actor and a midfielder for Notts County?

[Click here to go to the answers on the final page](#)

SJM

The Sussex Jazz Magazine

THE SUSSEX JAZZ MAGAZINE

Issue 40

May 2015

www.sussexjazzmag.com



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If you would like to send a letter, listing or any other form of correspondence, please email sussexjazzmag@gmail.com

Photography Credits

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

A special thanks to Anabel Alegre and Rachel Zhang for taking photographs on behalf of Sussex Jazz Magazine.

A special thanks to Brian O'Connor of www.imagesofjazz.com for allowing Sussex Jazz Magazine to use his extensive catalogue of jazz photographs.

All album covers courtesy of the respective record labels and artists.

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Next Issue

The June issue of *Sussex Jazz Magazine* will be published on Saturday 30th May and will feature interviews with artists performing around Sussex throughout June.

Christian McBride



Photos of Christian McBride at Love Supreme by Anabel Alegre

Born May 31st, 1972

Quiz Answers

1. Christian McBride
2. Go Go Penguin
3. The Mingus Big Band
4. Bone Idol
5. Terence Blanchard
6. Royal Northern College of Music
7. Anita Wardell
8. The Studio 9 Orchestra
9. Cheltenham Jazz Festival
10. Liam Noble