

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 42 July 2015 FREE



CHRISTINE TOBIN

**ASAF SIRKIS
ANT LAW
LOVE SUPREME
PREVIEW**

IN SESSION

At the Verdict Jazz Club

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Wayne McConnell Eddie Myer Milo Fell

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www.sussexjazzmagazine.com

July 2015

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www.forbesanderson.photography
Cover design: Stuart Russell

The Column: Eddie Myer

Eddie Myer in conversation with **Barney Dufton** from Neapolitan, the production team behind the Love Supreme Festival



photo by Mike Guest

SJM So... Love Supreme is a greenfield jazz festival... who conceived of this idea in the first place?

BD The idea came from **Ciro Romano** who's our festival director. He's been involved in music for years and years and years and just had this idea... he's been doing a lot of work with Jazz FM so he just had I guess jazz at the front of his mind... he went to ..I don't remember which festival, but he was thinking you have things like Cambridge Folk Festival and Womad and all those really awesome festivals that cater to relatively niche genres and are really successful and have a great culture around them, but there wasn't one that was based around jazz and the offshoots of jazz, and he saw that and thought, the festival market has become massive, you get to the summer and there's three festivals every weekend, the classic British summer time festival is now such an established thing and it's time there was one based around jazz.

SJM How hard was it to get the idea off the ground? Did people want to jump on board straight away or were there raised eyebrows?

BD I think it was a bit of both! Some thought 'that's a really good point, there isn't something that services that - while you have some great festivals like the London Jazz Festival and the Glasgow Jazz Festival, and they offer something amazing, it's not that experience of being

in a field, getting the tent out, maybe bringing the wellies," (though we haven't had to do that yet!) ... then there's also the thing that when you try something that hasn't been done before, some people will say 'well, there's probably a reason why it hasn't.'" So a few raised eyebrows as well.

SJM So can you say in a couple of words what makes Love Supreme different from other Jazz Festivals?

BD I think two things.. the bill and the experience. The booking policy for Love Supreme is quite broad.. jazz is a broad church in terms of it's lineage, the family tree of a lot of popular music will go back to jazz if you go back far enough so we always are looking for artists that will have something from jazz or the blues or gospel... we always say if they've got those elements in their DNA, we'll look at them for Love Supreme. The other part is the experience.. if you're a jazz fan it's having a festival where you can go and pitch a tent and spend the weekend just being completely immersed in the music, instead of buying a ticket for a single event and trekking from venue to venue.

SJM ... How's progress been? Is it working?

BD Well yeah! It's been great... we're really lucky to have Jazz FM on board, they've been big supporters and they're a core part of the festival, and Ingenious, our investors who we work with are great

as well, they have that experience of the UK festival market, they're a valuable resource to have ... we work with Loud Sound, who run the site who also do Bestival and Field Day, and on the tech side we have LarMac Live who have oodles of experience and are great to work with..we're building a really strong team and yes, it's working!

SJM What's been your personal highlight? I'm sorry, you can only pick one.

BD I think.... er.... this is a big question.....

SJM You can cheat and say 'It's all been a highlight'

BD Well, that wouldn't be true! Putting on a big event like this can sometimes be challenging....Let me see... on Sunday last year, we had De La Soul headlining, and it may seem crazy to have a hip-hop artist headlining a jazz festival, but looking at their records and all their influences, there are jazz samples all over them.. they had such a great festival set and everyone was enjoying it so much, and they still have such a respect for the heritage and the tradition of jazz.. that was a big moment, seeing everyone at a jazz festival getting down and having such a great time!

SJM Who's your tip for this year? Someone we may not have heard of but you think we should?

BD I think the surprise set of the weekend could be from Hiatus Kaiyote... they're really charismatic, the new record's amazing, they're very forward looking, doing that thing that I love where they bring in a lot of influences that are quite modern but still have the core understanding of what makes a really good song... they give a lot of nods to

things that are good, they don't forget where they're coming from but they're going somewhere new.

SJM How does the Verdict Bandstand fit into the Love Supreme experience?

BD The Verdict Bandstand! That's my baby! The great thing about where we are is the super vibrant local scene of musicians; we'd be crazy not to engage with everyone that's in and around the Festival, and the Bandstand is a platform for that .. every year someone will come up to me, or we'll get an email or FB message saying that they've heard something on the Bandstand that they'd never heard before, and now they see they're playing again down the road and they'll go and check them out again.. the thing about Love Supreme is that people may go for just one band but they leave with a whole to do list of music to check out! The Bandstand is a big part of that, it's a chance to stumble upon something you may never have heard before that could blow you away.

SJM.. Last question; how would you like to see the festival develop?

BD.. I'd like it to grow, I'd like it to become a fixed part of the jazz calendar like London or Cheltenham... I think genre-wise we could go a bit further, you have electronic artists like Bonobo and Flying Lotus that have respect for the lineage of jazz, and also I'd love to have some more absolute jazz greats playing to see someone like Sonny Rollins or Herbie Hancock playing in a field at a British festival would be pretty special!

SJM Thanks! See you this weekend!

BD .. Thanks! See you there!



Love Supreme Festival Preview

This year's Love Supreme Festival in Glynde begins on Friday 3rd July with a number of local bands performing at The Arena tent, as was the case last year. However, this year's festival has some new features including the Jazz Lounge that will focus on album playbacks and screening films, as well as hosting talks, Q&A sessions and discussions. The Jazz Lounge is in partnership with three major jazz record labels: Blue Note, Impulse! and Verve. The Jazz Lounge will also be the only place on site to have free wi-fi available.

The Bandstand stage will continue to feature some of the best

talent in Sussex, including Straight No Chaser, Jonny Hepbir and The Cloggz on Sunday 5th July.

Tickets start at £60 and can be purchased via the Love Supreme website. The festival organisers this year have extended the number of camping options and will increase the number of showers available for campers.

Headline acts include Van Morrison and Chaka Khan. The Big Top will feature jazz artists such as The Bad Plus with Joshua Redman, Dianne Reeves, Jason Moran, Partisans, Christine Tobin, Joe Stilgoe and Terence Blanchard.

www.lovesupremefestival.com

FRIDAY 3RD JULY

THE ARENA

Captain of the Awesome Machine – 16:00 – 16:45

Studio 9 Orchestra – 17:00 – 17:45

Brass Funkeys – 18:00 – 18:45

Son Guarachando – 19:00 – 19:45

Funky Sensation – 20:00 – 02:00

BLUE IN GREEN BAR

Mr Bongo Soundsystem – 16:00 – 02:00

JAZZ LOUNGE

Screening: One Night With Blue Note – 17:00 – 18:45

Screening: Snarky Puppy Presents Sylva – 19:00 – 20:00

Screening: Robert Glasper Trio's Covered: Live at Capitol Studio – 21:00 – 22:00

SATURDAY 4TH JULY

MAIN STAGE

- Rag'n'Bone Man – 12:30-13:30
- **Omar** – 14:15-15:15
- Neneh Cherry – 16:00-17:00
- Rebecca Ferguson – 17:45-18:45
- Larry Graham & Graham Central Station – 19:30-20:45
- Chaka Khan – 21:30-23:00

BANDSTAND

- Salsa Class – 10:00-11:00
- Poll Winners – 11:45-12:30
- Gabriel Garrick's Trumpet Summit – 13:30-14:15
- Kudu Blue – 15:15-16:00
- Eddie Myer 5tet – 17:00-17:45
- Vels Trio – 18:45-19:30
- Tomorrow's Warriors 'Nerija' – 20:45-21:30

BIG TOP

- The Bad Plus Joshua Redman – 12:00-13:00
- Andrea Motis and Joan Chamorro Group – 13:45-14:30
- Partisans – 15:15-16:15
- Bill Laurance Project – 17:00-18:00
- Ambrose Akinmusire – 18:45-19:45
- Dianne Reeves – 20:30-21:30
- Jason Moran Fats Waller Dance Party – 22:15-23:30

BLUE IN GREEN BAR

- Tru Thoughts Disco with Wrongtom and J-Felix – 23:00

JAZZ LOUNGE

- Playblack & Discussion: The History of Blue Note in 10 tracks – 10:30-12:15
- Screening: Snarky Puppy Presents Sylva – 13:00-14:00
- Q&A: Ambrose Akinmusire – 15:00-15:45
- Playback Exclusive: Go Go Penguin – 16:15-17:00
- Playback Exclusive: A Love Supreme: The Lost Sessions – 18:00-19:00
- Talk: Jason Moran on Fats Waller – 19:45-20:30

THE ARENA

- Yamaha Jazz FM Replay Project – 11:00-11:30
- Young Pilgrims – 11:45-12:30
- Elliot Galvin Trio – 13:00-13:45
- Blue Eyed Hawk – 14:15-15:00
- Gabby Young & Other Animals – 15:45-16:45
- Get The Blessing – 17:30-18:30
- Gogo Penguin – 19:15-20:15
- Submotion Orchestra – 20:45-21:45
- White Mink – 22:00-02:00

SUNDAY 5TH JULY

MAIN STAGE

- Hackney Colliery Band – 12:00-12:45
- Jarrod Lawson – 13:30-14:15
- Hiatus Kaiyote – 15:00-16:00
- Candi Staton – 16:45-17:45
- Lisa Stansfield – 18:30-19:45
- Van Morrison – 20:30-22:00

BIG TOP

- Christine Tobin – 11:30-12:15
- Joe Stilgoe – 12:45-13:30
- Theo Croker – 14:00-15:00
- Ginger Baker Jazz Confusion – 15:45-16:45
- Terence Blanchard E-Collective – 17:30-18:45
- Hugh Masekela – 19:30-20:45

THE ARENA

- Claire Martin & Lewes School Choir -
11:00-11:45
- The Vampires – 12:00-12:45
- Shiver – 13:15-14:00
- David Lyttle – 14:30-15:15
- Taylor McFerrin – 15:45-16:30
- Dylan Howe – 17:00-18:00
- Kneebody – 18:45-20:00
- Ibibio Sound Machine – 20:45-21:45
- Jazz Rooms – 22:00-02:00

BANDSTAND

- Salsa Class – 09:30-10:30
- Straight No Chaser – 11:15-12:00
- John Cervantes – 12:45-13:30
- Otty Warman – 14:15-15:00
- Resolution 88 – 16:00-16:45
- Jonny Hepbir – 17:30-18:15
- Cloggz – 19:45-20:30

BLUE IN GREEN BAR

- Soul Casserole – 22:00-02:00

JAZZ LOUNGE

- Playback & Discussion: The History of Impulse in 10 tracks - 10:30-12:15
- Screening: Robert Glasper Trio's Covered Live at Capitol Studio – 12:45-13:45
- Talk: Terrence Blanchard: Breathless Sessions – 15:00-16:00
- The Jazz Labels Present: First Listens Discover New Exciting Music – 16:45-17:45
- Screening: Snarky Puppy Presents Sylva – 18:45-19:45



Christine Tobin

We caught up with vocalist **Christine Tobin** ahead of her appearance at this year's Love Supreme Festival.

What has been the one thing that has helped you advance in terms of your growth as a vocalist?

"I don't think I could pin it down to one thing. There are many factors and different things have helped me grow and develop at different times. For example, when I began singing, the one thing that helped me grow was listening to and emulating all of the great jazz singers. I spent lots of time absorbing the sounds of wonderful vocalists such as Sarah Vaughan, Billie Holiday, Betty Carter, Nancy Wilson, Cleo Laine, Sheila Jordan, Mark Murphy and the list goes on and on. Later when I moved to London I found I could learn lots by going to as many jazz gigs as possible and I used to go to Ronnie Scott's all the time."

"I've always worked with great musicians and over the last ten years or more I have had a brilliant team of players in my various bands. I find that is an important factor in developing your own music and style."

"I like a lot of diverse styles of music and am always interested in hearing new stuff. I think having an open mind and open ears allows you to take in new influences and grow."

You've done albums featuring the music of Carole King and Leonard Cohen. Are there any other composers that you are interested in?

"Many!! I'm a big Joni Mitchell fan and have recorded one of her songs, *The Priest*, on my first album *Aililiu*. Also, I recorded *Poses* by Rufus Wainwright on my 2008 CD *Secret Life of A Girl*. I'd like to do a programme of Monk tunes sometime. His

music is so rich and original and still sounds very new today. I'm also quite interested in poetry and I set twelve poems by W.B. Yeats to music in a collection called *Sailing to Byzantium* in 2012. I listen to a lot of classical music for inspiration too, composers like Debussy, Messiaen, Britten, Dutilleux, Bartok and lots more."



What can we expect to hear from you at the Love Supreme festival?

"I'm singing a programme of new arrangements of Leonard Cohen songs called *A Thousand Kisses Deep* - that is - all the music from my most recent CD of the same name. I've always loved Cohen's songs and this is a sort of dedication to him. I will have a great band with me: Phil Robson on guitar, Huw Warren on accordion, Dave Whitford on double bass and Adriano Adewale on percussion. We'll be doing songs like *Famous Blue Raincoat*, *Suzanne*, *Tower of Song*, *Dance Me To the End of Love* and more. I'm expecting lots of Cohen fans to be there and hoping to convert those who haven't already been won over. We'll be giving the songs a new twist but not disrespecting them."

What can we expect from you in the future, in terms of albums and projects?

"I've just recorded a new album called

'Pelt'. I've written music for poems and lyrics by the wonderful poet Paul Muldoon. It will be released in Spring 2016 and I'll be touring it around the UK next year. The line-up is: Richard Jones, violin; Kate Shortt, cello; Gareth Lockrane, flutes; Phil Robson, guitar; Liam Noble, piano; Dave Whitford, double bass; Simon Lea, drums. The music is eclectic and takes in blues, americana, sometimes rocky, sometimes pastoral."

What sorts of things do you do outside of music?

"I like to go cycling. I live by the sea so when I'm relaxing I go walking or cycling. I like to explore the area and find new places. I enjoy reading, watching films and programmes about social history and I always go to see a play when I'm back in Dublin. I was there a few weeks ago and went to see *The Gigli Concert* at the Gate by

Tom Murphy. It was brilliant. I also spend time cooking and eating."

Christine Tobin performs at The Love Supreme Festival on Sunday 5th July
(The Big Top, 11:30am).

Sample track *Famous Blue Raincoat* from *A Thousand Kisses Deep*:

<https://soundcloud.com/christine-tobin/famous-blue-raincoat>

Clips of all tracks from 'A Thousand Kisses Deep' can be heard on Christine's website www.christine-tobin.com and click on Discography



SNOW DROP JAZZ

July 6
Quinto feat. Raul D'Oliviera
Dave Cottrell (drums) Terry Seabrook (organ)

July 13
Andy Urquart (contemporary trumpet)
Alex Eberhard (drums) Terry Seabrook (organ)

July 20
Imogen Ryall (vocals)
Dave Trigwell (drums) Terry Seabrook (organ)

July 27
Andy Panayi (sax and flute)
Nigel Thomas (bass) Nilo Fell (drums)
Terry Seabrook (piano)

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Asaf Sirkis

Drummer and percussionist
Asaf Sirkis talks to Charlie
Anderson about his journey to
the UK, his use of the Konnakol
system and his latest projects

**Can you tell us about your journey
and how you ended up here in the
UK?**

“Growing up in Israel, it’s a very small place. There are lots of great musicians there, singers and instrumentalists, but not so many places to play. I was really drawn to Europe because, already, in my early days when I started my career, I started touring around Europe a little bit and I saw how musicians were living and how they are making a living out of playing the music that they like playing, so I felt that it was a great opportunity and somewhere that you can try and make your music and make a living out of it. Because in Israel it was not so possible at the time and nowadays a lot of musicians are not really making it in that way.”

“I went to Holland and stayed there for a while and then went to France and stayed there for a while. When I was in Holland a friend told me about a saxophone player called Gilad Atzmon, who later I played with for many, many years. He told me about Gilad who was living in London and that it was a good place to check out. So I went to check out London and it was really amazing actually. I found it very vibrant and very welcoming, as a foreigner. Also, on a personal level, but also on a musical level, I was in London for a week and already played a gig and sat in at a couple of other gigs. I made new contacts very, very quickly. I thought ‘this is really exciting, I should try to move over’ so I did, eventually, after being in France and Holland for about six or seven months.

The beginning was a bit tough because I didn’t have much work, nobody knew who I was and I didn’t even have a car so I had to carry my drums in baby trolleys and take night buses and stuff like that. But I very quickly got to know a lot of really, really nice people that helped me and good musicians. One of them was, of course Gilad Atzmon, who was already here in the UK for a year or so before. He got me into his band which was major progress for me because his band was very busy and I was getting to know a lot of venues in and outside of the UK and later on I got to meet Tim Garland who is a fantastic instrumentalist and an amazing composer as well. I’m still playing with him ten years or so later. I became friends with many, many other people that I’ve collaborated with over the years.”

“It has been a very, very welcoming experience and a very fruitful one for the creative process, since I’ve been in the UK. So that’s why I’ve stayed here and I’m happy to stay here.”

**Tell us about the projects that you
are involved with at the moment.**

“My main project at the moment is a collaboration with a Polish singer by the name of Sylwia Bialas. We have a quartet called the Sirkis/Bialas Quartet. It features Sylwia on vocals who also sings in Polish, and wrote lyrics to some of my tunes in Polish and is also a composer in her own right, and a bandleader as well. It also features Frank Harrison, a fantastic pianist and we also have Patrick Bettison playing bass and harmonica. We’ve been touring with this band for the last year and a half and we have a CD out called *Come To Me* and we are preparing for an autumn tour at the moment and hopefully another album recording next year.”

“My other projects are the Asaf Sirkis Trio which is with Kevin Glasgow on electric bass and Tassos Spiliotopoulos

on electric guitar. It's a more rocky, fusion/ electric jazz project."

"I also have another band which I don't often play with, but when we do it's always fun. It's called The Inner Noise and it has the slightly unusual lineup of guitar, drums and church organ."

"So those are, basically, my solo projects. Other than that I play a lot with Tim Garland, and occasionally with Larry Coryell.. Those are the main things that I'm doing."

"I just recently did a recording with an Indonesian piano player and working a lot for the MoonJune record label, a pioneering record company in New York and they have a very forward-looking attitude to music and they put out very advanced and forward-looking music which I really enjoy being a part of."

Tell us how you got into Konnakol, the South Indian system of rhythm and singing.

"To be honest, it was a necessity for me at the beginning. I've always been fascinated by South Indian drumming and South Indian music and I've heard it since I was in my early twenties, back in Israel. It's not extremely popular there but still I had a friend who gave me a few cassettes and I was just really astonished by the rhythmic complexity and the rhythmic control. I found it really fascinating. Later on, when I moved to London, I discovered that there is a very, very rich and very big community of Indian musicians in London. Not only musicians but they have organisations like the Tamil school in Wembley which I regularly go to study there and play concerts there."

"It really was necessity. Back when I started my music career in Israel the music I was playing was very different. Somehow the rhythmic emphasis and the attitude was very different to the UK. When I came here it was almost like I

had to relearn what I thought I already knew. So I had to kind of reinvent myself a little bit, which was still a very exciting process. And I got to play with the likes of Tim Garland and Gwilym Simcock. These people are very, very serious musicians and what I found common between was their control of rhythm and knowledge of rhythm. And I found that I needed to 'sharpen my rhythmic knife' a little bit. I was looking for something that would help me, a toolbox. Since I knew a lot of South Indian music already and was appreciating the rhythmic aspect of it. I already knew that there is a rich community in London of South Indian musicians, so I started to look into that and learning by YouTube clips and then taking some Skype lessons with people from India. And I found that it really helped me with going to the next level in my rhythmic perception. And it really, really helped me in playing with people and understanding where they are coming from. Their rhythmic attitude was very different to the one that I knew back in Israel so it really helped me develop more skill in that area. Plus I really love the music and I think those rhythms are very beautiful too. After some years of learning it, I'm very honoured to be able to play in traditional Carnatic music contexts. I do some concerts with my teacher."

"Also, the other challenge for me was that I really love playing and practicing my instrument and when I came to London I had less and less time to do that because I was touring a lot and I didn't have much time at home. So, without a drum kit set up anywhere, you can't really practice the drums. And I found that with Konnakol, which is an oral tradition, you can basically do it anywhere. Suddenly I could take all that travel time and make it practice time. And I immediately noticed the difference and I felt that it really revolutionised my own

playing, even though I wasn't practicing much. It was not only because I was so enthusiastic about it because of the result I've seen, I'm willing to share this with people and maybe they can find the benefits. I'm very passionate about sharing this wisdom, and sharing a little bit of my journey as well. My YouTube channel also has some basic tutorials."

How do you see yourself as a musician and where do you still want to go?

"Well, I've not really achieved what I really want to achieve and it's always a process of learning more. The thing is, it's not really about achieving and that's it, it's more about progress for me. If I keep learning new stuff and I keep learning new things, even if they are very little, then it

makes me happy to feel that I've learnt something new. It's not so much about the achievement per se, it's more about the process of learning something new that is more exciting. You can achieve certain things and there are so many things that you can achieve, it's just whatever you like to achieve, you know. There's always more."

To find out more about Asaf Sirkis

go to his website:

www.asafsirkis.co.uk

You can also find performance clips and tutorials on his YouTube channel:

www.youtube.com/user/AsafSirkis



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When: Last Monday of each month
Time: 6.30 - 9.30

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3) What to practice in order to improve (ear training, singing, transcribing, transposing, technique and sound issues etc.)

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Ant Law

Tell us a little bit about how you got started in music.

“I usually tell this lame joke about how when I was born I emerged strumming my umbilical cord. But my parents really loved music and when I was in my mother’s womb, apparently, they put headphones on her tummy so that I could hear music. My family always listened to music. My dad showed me some chords on the guitar when I was about ten. Then I had piano lessons when I was quite young and then carried on just playing.”

Do you find there are connections between that and music?

“I think that whatever people do they can probably find some kind of connection to it. To be honest, I don’t think there’s a huge connection from me. I think there are examples - I can also think of a way that anthropology might inform music. Pick any subject and you can figure out a way how it influences music.”

Tell us about your new album and how it came about.

“I went to Brazil for a few months and I really liked the country - the weather, the food, the people, the music and the vibe, so I wrote a lot of the music. It’s not inspired by Brazilian music in any particular way, but it’s certainly inspired by how much I enjoyed being there.”

“I wanted to keep the same core quartet for this album, as I did for my last album because I think that ultimately, it really shows. It’s very audible whether there’s a kind of long-term musical relationship going on or whether you’re just calling up randoms to come and record with you. So I wanted to do that so I called the same core band but I’ve also been doing some playing with Ivo Neame so I decided to get him in on piano. We did a big tour and played the music a lot, to kind

of get stuck into it, try stuff out, see what works and doesn’t work and experiment. And then we recorded right after the tour.”



“The title *Zero Sum World* means that no one can profit without someone else’s loss, but more specifically it means that the sum is always zero. That’s not a bleak outlook necessarily but it just means that if you make millions of cars which burn loads of petrol then they will pollute the environment so there’s always some kind of balance or trade-off in life, I think.”

“People often think that I got that title from something to do with physics but actually I was just watching an episode of *Treme*, which is this really cool TV series by the guy who did *The Wire*. It’s set in New Orleans and it’s about all the cool

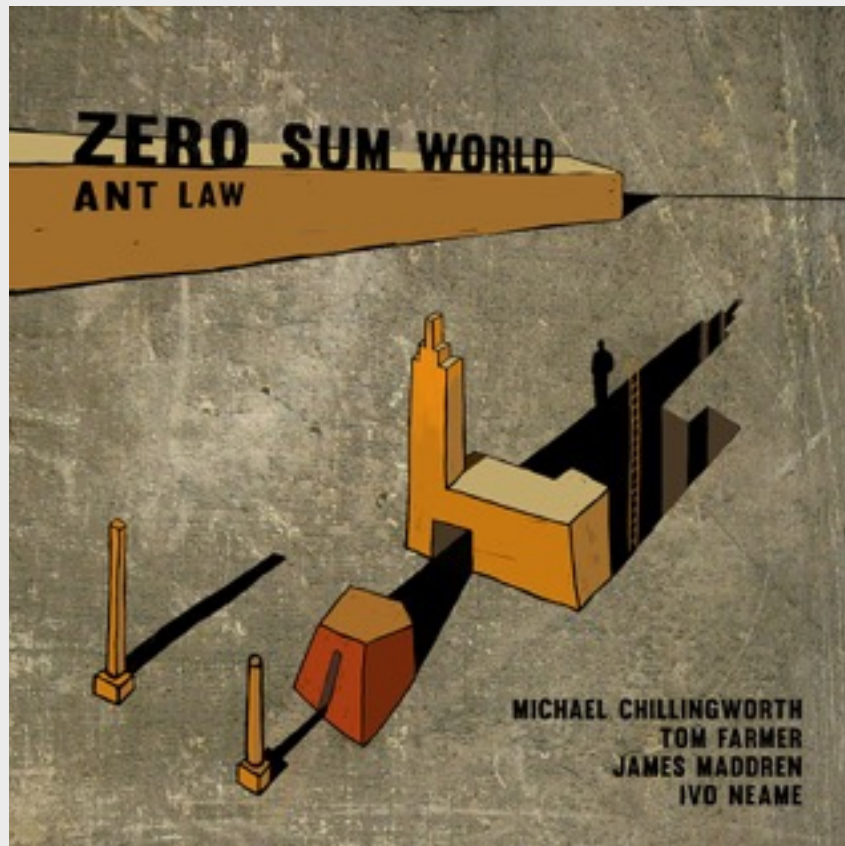
musicians and there's this character in the series that mentions this phrase 'zero sum world' so I just literally got it from that. I learned it from telly, not from my physics degree."

When you compose, is there a particular process that you go through. Do you just write a guitar lick and then add some chords? How do you do it?

"Yeah, that's definitely one way. I've got different ways. Sometimes there will be a rhythmic thing that I'm working on. So, Mishra Jathi, the fourth track on the album, is basically a 'septuplets etude', because we're really interested in South Indian music and rhythms. So that piece is loads of rhythms exploring groups of seven. That way is where I have a rhythmic structure and I put notes to it. Another way, the one that you mentioned, is where I've got a cool lick and I'll put chords to it."

"A lot of the tunes, the ones that I think are the best musically, usually come out of nowhere, out of thin air as a chord melody. So the whole thing just emerges fully formed and I have no idea where it comes from. It's sort of like if you are improvising and you're trying to make something amazing on the spot, sometimes it's a bit like composition but obviously if you're improvising then a lot of what you play just isn't that great. If you're really improvising then there's always a chance of that. If you try and channel that improvised thing and just be really spontaneous sometimes you get a load of guff and then you shelve it. But sometimes you get something really cool. For example the piece *Triviophobia* or the main melodies in Monument, and Waltz as well. These just kind of emerged fully formed in the moment. Within about 30 seconds of me

hearing the first chord, the whole thing is done and I don't really know how it happened. I don't even feel that I should take credit for it because I didn't really do anything other than just write it down."



Last week I went to a rhythm workshop run by Asaf Sirkis.

"Amazing!"

He went through the whole Konnakol system.

"I'm a huge fan of Asaf! I had some Konnakol lessons with Asaf and I get to play with Asaf a lot in Tim Garland's band. That's a real pleasure and whenever we have a drive, like whenever we have a gig in Newcastle or somewhere. We did The Sage in Newcastle last month and I basically learnt Konnakol from Asaf in the car all the way there. It was amazing."

He said when I interviewed him that driving around in his car gave him lots of time to learn and perfect his rhythmic skills using Konnakol.

“Exactly. And for someone like Asaf, who really is a road warrior and always on tour, it’s a way that you can develop a huge amount whilst being on the road.”

Loads of people have probably asked you about your guitar and how it is tuned. How did that come about? did you think of it yourself?

“Yeah. Well, I’ve been playing guitar for ages. I’ve been playing since I was about ten and then when I was 18 I had this jazz guitar lesson. And the guy was like ‘you need to learn these different arpeggios and he listed all of these different arpeggios that I needed to learn. So I wrote them out and it just seemed like it was gonna be really complicated to learn all the different fingerings on the neck of the guitar. Because of the strings of the guitar are tuned to the fifth fret, the G string and the B string are separated by a major third. So there’s this inconsistency built in to the guitar that was just going to make everything way more complicated.”

“So what I realised is that because I didn’t really know much at this point, if I change now then it’s going to make things a lot easier. So, for example, someone in normal tuning, if they want to play the exact same chord (say D major), if they play it in three different places on the neck, they have to learn three different voicings, three different fingerings, three

different shapes. So their brain has to learn a lot of information. But if you were to change your tuning to fourths then you can just learn one shape and use it in three different places on the neck. so I was like ‘okay, sweet! This is brilliant’ and ‘let me do this and I’ll just have to learn a third of the stuff that all the other guys learn’. So I did that and I also liked the idea of being a bit of an individual, just to throw me off into a slightly different zone to everyone else. Obviously we can still play the same Charlie Parker licks and stuff which is good but that’s how it came about. After that I researched it and there are a lot of other people who do tune like that - I think that’s called ‘convergent evolution’.”

“So that’s the tuning spiel! Buy my book!”

You’re playing at The Verdict on Friday 17th July. Are you just going to play through the album?

“Nah! We always mix it up a little bit. We’ve got all the hits from the first album, Entanglement. There’s a few pieces that we still like playing. And it’s always nice to address a few standard tunes or at least tunes by well-known jazz composers such as Monk and Coltrane. Music from the CDs will definitely feature.”



Ant Law appears at The Verdict in Brighton on Friday 17th July.

His album *Zero Sum World* is now available on Whirlwind Recordings.

His book, *3rd Millennium Guitar: An Introduction to Perfect 4th Tuning*, is published by Mel Bay books.



Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at The Ronnie Smith Big Band and The Phoenix Big Band.

Was there ever a big band 'Golden Age'? I like to think so. From the 1930s to the 1950s. Many large towns and cities had at least one dance hall open six days a week with its resident big band. The musicians in the band were full time employees, although they could be hired and fired. As in any job.

As the 1950s segued into the 1960s many industries under capitalism became capital intensive rather than labour intensive. Popular music was no exception. Big bands were replaced by rock, pop then disco, involving more equipment, but fewer people. Those big bands that remained economically viable playing to live audiences did so by being on tour 50 weeks of the year.

Consider, for a moment, the situation now. If you are in a small group, playing regular paid gigs at one venue, think about how much each of you would get if the total amount was shared among twenty. Not a lot for an evening's work.

These days, it is just about impossible to make a living as a full time big band musician in Britain. (If this is incorrect, let me know as a matter of some urgency. With contact details please.) But it is possible to run a big band as a profitable venture. By putting a band together, comprising top professionals, to play at largish venues around the country and

with relatively high ticket prices. Such as the Pete Long Big Band, in the listings for this month. I am not suggesting that Pete is in it just for the money. As anyone who has attended any of his gigs can confirm, his enthusiasm and dedication are clearly on display.

Still, big bands flourish. I plan further discussion of big band finance in future columns. And perhaps the perennial problem of, and possible solutions to, the dearth of trombone players (referred to below).

This month we feature two long established West Sussex big bands

The Ronnie Smith Big Band

Worthing based trumpet player Ronnie Smith played for dancing at the Top Hat club in Littlehampton for many years. When he retired over thirty years ago he started this eponymous big band for local musicians.

This 18 piece ensemble, can be heard playing in the Hummingbird Restaurant at Shoreham Airport on the second Tuesday every month from 8.00 pm until 10.30 pm. Patrons usually arrive very early so as to get a meal. Food is served until 7 pm. There is no charge to

attend but a voluntary collection is taken during the evening.

The music is a mixture of charts from the big band era, together with more modern arrangements, and features two vocalists, Mary Burman and Dave Jackman.

At the moment the band is looking for trombone players, in particular a regular bass trombone.

Rehearsals are on the first Tuesday of each month at the Shoreham Sea Scout headquarters and interested musicians, especially trombonists, should get in touch with Rod Burrows on 01903 783053 or e-mail rod@burrowshome.co.uk

No pictures, I'm afraid, so if you want to know what they look like, you will have to go and see them.

The Phoenix Big Band

The Phoenix Big Band has existed for approximately 40 years; starting life as the Littlehampton Community Schools band and run by Vic Yates who was their careers advisor. The name changed to Phoenix Big Band in about 1995, when the previous links to Littlehampton and schools had long since disappeared; at which time the band became local to Arundel, rehearsing initially in the Victoria Institute and then more recently at the White Swan.

The band has a broad repertoire, from the traditional charts of the Glenn Miller era through to arrangements of 70s pop classics, rejuvenated Robbie Williams Rat Pack numbers and right through to more recently composed Gordon Goodwin big band numbers. One objective of the Phoenix Big Band is to actively undertake gigs and they are prepared to travel! They aren't ready to

resign themselves to being a rehearsal band or a 'one venue' only band as some local big bands prefer to be. They love the opportunity to get a room full of people up on their feet dancing - it's great to have the immediacy of feedback and you can tell that people are having a great evening.



Anyone interested in booking The Phoenix Big Band should have a look at their website www.phoenix-bigband.co.uk and click on the 'booking us' section. You will also find interesting photos, some samples of their music and details of any forthcoming public engagements – please note, most of their bookings are for private parties.

They also have a facebook page, <https://www.facebook.com/ThePhoenixBigBand> if you 'like' them, they will be able to keep you up to date with details of forthcoming events.

Next month

More band profiles and news. 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, or feedback on this column, that you would like me to include in August's Big Band Scene, please send it to me by Thursday July 23rd. My email address is g8aac@yahoo.co.uk.

Big Band Gigs for July – Early August

(† means a regular monthly gig.)

Wednesday July 1st

†8:30 pm, The Fred Woods Big Band at the Horsham Cricket & Sports Club, Cricketfield Road, Horsham RH12 1TE (01403 254628). £2

Thursday July 2nd.

8:00 - 9:30 pm, The Johnny Spice Swing Orchestra on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Friday July 3rd.

7:30 pm, The Pete Long Big Band with Kevin Fitzsimmons and Kitty La Roar (Sinatra, Sequins and Swing – The Capitol Years Live) at The Hawth, Hawth Avenue, Crawley, West Sussex RH10 6YZ (01293 553636) £22.50

Saturday July 4th.

12:00 - 1:30 pm, The Maestro Players at Newhaven Lifeboat Summer Fete and Open Day, Huggets Green, Riverside, West Quay, Newhaven, East Sussex BN9 9BX (01273 515964). Free entry.

Sunday July 5th.

12:45 - 2:30 pm, Big Band Sounds at the East Sussex National Hotel, Little Horsted, Uckfield, TN22 5ES (01825 880088). Free entry for Sunday lunch customers.

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green,

Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225). Free entry.

Thursday July 9th.

8:00 - 9:30 pm, The Brighton Big Band with Jackie Sampson and Dave Williams on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Sunday July 12th.

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

2.30 pm, The Maestro Players at Raystede Animal Sanctuary Open Day, The Broyle, Ringmer, East Sussex, BN8 5AJ (01825 840252)

3:00 - 4.30 pm, The Brighton Big Band with Dave Williams on the seafront terraces, Rottingdean, East Sussex BN2. Free admission.

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

Tuesday July 14th.

†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.

Thursday July 16th.

8:00 - 9:30 pm, The Swingshift Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Thursday July 23rd.

8:00 - 9:30 pm, The Johnny Spice Swing Orchestra on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.



The South Coast Big Band

Sunday July 26th.

†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.

Thursday July 30th.

8:00 - 9:30 pm, The Swingshift Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Friday July 31st.

†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.)



The Horseshoe Inn Hotel in Herstmonceux

Sunday August 2nd.

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225). Free entry.

Wednesday August 5th.

†8:30 pm, The Fred Woods Big Band at the Horsham Cricket & Sports Club, Cricketfield Road, Horsham RH12 1TE (01403 254628). £2



The Phoenix Big Band

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 6th July Quinto

Latin jazz featuring Raul D'Oliviera with Dave Cottrell on drums and Terry Seabrook on organ.

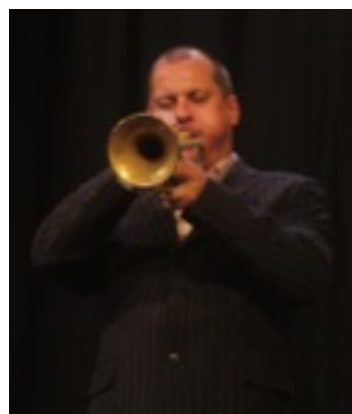


Quinto play the rhythms of Brazil and Cuba with a Jazzy vibe. Raul D'Oliviera (trumpet, vocals & percussion) Dave Cottrell (drums) & Terry Seabrook (keys). Very entertaining & very lively.

Their show includes classics such as Brazil, Mas Que Nada, songs by Antonio Carlos Jobim (Girl from Ipanema) and originals.

Monday 13th July Andy Urquart

Contemporary trumpeter with Alex Eberhart on drums and Terry Seabrook on organ.



Andy Urquhart is co-leader of the house band at The Jazz Cafe in Sandbanks and has worked many with top jazz artists including Jim Mullen, Jools Holland, Tina May, Ian Shaw, Alan Barnes, and Mark Nightingale to name a few. He is founder member of The Sound of Blue Note, a band that pays homage to the music and artists of the legendary Blue Note record label.

Monday 20th July

Imogen Ryall

Vocalist with Dave Trigwell on drums and Terry Seabrook on organ



Since her debut ages 17 at The Chichester Jazz Festival in 1985 (broadcast on Radio 2), Imogen has become a much-loved singer by audiences and musicians alike. She has toured extensively throughout the UK and has performed at venues including Ronnie Scott's, The Barbican Hall, the 606 Club and Pizza On The Park, London.

She attended The Guildhall School of Music & Drama in 1988 and was fortunate enough to study with and perform alongside such jazz luminaries as Kenny Wheeler, Norma Winstone and John Taylor. Imogen has been a featured vocalist on numerous recordings including the award-winning Guildhall Jazz Band's CD 'Essence' (multiple winners of the BBC Big Band Competition).

Monday 27th July

Andy Panayi

Saxophonist and flautist with Nigel Thomas on bass, Milo Fell on drums and Terry Seabrook on piano

Andy Panayi is an exceptionally gifted jazz musician, skilled in performance, composition and arranging. He plays all the flutes and all the saxophones and currently leads his own groups, both jazz and classical. He also writes commissioned works and preparing manuscripts for his arranging -composing -transcribing business ALP Music. Andy has performed and recorded with many singers such as Shirley Bassey, Jessye Norman, Paul McCartney, Salena Jones, Elvis Costello, Georgie Fame, Peter Skellen, Zoot Money, Irene Reed, Elaine Delmar, Helen Shapiro, Madeline Bell & Patty Austin to name a few.

He's also worked alongside or supported Abdullah Ibrahim (Dollar Brand), Freddie Hubbard, Louie Bellson Octet & Big Band, Ed Thigpen, Jiggs Whigham, Billy Cobham, Indo-Jazz Fusions run by Johnny Mayer, Vale of Glamorgan Contemporary Music Festival, LSSO, The Moscow City Ballet, Ronnie Scott & his Side-men, Scott Hamilton, Ken Peplowski, Pepper Adams, Kenny Baker, Ted Heath/ Don Lusher Big Band, BBC Radio Big Band, Bert Kaempfert Orchestra, Stan Tracey Big Band -Septet - Octet, John Dankworth & Cleo Laine, The John & Alec Dankworth Generation Big Band, Humphrey Lyttelton and many more.

Terry Seabrook



Jazz at Brighton's Newest Venue : The Nightingale Room

The Nightingale Room is located on the first floor of the Grand Central pub, right across the road from Brighton station at the bottom of Surrey Street. So close to the town's main transport hub, it's an easy place to reach from all directions. It is a recent brand new redevelopment of the old Nightingale Theatre and promises to be great new venue for Brighton audiences. It has been very stylishly decorated with comfortable seating and a great menu to choose from if you want to eat.

29-30 Surrey Street, Brighton, BN1 3PA



Thursday July 16th : Jo Rotunna

Jo will be singing jazz standards, bossa nova and swing, & accompanied by Terry Seabrook on piano 8:30pm Free admission

An elegant duo with a very distinctive sound; a journey through swing, standards, blues-jazz, soulful ballads & latin (sang in Portuguese and Spanish)



Tuesday July 28th Nigel Price

Jazz guitar supremo Nigel in a special concert with Terry Seabrook (organ) and Milo Fell (drums) 28th 8:30 pm

£5 For tickets: [The Nightingale What's On](#)

Classic Guitar-Organ Trio grooves with three top players



Improv:

The Jazz Education Section

Pianist Terry Seabrook's Jazz Tip of the Month No. 21
Phrasing in Improvisation



A simple tip this week is this:
Play less not more.

It's a common shortcoming of improvisers at all levels but particularly beginners that there are not enough spaces in the music. Simply put this means that while we're thinking about all the technical details (diminished scales and so on) we often forget about the musical goal which should be to tell some sort of story. And one of the most important features here is learning to construct phrases.

A phrase has a beginning middle and end and so there should be frequent spaces (silences/gaps) between them. Above and beyond everything else the spaces between phrases enables the listener to digest what they've just heard and prepare for the next phrase. It's just like listening to a speaker. We all know what we do if someone doesn't stop talking –we stop listening and it is much the same with badly phrased music.

So practise this: force yourself to play phrases which have an end. For example: play for two bars then have two bars off. Then 3 bars on, 1 bar off or 6 bars on, 2 bars off etc etc.

And listen to yourself as you play - when you hear the end of the phrase then force yourself to stop, resist the temptation to continue.

This is probably the most common cause of weak musical ideas.

You'll be surprised how much better you'll sound by constructing good phrases, and it should be easier to play less than more.

Listen to the masters. Okay some of them play very long phrases and sometimes it works but they will often be contrasted with shorter ones.

By the way although I'm referring to melodic improvisation here you apply the same ideas to harmony and rhythm in the sense of comping and drumming.





Review

Asaf Sirkis Rhythm Workshop at The Verdict, Brighton,
in association with Brighton Jazz School

Charlie Anderson reviews a workshop given by drummer and
percussionist

Asaf Sirkis is best known for his work with saxophonists Gilad Atzmon and Tim Garland but he is also an accomplished teacher and clinician who enjoys sharing what he has learnt using the South Indian system of Konnakol, which is the art of vocally performing syllables accompanied by specific hand percussion movements. In jazz this system has been popularised by guitarist John McLaughlin.

Asaf began the workshop by explaining, "I think that rhythm is so important to what we do as musicians. When we sing or play we do it within 'the grid of time'. The more aware you are of rhythm the more effective your notes are." He also explained that in the Western system of music education, the rhythmic aspect is often lacking and that feeling confident with rhythm will result in more confident performances.

Asaf then began to teach the basics of Konnakol and had the whole audience vocalising and clapping. It was obvious that some people grasped the complexity of the system much more quickly than others but Asaf was quick to ensure that the whole audience were able to do it, without leaving anyone behind. The Konnakol system is effective for improving weaknesses in what Asaf calls 'an area of tension' where the player finds it more challenging.

Asaf gave very clear explanations and instructions to the audience, particularly when explaining 'junction points' and adding accents to

vocalisations. Taking it at a slow pace enabled everyone to participate and understand the importance of breathing and the placement of accents.

This masterclass was an excellent introduction to the Konnakol system. You can learn a great deal from watching the YouTube tutorials but having it explained and demonstrated in an interactive way was extremely effective.

Admittedly, after a couple of hours of clapping and vocalising we had only scratched the surface of a complex system of singing and rhythm but this served as a great introduction and the audience went away with enough to keep them busy exploring and developing what they had learnt in the workshop.

Asaf Sirkis presents an excellent series of tutorials on Konnakol on his YouTube channel here:

www.youtube.com/user/AsafSirkis

The audio recording of this masterclass will be available from:

Brighton Jazz School website:
www.brightonjazzschool.com

This masterclass was part of a series of summer masterclasses offered by Brighton Jazz School. The next masterclass is by pianist Aaron Goldberg on Wednesday 8th July at 3pm followed by vocalist Tina May on Saturday 18th July at 1pm. See the Brighton Jazz School website for more information:
www.brightonjazzschool.com.

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

After the summer break, the next block will resume in October.

Fridays: Currently there is still a waiting list. 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

End of Term Concert: Sunday 12th of July (8pm) at The Brunswick, Hove

Upcoming masterclasses: Pianist Aaron Goldberg on Wednesday 8th July and vocalist Tina May on Saturday 18th July.

Summer School 24th-26th 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>

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

Chichester College: Accessible and Real Jazz Learning

Now in its third graduation season, I'm very happy to report that the Chichester Jazz Course is really beginning to thrive again - with nine current first-years (Higher National Cert) and three second-years (Higher National Diploma), the wonderful Alex Richards coming in on drums, the Rock School (1-day Jazz Program) and Recreational Jazz (evening class) on Wednesdays.

Izzy Stephens, James Thornton and Zander McMullon have all had offers to join the second year at Middlesex University on the Jazz B.A. (perhaps the most enlightened of the UK jazz college degrees) - and Olive Humphrey is migrating to BIMM from the first year. The phenomenal Rob McCann will be receiving a package of lessons

from Adam Glasser, as he adopts the chromatic harmonica.

The students are in the middle of their South Coast Tour - from Portsmouth to Brighton - with standing room only at the Hare & Hounds last month.

You can catch them at The Brunswick on Thurs. 4th June - which promises to be a cracking night with one or two special surprises - and the last gig of the tour. Susan D'Souza will be in attendance as she makes her final decision about whom should receive the very special Simon D'Souza Award - a prize that will support in some way an exceptional student.

We have had some great auditions from candidates for next year, and with Simon Robinson, Martijn Van Galen, Pete Sidwell and Dave Murrell, we look set to be able to balance a broad

timetable with specialist teachers for a third year since Simon D'Souza entrusted me with the all-new Jazz Foundation Degree in 2012.

It was with much regret that we saw the Levels 2 & 3 jazz courses suspended last year, but with expansion in the Higher Education sector, I am looking forward to securing Levels 4 & 5 with an ever-developing, well-resourced faculty of great teachers and star visiting tutors such as the wonderful Pete Churchill, amongst others.

Please see the advert for contact details about how to apply for the new season in September. Looking forward to seeing many of you on Thursday 4th June at The Brunswick.

Julian Nicholas



professional

Jazz & Session

Musician: 1 & 2-yr

the foundation Degree available as an
HNC 1-yr and HND 2-yr programme

performance: theory: arranging: improvisation:

professional tutors: gigs & tours: one-to-ones:

call & email Julian: 01243 786321 x.2383

julian.nicholas@chichester.ac.uk

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

Chichester
college



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.

The A Train Jazz Jam is now on at The Chequers, 45 Preston Street, Brighton BN1 2HP

Hosted by guitarist Tony Williams. 8:30pm - 11pm

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

Every Friday

Late Sessions, The Cellar Bar at The Brunswick, 1 Holland Drive, Hove BN3 1JF

Hosted by guitarist James Osler. Live jazz and improvised music, plus a guest DJ set.

Doors open 9:30pm - 2am. Music from 10pm.

Thursday

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 every 4 weeks, on the first/last Thursday of the month, but check the Facebook page:

www.facebook.com/regencyjazzjam

Sunday 5th July

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

Out & About

Live Reviews

Dave Williams Swing Band

The Verdict, Brighton

Saturday 13th June, 2015

For a first outing this was an impressive display of tight arrangements and strong vocal performances presented in a way that was entertaining and enjoyable. Playing to a packed house at The Verdict, vocalist Dave Williams has successfully developed his Frank Sinatra tribute act to something with more depth and variety. Dave was joined on stage by vocalist Jackie Sampson, who gave some impressive performances in the first set and blew everyone away in the second set unleashing her powerful voice on tunes such as *Taking A Chance On Love* and *Summertime*, before unleashing even more on the classic *Big Spender*.

My only criticism of this band would be that many of the tunes are too short and would benefit from some more soloing (especially with such a strong horn section) but the group performed 32 tunes in total, which was quite an achievement. With such a large repertoire to get through you would expect a few tunes to not work out. but only the arrangement of *You Make Me Feel So Young* was less successful - it had a little bit too much going on and felt a little rushed. But it would be unfair to dwell on this as the other 31 tunes worked perfectly, with a good balance of instrumentation and a tight, well-rehearsed rhythm section of John Lake, Matt Casterton and Simon Cambers.

This was an evening filled with humour and entertainment, helped by the chemistry between the two vocalists and some great arrangements of classic jazz vocal repertoire.

Studio 9 Orchestra

KineoJazz @ The Basement, Brighton

Sunday 14th June, 2015

This gig marked the return of the successful KineoJazz series from a few years ago which featured some big names of jazz such as Lonnie Liston Smith, Joe Lee Wilson and Claire Martin.

The band performed their usual eclectic mixture of contemporary jazz repertoire mixed with Mingus and Radiohead. I'm not a huge fan of Radiohead but the arrangements seem to work and there was plenty for soloists to get their teeth into. The highlight for me was *Moanin'* featuring Andy Pickett on baritone saxophone. This is a fantastic venue for live jazz and one to look out for in the future.

Partikel with Benet McLean

The Verdict, Brighton

Friday 26th June, 2015

It's rare to see a contemporary jazz group and be completely in awe of their talent from the very beginning but this was the case with Partikel who were joined by virtuoso violinist Benet McLean, who played with such amazing feeling (and aided by a tremendous technique) that it left many audience members moved and enthralled.

Performing tunes from their latest album, *String Theory*, and a selection from their two previous albums, there was plenty of interaction amongst the band members, including some powerful yet sensitive drumming from Eric Ford and interweaving melodic lines from saxophonist Duncan Eagles.

With intelligent and sensitive playing throughout, this group have a great sound and a great repertoire of original material.

Charlie Anderson

Darius Brubeck Quartet
Under Ground Theatre, Eastbourne
Friday 12th June, 2015

A packed house welcomed Darius Brubeck to the Under Ground Theatre for the first time. Two excellent sets ensured that they went home happy (as the current vernacular goes).

Playing a selection of tracks from his current CD, *Cathy's Summer*, released last year, and upcoming album, ensured a programme of variety. The obligatory tributes to his dad were, *Take Five* and *Blue Rondo A La Turk*, no mere copies of the originals, and non the worse for that. Dave O'Higgins was in particularly brilliant form, with long elegant solos. Matt Ridley and Wesley Gibbens provided admirable support and solos. Darius, not a copy of his father, played extremely well, combined with useful introductions.

A very good evening.

Darius Brubeck, piano
Dave O'Higgins, sax
Matt Ridley, bass
Wesley Gibbens, drums

**Review and
Photos by
Brian O'Connor**



July Gig Listings

Big Band Listings

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

[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.

Wednesday

1

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings

9pm Free [R]

Thursday

2

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Vels Trio

The Verdict, Brighton
8:30pm £5

Friday

3

Steve Aston Gypsy Jazz

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

Christian Brewer/ Leon Greening Quartet

The Verdict, Brighton
8:30pm £12/9

Dave Stradwick's Sussex Jazz Kings

Steyning Jazz Club
8:30pm £12/7

Saturday

4

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

5

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Nigel Price @ Splash Point Jazz

Seaford Head Golf Club
4:30pm-6:30pm Free

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

6

Quinto feat. Raul D'Oliviera

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

Jazz Jam with One Hat Trio

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

Tuesday

7

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

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

Dave Murrell

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

8

Mark Bassey Trio

All Saints Church, Hove
1pm Free (donation)

**In Session with the
Wayne McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

9

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

10

Art Themen Quartet

The Verdict, Brighton
8:30pm £15/12

**Steve Aston
Gypsy Jazz**

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

Craig Milverton Quartet

Under Ground Theatre,
Eastbourne
8pm £13/12

Saturday

11

Imogen Ryall

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

Steve Aston

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

B.D. Lenz Trio

The Verdict, Brighton
8:30pm £7/5

Sunday

12

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, Btn.
9pm Free [R]

Gig Listings

Monday

13

Andy Urquart & Terry Seabrook

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

Jazz Jam with One Hat Trio

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

Tuesday

14

The Brunswick Jazz Jam hosted by Paul Richards

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

Dave Browne

The Hare & Hounds, Worthing
8:30pm Free

Wednesday

15

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

16

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Jo Rotunna & Terry Seabrook

The Nightingale Room, Brighton
8:30pm Free

Friday

17

Ant Law Quintet

The Verdict, Brighton
8:30pm £15/12

Steve Aston Gypsy Jazz

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

Saturday

18

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Tina May & Wayne McConnell Trio

The Verdict, Brighton
8:30pm £12/10
(workshop 1-4pm)

Sunday

19

Sue Richardson Duo

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

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]

Monday

20

Imogen Ryall & Terry Seabrook

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

21

The Brunswick Jazz Jam hosted by Paul Richards

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

April Biggs

The Hare & Hounds, Worthing
8:30pm Free

Wednesday

22

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

23

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

24

Ed Jones Quartet

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Saturday

25

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

26

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]

Monday

27

Andy Panayi with Terry Seabrook, Nigel Thomas & Milo Fell
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

28

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

Jack Kendon
The Hare & Hounds,
Worthing
8:30pm Free

Nigel Price
The Nightingale
Room, Brighton
8:30pm £5

Wednesday

29

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

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

Thursday

30

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

Friday

31

The Hard Bop Preservation Society
The Verdict, Brighton
8:30pm £12/9

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

Dave Williams + Guests
Brighton Railway Club
6-8:30pm Free [R]

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).

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.

Listings

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

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'

ON THE HORIZON

August

Ropetackle, Shoreham

Sat. 1st Aug. Claire Martin & Liane Carroll

Splash Point Jazz at Seaford Head Golf Club

Aug 2nd: Terry Seabrook & Jane Reeves (keyboard & vocals)

Jazz Hastings

Tues. 4th August: Matt Ridley Quartet

All Saints Church, Hove

Wednesday 5th August Jonathan Vinten, Steve Thompson and Piers Clark

Rye Jazz Festival

27th - 31st August

Avery Sunshine, James Torme, GoGo Penguin, Liane Carroll, Theo Jackson

September - December

Jazz Hastings

Tues. 1st September: Jean Toussaint

All Saints Church, Hove

Wednesday 9th September
Allison Neale (alto sax) and Rob Barron (piano)

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

Brighton Railway Club, 4 Belmont, Brighton BN1 3TF (near Seven Dials)

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

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

Morleys, 42 High Street, Hurstpierpoint BN6 9RG
For reservations call 01273 835000 or email: info@morleysbistro.uk

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

Seaford Head Golf Club, Southdown Road, Seaford BN25 4JS Tel. 01323 890139

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 Basement, 24 Kensington Street, Brighton BN1 4AJ 01273 699733

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 Lamb, Goldbridge Road, Piltdown, Uckfield TN22 3XL Tel. 01825 724688

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 Nightingale Room, 29-30 Surrey Street, Brighton, BN1 3PA

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>

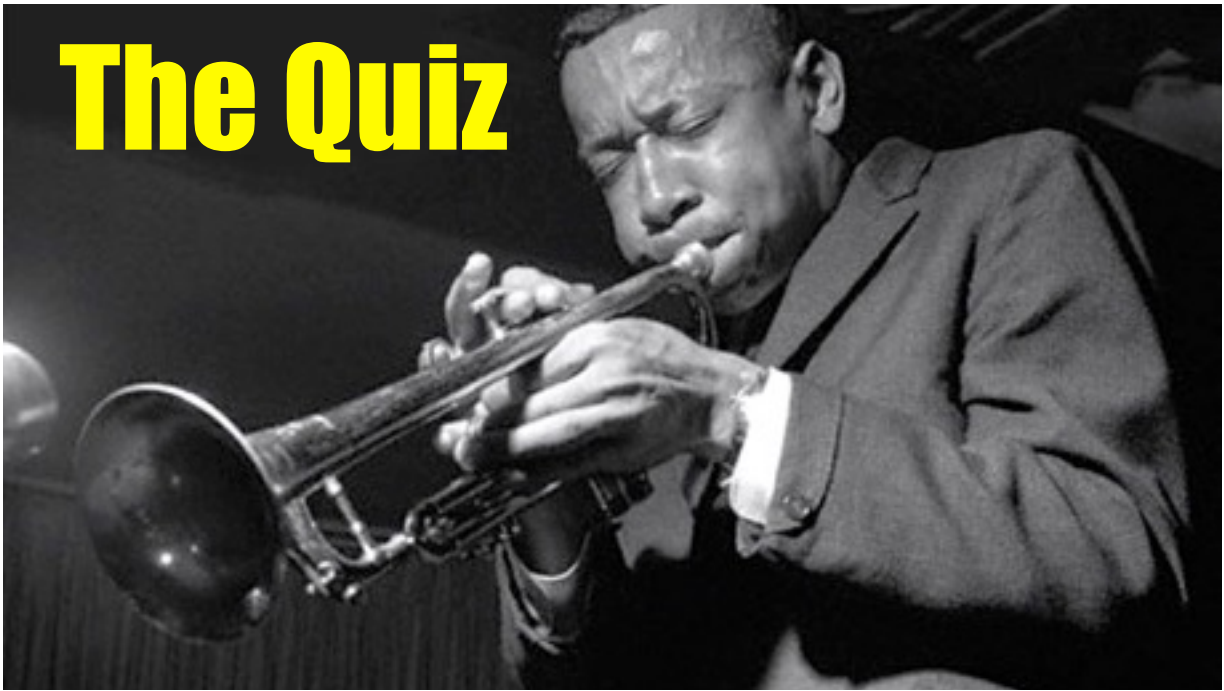
The Verdict, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847

www.verdictjazz.co.uk

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

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

The Quiz



1. Which trumpeter, born 10th July 1938, was shot and killed in February 1972?
2. What's the title of Christine Tobin's album of songs by Leonard Cohen?
3. True or false: pianist Aaron Goldberg went to the same high school as Ezra Pound.
4. Tina May's debut 1992 album shares its title with a novel by Kazuo Ishiguro. What is it called?
5. Which saxophonist paid tribute to Gerry Mulligan on the album *News From Blueport*?
6. What's different about Ant Law's guitar?
7. Which pianist performs on Ant Law's new album, *Zero Sum World*?
8. What's the title of Gilad Atzmon's latest book?
9. Which Israeli drummer lives in the UK and teaches the Konnakol rhythm system of Southern India?
10. In 1964 John Coltrane recorded the album *Crescent* and which other album?

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

SJM

The Sussex Jazz Magazine



THE SUSSEX JAZZ MAGAZINE

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Photography Credits

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

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

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Next Issue



The August issue of *Sussex Jazz Magazine* will be published on Thursday 30th July and will feature an interview with vocalist Tina May plus album reviews.

Brian Blade



Born 25th July 1970

Quiz Answers

1. Lee Morgan
2. A Thousand Kisses Deep
3. False. He went to the same high school as T.S. Eliot (Milton Academy)
4. Never Let Me Go
5. Andy Panayi
6. It is tuned in fourths
7. Ivo Neame
8. A to Zion
9. Asaf Sirkis
10. A Love Supreme