

SJIM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 44 *September 2015* FREE



ALLISON NEALE

**THE BRIGHTON
ALTERNATIVE JAZZ
FESTIVAL**

**COREY MWAMBA
DANIEL SPICER**

IN SESSION

At the Verdict Jazz Club

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Wayne McConnell Eddie Myer Milo Fell

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 Where: The Verdict Cafe & Bar, Edward Street, Brighton, East Sussex BN2 0JB
When: Last Monday of each month
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SJM

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September 2015

CONTENTS

click or touch the blue links to go to that page

Features

The Column: Eddie Myer

Allison Neale

Brighton Alternative

Jazz Festival:

Daniel Spicer

Corey Mwamba

Corey Mwamba:

Applying for Arts Funding

Big Band Scene

Previews:

The Snowdrop, Lewes

The Nightingale Room

Festival Previews

Out & About

Live Reviews:

Terry Pack's Trees

Sam Eagles Quartet

Cover photo: Allison Neale photo by
Benjamin Amure

Cover design: Stuart Russell

Improv

The Jazz Education Section

Improv Column:

Terry Seabrook's Jazz Tip No. 22

Jazz Education

Around Sussex

Jam Sessions

Around Sussex

Listings

Listings:

September 2015

On The Horizon

Venue Guide

Other Stuff

The Quiz

About Us

The Column: Eddie Myer

United We Stand



photo by Mike Guest

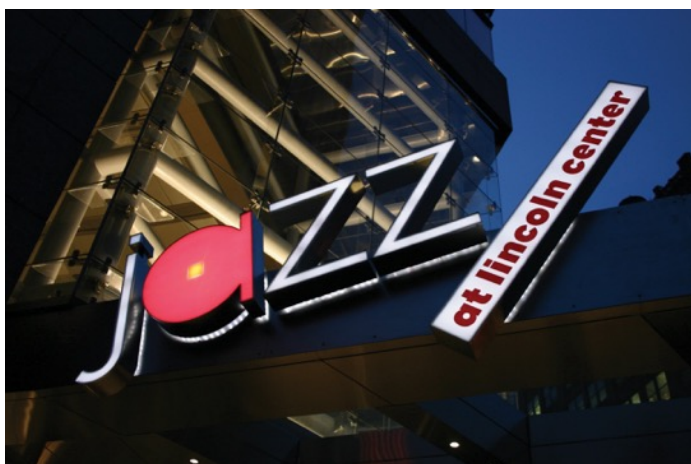
The unfolding drama of the Labour Party leadership contest provides a sorry spectacle of a beleaguered organisation suffering the additional indignities of infighting and disunity at the very moment when a show of solidarity is most needed. The history of the Labour Party is roughly contemporaneous with that of the many-faceted music identified as jazz, which itself has attracted the attention of many notable figures from both the left and right, from Eric Hobsbawm to Ken Clarke. As a consequence of its decline as a truly populist art form, jazz's days as a political or cultural hot potato seem to be long past since some of the 20th century's most loathsome totalitarians tried to ban it, and sadly such controversy as still attaches to it is more likely to be generated by infighting amongst the various factions who lay competing claim to the definition of what jazz actually is.

The first notable sign of disunity in the ranks of jazz fans came with their reaction to the explosive appearance of bebop in the 1940s. Not everyone appreciated the new style, including Louis Armstrong who publicly deplored "all them weird chords which don't mean nothing" and declared that "people get tired of it because you got no melody to remember and no beat to dance to" -

sentiments echoed by many anti-jazzniks ever since. As the pace of cultural change accelerated in the post-war years, jazz continued to evolve at ever-quickenning pace, and controversy dogged its every step: amongst fans, critics and the players themselves. Amiri Baraka writing in his seminal work *Blues People* under the name Leroi Jones, was scathing about hard bop; Miles Davis was warned not to hire Coltrane as he 'wasn't playing nothing'; Davis in turn denounced Eric Dolphy, declaring 'no-one else could sound that bad... next time I see him I'll tread on his foot'; everyone stuck the boot into Ornette Coleman. How strange it now seems to read no less an authority than *Down Beat* magazine decrying the now-canonised Coltrane and Dolphy's landmark Village Vanguard recordings as 'anti-jazz'. Here in the UK we had Philip Larkin describing a Miles solo as a 'passionless creep', and the factionalist war between the 'moderns' and New-Orleans-trad-preferring 'mouldy figs' which culminated in the infamous jazz riots in Beaulieu in 1960. Hobsbawm himself writes of his difficulty in coming to terms with bebop.

Jazz's bitterest internal battles were fought in the early 60s, and heralded its increasing marginalisation. The tide of rock music swept away

audiences, clubs and careers, and players clustered into mutually exclusive camps of 'fusion', 'free' or 'mainstream'. The 70s may have been the golden age in commercial terms for the jazz-rock elite, but there's little in a Mahavishnu record that Duke Ellington would have identified as jazz, and they proved as susceptible as their prog-rock contemporaries to the chill wind of punk. Then, with the ascendance of Wynton Marsalis and his Lincoln Center empire, the controversy was re-ignited, to positive effect. At least by re-stating the primacy of the tradition, Marsalis contributed to an affirmation of jazz's core values that went some way towards re-invigorating it as a cultural and commercial force. But he's also proved to be a divisive figure to many in his inflexible insistence about what constitutes 'real' jazz.



If jazz means anything at all, it should surely stand for the way that a musical tradition can arise that can be strong enough to spread across the world, yet flexible enough to morph through time and across different cultures to become a truly global phenomenon. In this respect it's similar to hip-hop, the music that supplanted it in the community from which it

arose before becoming spreading worldwide. We inhabitants of Brighton-and-surrounding-areas are particularly well placed to show our support for the different manifestations of what jazz has become - from Love Supreme's joyous multi-cultural celebration of the arcane and the commercial appearing side by side, to the unflinching dedication of the progressive artists featured in next weekend's Brighton Alternative Jazz Festival, and from the upholding of the tradition as featured at Small's to its re-defining by the cutting edge young players soon to appear in the upcoming New Generation Jazz season at the Verdict. In the spirit of Unity, get your tickets now!

www.brightonalternativejazzfestival.com/

<http://www.lovesupremefestival.com/>

<http://www.smallsjazzbrighton.com/>

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

The **New Generation Jazz** season at the Verdict in Brighton begins on Friday 30th October with Gary Crosby's Groundation. More details will appear in the next issue of SJM.

The Eddie Myer Quintet appear at The Verdict on Saturday 26th September.





Allison Neale

Saxophonist Allison Neale talks to SJM about her influences and her upcoming gigs in Sussex.

Tell us a bit about your background and how you got into jazz.

“I started on flute when I was about eight years old and my father is a really big jazz fan so I grew up listening to his records. He had a lot of the great records and also a lot of West Coast records, Gerry Mulligan and Stan Getz, the Brubeck Quartet, Paul Desmond, Jim Hall and Chet Baker, Bill Evans. I just grew up listening to a lot of those records and then started flute. I did my classical training on flute and then when I was in my mid-teens I started the saxophone and it all just took off from there. I used to really practice with my Dad’s records and that’s really how I got into jazz. I really started listening from a very, very young age and got into that way.”

You’re really into the West Coast style of jazz?

“I think I was very much drawn to that way of playing because I really liked the melodic sound of the horns, a slightly lighter horn sound, although I did listen to a lot of Charlie Parker. I really love Bird. And also Jackie McLean and Sonny Stitt and guys like that. So I’ve listened to a whole cross-section of music but I think I’m mostly drawn, naturally, to the sound of the West Coast players and also partly because I play flute that had a bit more of a bearing on my sound as well. I drew the sounds of Frank Wess and Bobby Jaspar and that contributed to my alto sound so I think really those were the players that I was

attracted to soundwise and hopefully that comes out in my playing. Definitely Art Pepper and players like that, Herb Geller and Bud Shank. I used to listen to a lot of them when I was younger, too.”

Tell us about some of the projects that you’re involved in. I’m a big fan of [vibraphonist] Nathaniel Steele.

“Nathaniel’s a great friend of mine and musically we are very compatible. We’re really into the same music (bebop and West Coast) and Nathaniel is a big advocate of Milt Jackson and we’re currently doing a great band together called *Neale Meets Steele* and Nathaniel is on my new record which came out in January. We’ve been working on that band for quite a while and we’ve got quite a few gigs coming up. I also work just purely with my quartet, which is the same rhythm section and I’m doing a project with saxophonist Chris Biscoe which is based on the recordings of Gerry Mulligan and Paul Desmond, the piano-less recordings. So I’m currently involved in that and that’s a newer project that I’m doing.”

In September you’re playing at All Saints Church in Hove (Wednesday Sept. 9th at 1pm).

“That’s right. It’s with a wonderful piano player called Rob Barron and he’s very much in the Wynton Kelly mode and we’ve got a lovely duo gig coming up and I’m looking forward to that. He’s one of my favourite piano players on the scene today so I’m very much looking

forward to that and I'm hoping to record with him in the future as well."



So, what are your plans for the future? Are you already working on another album?

"Well hopefully making a duo album will be my next project and then hopefully another quartet album, another album with Nathaniel which will be more *Neale Meets Steele*. Quite excitingly, we're putting together a series of gigs coming up in the London Jazz Festival. We're both co-promoting those, which is going to be called *Bopfest* and it's going to be at the The Elgin in

Ladbroke Grove, during the week of the London Jazz Festival, which starts, I think, on 17th November through to Sunday 22nd. We're going to be putting a series of bebop gigs on, including ourselves, for that week. It will also feature people like Steve Brown, Leon Greening, Rob Barron Quartet with Colin Oxley, Mark Crooks Quartet. That should be quite exciting and a project that both me and Nathaniel are working on."

Is there anything else that you'd like to talk about?

"It's quite interesting that there's a Sussex Jazz Magazine. Is that purely your venture?"

There's a team of people working on the magazine as volunteers.

"That's brilliant. Sussex is such a great area for jazz. I do quite a few gigs there, in Brighton and obviously Chichester Jazz Club where I'm going to be playing in September with *Neale Meets Steele* so I think that's absolutely fantastic."

For more information on Allison Neale visit her website:

www.allisonneale.com

Her album *I Wished On The Moon* is available on Trio Records.

Allison appears at All Saints Church, Hove on Wednesday 9th September (1pm) and at Chichester Jazz Club on Friday 18th September.





In an interview with SJM editor Charlie Anderson, writer **Daniel Spicer** discusses his latest venture, the *Brighton Alternative Jazz Festival* which launches this month at The Old Market.



Tell us a bit about your background.

“I write for *The Wire* and *Jazzwise* magazine so I’m a jazz critic and I do a radio show on Radio Reverb on Sunday nights called *The Mystery Lesson* that plays free jazz and improv. And I also make music. I’m in a band called *West Hill Blast Quartet* who are a free jazz quartet, and some other groups as well.”

Did you start out as a musician?

“No, the opposite, actually. I started off writing about music I suppose. I’d been in bands when I was younger. Jam bands, really. I guess it was when noise was a thing about ten years ago. For me it was a bit like punk: it was permission to have a go. There were all sorts of non-musicians making sounds, so I started jamming with some friends and we had a band called *Bolide*, just a kind of noise, ecstatic kind of band. It totally took off in a big way and I really enjoyed it. And a bit more recently I’ve gotten into a bit more improv scenarios, so I don’t think of myself as a musician, I’m more of an improviser. I’m an improvising non-musician, I would say. I don’t have any chops - I couldn’t play *Happy Birthday* on the trumpet but I can do some convincing and entertaining free jazz. I’m lucky, I play with some really talented people who make up for my lack of talent. I’m in a band with Gus Garside, a double bass player who has

been around on the improv scene since the Seventies, Ron Caines, a saxophone player who was in an amazingly great prog-psych group from the late Sixties called *East of Eden*. He’s our sax player and he’s amazing. Andy Pyne, on the drums, has played in all sorts of bands and has been around for ages. They lift me up. I tend to occupy the front of the stage role which works and it’s good fun. We’ve made a couple of CDs and played cafe/hotel stuff. It’s good fun and we’re playing at the festival. When I put the festival together I thought it would be good to have representation of the hometown. It’s the Brighton Alternative Jazz Festival so you’ve got to have someone from Brighton playing, right? And then I thought ‘oh, that means me’. I’m not doing this to be a total egotist, that I want to get my name on the bill, but the sort of music that I want at the festival, I’m involved in making but unfortunately that means I’ve got to be on the bill. Nobody’s going to believe me but I mean it.”

Tell us about the Brighton Alternative Jazz Festival and how it all came about.

“About two years ago I wrote an article for *The Wire* in which I was bemoaning the corporatisation of jazz. So I was moaning about Jazz FM being mainly a station that plays soul and funk with not much jazz. And I was also moaning

specifically about what passes for a jazz festival, in the UK and elsewhere - it's global thing these days. I was moaning about Love Supreme [festival] which I will go on record as saying that I think is a travesty and an insult to jazz. The fact that they have the nerve to call it that, by co-opting the name of John Coltrane's deeply felt spiritual epiphany and offering to the Lord in the name of money-making, watered-down commercial mainstream event for twits in natural crocs and trilbies is to my mind, blasphemous. It's pretty bad. Also, I disagree with what the London Jazz Festival has become as well, especially now that it's known as the EFG London Jazz Festival, which means they get funding from a Swiss bank, which specialises in helping people avoid paying tax. I'm not sure if that really chimes with the spirit of jazz. It's the sound of an oppressed people - I can see some disjunction there."

"So, I wrote this article and I got it all off my chest. I felt very strongly about it. And then I thought 'it's all very well being negative about it but perhaps I could do something about it and wouldn't it be nice to have a festival that people would actually like to go to'. So I gave it some thought and I thought 'well, let's give it a try'. So I applied for funding from the Arts Council, got the funding and the festival has fallen into place."

How did you find the whole process of applying for funding?

"Not too bad, actually. I had some help from a freelance fundraiser. When you know what you need to do, how to fill in the forms and what the Arts Council are really interested in supporting then it becomes an easy matter. But I genuinely felt that the cause that I was trying to further is a worthwhile one and because I was able to articulate it in a passionate way in my application, I think that helped my cause.

The other thing is, the main thing about this festival is that there's four words involved: Brighton Alternative Jazz Festival. It's quite trendy these days to have festivals that have a name, e.g. Under the Covers or whatever, but I just wanted to say exactly what it is. So, in other words, it's an alternative, it's very much an alternative to these mainstream jazz festivals that don't really have any jazz in them. It's in Brighton, which is a well known hub of alternative musical energy. And it's jazz, not improv, not just free-form improv but I want music that has got real heart, soul, fire and connection to the source."

"An important part of it as well is to give female instrumentalists more of a platform because too often if you go to a jazz festival and there's a female artist she'll be a vocalist singing the songs of Ella Fitzgerald or some bullshit like that. There's so many really talented female instrumentalists working in the UK and elsewhere and I thought 'well, let's try and level that playing field a bit'. That probably helped my application a bit because that's about equality. I didn't even have to fib. I just filled in the forms in such a way that told them how I felt and that obviously chimed with them."

"I saw a wonderful illustration of this not long ago when they were advertising Love Supreme around Brighton and they had big posters hanging off lamp posts. They had one which had three of the headliners and it had their faces in an unholy triumvirate: Chaka Khan, Lisa Stansfield and Rebecca Ferguson. You've got an Seventies/Eighties American soul singer, an Eighties UK pop has-been and you've got the winner of a TV talent contest. And that's how you're advertising a jazz festival. Those are the best women that you can get? It's just wrong in every way. It's the very essence of what I'm against. It's terrible. It's making me cross again, just thinking about it!"

“So this is what we’re up against. Jazz doesn’t denote fire, protest or self-expression or creativity or risk or danger or adventure or any of these things. It’s become a brand name for safety. It’s not even dinner table anymore, it’s more like dentist’s waiting room. And there’s so much good music being made, it just makes me a bit cross.”

Tell us some more about the support that you’ve received for the festival. You got Arts Council funding as well as support from other places.

“We did get Arts Council funding, we got just under £15,000 which is great and then we also had to do an Indiegogo appeal to raise some extra funds, which I think is just to show the Arts Council that you mean business and that you’re not just lying around waiting for people to give you money. You’ve got to make a bit of an effort. So we did that and we had some very generous donations and particularly out of that we were really lucky to receive an offer of sponsorship from a record label called Two Rivers Records which is London based. It’s a new-ish label but it’s got a really interesting roster of artists, people like Calum Gourlay the bass player and Oli Bryce, another bass player playing in a trio with Mark Sanders and Tobias Delias.”

“It’s a really interesting label and I met with the owner of the label, who is also a performer and artist, her name is Alya Marquardt. We met to discuss her offer of sponsorship and we hit it off because she agreed with everything that I was saying about why I wanted to do the festival, with equal amounts of vim, so I was very happy to accept sponsorship from them, which really helped. And they will be a presence at the festival, they’ll have a stall there selling their stuff.”

“The plan is for this not to be the only time we do this. We’d love the festival

to continue and become an annual thing. That’s the idea. And hopefully this will be the beginning of an ongoing relationship between the two of us and we’ll see where we can go.”

“In terms of money, that’s it. I shudder to think how much Love Supreme costs to put on. Millions probably. We’re doing this with five figures. It’s not a lot of money, really. There’s not a lot to spare. But we’re spending it all on getting some great musicians.”

Tell us about the musicians that are performing at the festival.

“I thought it would be good to have musicians from America and Europe. Another thing I was keen to do was to try and steer away from this very PR-driven London jazz scene. I won’t name names but there are certain promoters and certain PR companies who tend to tie it up a bit in London - a bit of a jazz mafia thing going on. If you’re not part of that circle then you don’t get the gigs. You just have to look at the London Jazz Festival to see what I’m talking about. Certain people get to play it over and over again.”

“I thought that there’s so much happening in other parts of the UK, there’s loads of great stuff happening in the North, around Manchester, loads of good stuff, and in the Midlands as well. I thought, ‘well, let’s get some of these people down’. So, we’ve got guys like Corey Mwamba coming down from Derby.”

I’ve interviewed him for the magazine. He gave lots of great advice about applying for Arts Council funding.

“He’s a super-smart individual. I like Corey a lot. So he’s playing and we’ve got Nat Brichall coming from Manchester. Also, from London we’ve got Woven Entity, who are kind of an underground band really, they’re not going to be playing at London

Jazz Festival any time soon. They're underground, psychedelic, but very jazz. They've got a mid-Sixties Sun Ra kind of vibe. Cosmic psychedelic explosion. Just absolutely great."

"And everyone's getting paid. That's the nice thing. Nobody is doing it for free and everybody is getting paid properly. Everyone gets to stay in a nice hotel. That's where the money is going. Doing it properly. We're not making any money out of it."

"I'm glad that you're picking this up because I'm really trying to spread the word about it now. Tickets are moving and I'm convinced there's an audience for it. I've had loads of great feedback, loads of encouragement. I think, though, in Brighton people are too cool for school sometimes. They wait to the last minute to buy concert tickets. There's a little bit of a spike when you first put them on sale and then everyone will wait until the last minute because there's so much to choose from in Brighton."

"The Old Market is a great venue and the way we've planned it is we're going to have tiered theatre seats so that everyone can get a good view and then at the front we're going to have cabaret-style tables and chairs so it'll be quite an intimate vibe in there. There's only about 250 tickets going for each night. All along I've been thinking 'we'll sell those, easy' but now I'm thinking 'but will we?'. But I'm sure there's enough people in Brighton to fill it. I've had interest from someone in North Wales, which is interesting because if the word has spread that far then I wonder how we're going to do. I managed to get an ad in The Wire magazine and a little news item on it."

"I also occasionally contribute to Jazz On 3 on BBC Radio 3. They've tweeted about it and they're going to include it in their listings for the week. We're getting the word out. Without a big publicity budget,

like Love Supreme for example, it's sort of half-relying on word-of-mouth and trying to sneak posters into other people's clubs, but it'll get there."

"I have to say that getting William Parker and Hamid Drake was a major coup. They're clearly one of the greatest rhythm sections in jazz. That's going to be amazing. There's also a brand new band, Keirmyer-Birchall Transcension which is Franklin Kiermyer, a Canadian drummer who played with Pharaoh Sanders in the 1990s and plays with Juini Booth and Azar Lawrence. He's a heavy, spiritual drummer. And Nat Birchall the English saxophone player."

"At the end of last year I did my top ten jazz and improv records for The Wire magazine and I had Nat at number one and Franklin at number two and they'd never heard of each other but they saw the list and got in touch with each other. So when I got in touch with Nat and asked him to play at the festival he said 'yeah, can I bring a friend?' so they put together this new band with two guys from New York with the best jazz names you've ever heard: Davis Whitfield and Nimrod Speaks, a bassist and pianist. So this is a new band playing compositions that they've never played before and they're going to be recording an album together next year. So this band was put together through my agency, by accident (which I'm pretty chuffed about). This is going to be their first gig and pretty amazing."

The Brighton Alternative Jazz Festival

Friday 11th - Saturday September

at The Old Market, Hove

www.brightonalternativejazzfestival.com

www.tworiversrecords.org

Brighton
Alternative
Jazz
Festival

**Corey
Mwamba**

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Vibraphonist Corey Mwamba is based in Derby and frequently performs in jazz and contemporary music settings around the UK. Ahead of his appearance at the first Brighton Alternative Jazz Festival, SJM caught up with him to discuss his latest projects and to hear his advice on arts funding applications.

How did you get into music to begin with?

“Big question! I have to keep thinking about this. I guess the first thing would be my parents who love listening to music, although they don't play any instruments. One of my uncles played bass guitar as a hobby. I had organ lessons as a kid but stopped; but I used to sing in choirs all the time.”

“I got into playing jazz because of a girl I fancied at college. She played alto sax in the jazz band and I went to see them rehearse - a bit like a puppy! I started tapping on the chair, and I think someone handed me some drum brushes. The band leader then asked me if I wanted to play drums for them the next day. Up to that point I hadn't played drums before, so it was nerve-wracking, but I did it.”

“I then thought about playing drums (as a hobby), but found it dull; I wanted to make melodies too. I bought John Fordham's Dorling Kindersley book on jazz and saw a picture of Orphy Robinson playing vibes and thought ‘that's it!’. I had five lessons from the percussionist Lewis Dyson, who taught me a lot about how to just be, and relying on my internal resources. It was very deep at the time, I was 17. I used to hang around trad and improv scenes, and then ended up ‘drifting towards the middle’ as I went to university to study Chemistry and met more people my own age.”

“I was really lucky to go to uni in Birmingham as I was exposed to such a wide range of music, and musicians; and I was able to ‘borrow’ the music department's marimba every so often. The other students I knew there would help me

get into the practice room, so I could work on things. I finally got my first instrument when I was 21 or 22, thanks to a grant from the Prince's Trust.”

You're based in Derby. What's the music scene like and how does it compare to other scenes around the UK?

“There are good musicians here; but I think they don't necessarily get the chances to play locally, so I would say it's underdeveloped in terms of jazz and improvised music, sadly. A lot of really good musicians have come from Derby or Derbyshire; Alex Wilson, Phil Robson, Dave Sturt and Fred Baker (who are still in Derbyshire), Dave O'Higgins, Joshua Blackmore... but in the main, younger musicians end up moving away as the opportunities to play locally are scarce, or because of study. I've come to the conclusion that there has to be a way to remedy this, and hope to work with people on different ideas to keep musicians in the area and working.”

Tell us a bit about all the different projects that you're involved with.

“Well, my main group is Yana, with my brothers-in-music Dave Kane and Joshua Blackmore. Up to now, it's my longest running group (eight years!), and I love playing with these guys. I describe our music as ‘open, living music’: totally improvised, very malleable, full of life and humour.”

“We're playing at the Brighton Alternative Jazz Festival in a few weeks. I'm also playing Rachel Musson, who is one of my favourite saxophonists, in a band with

Mark Sanders and Neil Charles. We did this group at the Vortex a few months ago: it was wonderfully deep, high energy improvising, and a lot of fun.”

“I'm in a duo with Rachel as well; and play duo with Robert Mitchell, Walt Shaw (who is a great visual/sound artist based in the Derbyshire area), Martin Pyne, Nick Malcolm and Orphy Robinson. I play in a trio with Mat Maneri and Lucian Ban; another trio with Andy Champion and Ntshuks Bonga; a quartet called *Sonsale* with Andy, Sylvain Darrifourcq and Valentin Ceccaldi; a trio with Cath Roberts and Olie Brice; and I'm in groups run by Nat Birchall, Richard Spaven and recently Mark Wastell. I'm also in Martin Archer's great ten-piece band *The Engine Room Favourites*, and he has a new group called *Story Tellers*, for which we'll be recording this autumn.”

“I was also lucky to work with a saxophone quartet, doing my compositions based on work from my Master's degree, called ‘new dark art’. Cath is in that, with Tom Ward, Colin Webster and Chris Williams.”

What creative things are you working on at the moment?

“At the moment, I'm still working (VERY slowly!!) on ‘new dark art’, which was my Master's research last year. It's a system that's based on European early medieval ideas around music theory, letter notation and improvisation. I'm also thinking around ways of looking at personal voice and tone on the instrument, which is really important to me. I think that will take a lot more time.”

What process do you go through when you compose a piece of music?

“A lot of the longer pieces begin with books, research, and thinking-while-walking. I always have a notebook to write down words and thoughts; and always aim

to get away from my desk during the day to think. My working day normally starts at 4a.m., so I can pack in my reading and listening early in the day. I can then spend the rest of my day allowing the idea to develop in the background. I don't tend to compose at a piano, and definitely not at the instrument.”

“On a practical level, if it's a tune in the usual jazz mold (head-solos-head type) then I can usually whistle what the tune and transcribe it in letter notation. I can then refine it on the piano.

“Sometimes I then use Musescore to notate the piece in standard Western notation. But because I work with improvisers, it allows me to notate things in different ways: so I'll use graphic notation and other things. When I used to make more electro-acoustic music, I used to make map-like scores. The idea is that the map contains all the music material of the piece, but with a ‘geographical’ layout. Your eye then traces a path around the map as you play. I've done other things like positional scores (triggering a sound based on where someone is standing at a point in time).”

For more information on Corey Mwamba, visit his website:

www.coreymwamba.co.uk

Corey appears at the Brighton Alternative Jazz Festival on Saturday 12th September as part of Rachel Musson / Neil Charles/ Corey Mwamba / Mark Sanders.



Corey Mwamba offers advice to up and coming musicians and promoters on how to go about applying for arts funding for jazz projects.

There's often a perception amongst musicians that arts funding involves lots of filling in forms, followed by a long wait that ends in disappointment. What has been your experience of arts funding?

“It certainly isn't that! My experience of arts funding started in 1995, when I was at university. I applied for an Awards4All grant to run some educational workshops and gigs for Birmingham University Jazz Club, which I got. I was able to pay Julian Arguelles, J-Life, Denys Baptiste and Ciyo Brown to do workshops. My first Arts Council bid was for a project I did with Walt called <dialectic> in 2002. The Arts Council in those days was very different; the form was harder, the wait was longer. But we were still successful. I applied for some money to run a large ensemble in 2004: Shabaka Hutchings was in that and the decision took six weeks. Just recently this year, Yana went on tour; that was also a six-week turnaround. During that time I also applied for (and got) funding for a series of gigs that give better access to families.”

There's also a perception (by some people) that arts funding only produces something 'wild and whacky' and not something that audiences can relate to. There's also the argument that funding encourages projects tailor-made to receive funding rather than happening organically. How can you counter these arguments and assumptions?

“The first is clearly not true since arts funding covers the whole range of arts; and within that a very wide range of music that is not “wild and whacky” at all, like opera. It's not an argument that makes sense when looking at the spread of arts funding, and is entirely subjective (one person's "wild" is another's “tame”).”

“The second does happen in rare cases, but when it comes to thinking about and focusing on your idea I don't think it's really worth any consideration. I realise that sounds a bit blunt, but it's more important to concentrate on what you want to do as an artist.”

Useful Links

www.artscouncil.org.uk

www.musiciansunion.org.uk

[Tim Whitehead's Meeting with The Arts Council](#)

What advice can you give to other musicians to help them succeed in getting funding for their project?

“Most musicians/composers will want Grants for the Arts funding. It covers one-off events, tours, and arts project development.

1. Have the idea and be committed to doing the idea before wanting to apply for funding for the idea. If you don't get the funding, what will you do? How committed are you to sticking to your plans?

2. If you decide to apply for funding, give yourself enough time to apply for funding, and ensure that you are willing to put in the time to write the form.

This is where a lot of people struggle, and it's a wider issue to do with how gigs are promoted/booked in the U.K. But honestly, don't rush it. If you're committed to the idea but don't have the time to do a massive tour, consider doing a smaller one. Or a development day / 'private sharing'. You don't have to do everything at once.

3. Be clear in explaining and understanding your idea. You don't need jargon. But you do need to show what you're planning to do.

4. Appreciate that it's public money. This means that it does have to be accounted for, and meet priorities. The guidance provided (and ACE gives A LOT of information) is there to help you explain how your work fits in.

5. Read the guidance notes carefully; and be willing to ask for and accept help. You can call ACE to talk through your idea, and they can make suggestions. You don't have to do it all on your own.

6. Understand that it's arts funding. There is not some pot for jazz. There's a valid argument for ACE having some context for the jazz scene; but that context has to come from us first. This is something you can explain within the application. More important is how the project has developmental context to YOU; how will it make you grow as an artist?

7. Don't moan or complain about the time it takes to fill in arts funding application forms within an application for arts funding.

8. Every promoter/jazz organisation that you work with counts as a partnership; and every partnership has value, whether it's in-kind (such as marketing from the promoter) or as income.

9. Value your time through the lifetime of the project. It's not just about playing; all the time you spend administrating, writing, rehearsing counts. I happily admit that it took me a very long time to value the time I took organising gigs within an application; it's very easy to do things for the love, but ACE actually wants to give you money for arts activity. So don't forget about yourself!

10. Always obtain reasonable and informed estimates for fees and services. You can use the Office of National Statistics' Average Weekly Earnings in your area; or Musicians' Union rates; look up accommodation prices on a travel web-site, and so on. Never guess.

11. If you're unsuccessful, ask for feedback. In most cases, the rejection letter will tell you. Then decide what you want to do. Unlike most funding bodies, ACE allows you to apply again if you fail at Grants for The Arts; there are no deadlines or penalty periods.”





Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at The Maestro Academy Players and The Sussex Universities Big Band.

Recent news reports have suggested that nightclubs are facing extinction in this country. Fewer than half have survived from 2005. Clubbing has ceased altogether in some towns. There is much speculation on the cause.

Suggestions vary from loss of licence due to complaints from the neighbours to the owners of the premises finding it more profitable to convert the building into luxury apartments for rent. Also less of an appetite from the young for all night clubbing. High student debt coupled with long, often unsociable, hours in multiple low paid employment has made it unaffordable and unattractive. I suspect another reason.

When I was young, more than half a century ago, the equivalent evening/night out was a dance. It was a good idea to master the basics of ballroom dancing. Where the attraction was close proximity to a member of the opposite gender. For those who have never encountered it, ballroom dancing has been described as “a public demonstration in the vertical, of intentions for later in private in the horizontal”.

The normal procedure was to have a sequence of two or three dances of one type, with a short break between tunes while the band sorted their music. Then a break of a few minutes before the next

sequence. This was a feature of dancing both to live music or records. And even when rock and roll emerged, and jive became respectable, there were breaks. It may have been loud, but it wasn't continuous. There was time to socialise.

A couple of months ago, we went to see a new band. We got there early to bag some of the limited seating. We didn't realise that, before the live music, there was to be an hour and a half of a DJ. Maximum volume with no breaks. So no hope of meaningful conversation. And making ordering and paying for drinks at the bar a very convoluted error prone procedure. The worst thing about it was looking at my watch and seeing that not ten minutes, not even five minutes, but only two minutes had passed since I last checked. That hour and a half was my most mind numbingly boring experience for years.

At long last the live music started. It was still quite loud. But there were gaps between numbers. Conversation was possible and drinks could be ordered and paid for without serious risk of misunderstanding.

And this is why I think clubbing, here in the United Kingdom, is in decline. Patrons have sickened of continuous ear aching, wall to wall noise, and have rediscovered the joys of dancing to live

music. To bands big and small.

This month we feature two more big bands. Both formed in this millennium. Both subject to the perennial shortage of trombones.

The Maestro Academy Players

This Newhaven based band was set up by saxophone and clarinet teacher Paul 'Boz' Boswell about seven years ago. Initially it contained just saxes and clarinets. Later they found a trumpet player, then a trombonist, and it grew from there to include an excellent vocalist. The age range of the personnel is from the early teens to the late seventies.



Their repertoire, growing by the month, includes the standard Miller, Goodman and Basie big band favourites. There are also more modern charts such as Village People's *Y.M.C.A.* As far as they know they are the only band in the country to play the tune *Twelve Cylinders*, written by Bill Elliott in L.A. Paul heard it on the radio, contacted Bill and was sent the parts for a modest fee.

The band has performed at venues in and around Newhaven, including the Newhaven - Dieppe ferry. They have also played at events in France from Dieppe to Orleans.

For further information, or to book the band, contact Paul, on 01273 517999 or by e-mail, paul@maestronewhaven.co.uk

Or visit their Facebook page at <https://www.facebook.com/pages/Maestro-Academy-Players/319021478233425>

The Sussex Universities Big Band (SUBB)

Although the band is based at the University of Sussex, membership is open to students of the other universities in the area: Brighton University and B.I.M.M. Unlike other bands which have a large nucleus of long term members, this band, formed in 2004, has a high turnover. Auditions are held at the start of each academic year to find replacements for those who graduated in the previous year and have left. This may be as much as half the band. Most new students come from a background of school and county bands, so the sight reading standard is high. This means that after relatively few weekly rehearsals starting in September, the band is ready to play gigs from November onwards.



When the band was formed, it was intended to be a conventional big band with vocalists, playing big band standards. Since then, the repertoire has expanded to reflect the tastes of the succession of musical directors. As well as a selection of

Miller, Basie and Ellington charts, there are Mingus originals and the challenging Gordon Goodwin library. In addition there are arrangements of contemporary pop charts, and students' own compositions written as part of their degree assessments.

The actual line up of the band depends on the availability of the instrumentalists. In a good year, there can be up to ten saxes including two baritones, five trumpets, four trombones and the four piece rhythm section with up to four singers. In lean years, former students can be called upon to make up the numbers for gigs.

Not only does the band try to wring out as much of the band's potential as possible, but, in their words "it's also just as much about having fun inside and outside of the rehearsal room." The band has regular social, non-playing events to build up a bond. With this aim in mind, a few years ago, the band had its first summer tour, a week playing gigs in Newquay. Since then there have been

visits to Spain and Italy. And for the last two years the band has taken part in the Montreux Jazz festival.

To subsidise these tours, the band undertakes paid gigs both at public venues and at private functions. To book them, or for more information, visit their website, www.sussexunibigband.co.uk, their Facebook page <https://www.facebook.com/sussexunibigband>, or on Twitter <https://twitter.com/SussexBigBand>

Next month: Just the one profile. Terry Pack's unfeasibly (his words) big band *Trees*. 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 October's Big Band Scene, please send it to me by Wednesday September 23rd. My email address is g8aac@yahoo.co.uk.



Terry Pack's Trees performing at Brighton Open Air Theatre.
Photo by Rachel Zhang.



Terry Pack's Trees performed at Brighton Open Air Theatre, performing original compositions and arrangements. Sussex Jazz Orchestra also performed under the direction of MD/trombonist Mark Bassey. Both bands featured soloing by event organiser/saxophonist Charlotte Glasson. Above: Trees photographed by Rachel Zhang. Below: SJO by Charlie Anderson



Big Band Gigs for September – Early October

(† means a regular monthly gig.)

Thursday September 3rd.

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.

Saturday September 5th.

7:30 pm, The Frank Sinatra Orchestra 'Sinatra - The Centennial Concert' at White Rock Theatre, White Rock, Hastings, East Sussex TN34 1JX. Advance bookings (01424 462288) £21 - £23.50 (+ £1 booking fee).

Sunday September 6th.

†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.

Tuesday September 8th.

†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 September 10th.

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.

Saturday September 12th.

3:00 - 5:30 pm, The Maestro Players at the Raystede Animal Sanctuary Tea Dance, Ringmer Village Hall, Lewes Road, Ringmer, East Sussex, BN8 5QH (07807 171175, 07938 563654) £8/£4.50 or £20 for a family of two adults & two children.

Sunday September 13th.

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

2:00 - 4:00 pm, The Sussex Jazz Orchestra at the Pavilion Gardens, New Road Brighton, BN1 1 UG (01273 730712), weather permitting. Free entry.

Friday September 25th.

†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.)

Sunday September 27th.

†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 the St. Nicholas of Myra Church Musical Festival. Church St., off Dyke Road, Brighton BN1 3LJ (07746 198026) Free entry.

Saturday October 3rd.

12:30 - 1:15 pm, The Sussex Jazz Orchestra at The Lantern Fayre, at The Level, Ditchling Road, Brighton, BN1 4SD Free entry.

Sunday October 4th.

12:00ish pm, Trees at The Lantern Fayre, at The Level, Ditchling Road, Brighton, BN1 4SD Free entry.

†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.

As mentioned below, it is worth checking with the venue that the listed gig is going ahead as advertised. Last month I had an almost three hour bus ride from Kemp Town to the Ropetackle Arts Centre, finding out when I got there, that the gig had been cancelled. The road closures resulting from the Shoreham Air Show disaster meant that most of the band had been unable to get there.



SNOW DROP JAZZ

Sep 7
Pete Burden & Steve Salkind
(sax double bill)
Spike Wells (drums) Terry Seabrook (organ)

Sep 14
Jason Henson (guitar)
Peter Hill (drums) Terry Seabrook (organ)

Sep 21
Simon Spillet (sax)
Alex Eberhard (bass) Terry Seabrook (organ)

Sep 28
Rachel Myer (vocals)
Herbie Flowers (bass) Terry Seabrook (piano)

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

THE EDDIE MYER 5TET

Playing material off the upcoming new album and songs by Ian Price

Eddy Myer, Loz Thomas, Luke Rattenbury and Al Scott

And featuring **Riley Stone-Lonergan**
SATURDAY 26th SEPTEMBER

The Verdict 159 Edward St bn2 0jb
Doors 8pm

£7/£5 on the door or at wegottickets.com



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 7th September **Pete Burden (alto sax) and** **Steve Salkind (tenor sax)**

With Terry Seabrook, organ and Spike Wells, drums.



A double sax bill with two great sax players, Pete and Steve, team up in a reunion of the Lionel Grigson horn section alongside one of the UK's top drummers Spike Wells. Expect an evening of hard cooking hard bop.



Monday 14th September **Jason Henson**

With Terry Seabrook, organ and Peter Hill, drums.



Jason is a very experienced & frequent player on the Brighton Jazz scene with many players as well such as Jonny Hepbir, Sara Oschlag, Charlotte Glasson, Chris Coull, Ultraswing and many more. Tonight he will feature material from his own album 'Jason Henson plays Wes and Benson'

Monday 21st September
Simon Spillett

Tenor and soprano saxophonist with Terry Seabrook, organ and Alex Eberhard, drums.



Brighton women's choir We- Bop) the legendary bassist Herbie Flowers (who played on the original Snowdrop jazz session back in the day) with grooving drums from Tony Shepherd (drum tutor on the Chichester jazz course) and ivories from Terry.

Simon is much loved throughout the country as one of the UK's leading tenorists. Spillett has appeared with various American jazz artists including vocalist Jon Hendricks, saxophonist Greg Abate, pianist Phil De Greg and vocalist Monica Mancini. His current quartet (2014) features John Critchinson, Alec Dankworth and Clark Tracey.

Monday 28th September
Rachel Myer with Herbie Flowers

Vocalist Rachel Myer with special guest Herbie Flowers (bass) plus Terry Seabrook, piano and Tony Shepherd, drums.



A great line up of talent tonight with singer Rachel Myer (the director of the great



Jazz at The Nightingale Room

(Brighton's Newest Venue)



Address:

29-30 Surrey Street, Brighton, BN1 3PA

Tuesday Sept 15th : Jim Mullen



8:30pm (door 8pm)

Tickets: £8 go to

thenightingaleroom.co.uk/whats-on

With Milo Fell on drums and Terry Seabrook on organ

The UK's top Jazz guitar man Nigel playing with Terry Seabrook (organ) and Milo Fell (drums) 8:30 pm £8 For tickets: [The Nightingale What's On](http://TheNightingaleWhatsOn)

Jim first played with Brian Auger's Oblivion Express, Kokomo, and The Average White Band. Then in the mid-70s he met up with tenor

saxophone player Dick Morrissey with whom he went on to co-lead the pioneering British jazz funk band Morrissey-Mullen. Jim has also played and recorded with Mose Allison, Claire Martin, Jimmy Witherspoon, Dave O'Higgins and Georgie Fame. Most recently, Jim Mullen has recorded as part of The AllStars, a collective of session musicians on their Paul McCartney-produced album All About the Music, In 2014, Mullen featured prominently on the Citrus Sun Album, People of Tomorrow, produced by Incognito co-founder, Jean-Paul 'Bluey' Maunick.

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. (Address 29-30 Surrey Street, Brighton, BN1 3PA)

Forthcoming attractions: Tuesday October 13th: singer Anita Wardell

Festival Preview: Brighton Alternative Jazz Festival



Friday 11th September

7-11pm £15

Kiermyer-Birchall Transcension

Canadian drummer Franklin Kiermyer teams up with UK saxophonist Nat Birchall and New Yorkers Davis Whitfield on piano and Nimrod Speaks on bass.

Sarah Gail Brand Sextet

Top UK trombonist Sarah Gail Brand appears with a sextet of all star players including Nicholas Malcolm on trumpet, Martin Hathaway on saxes/reeds, Liam Noble on piano, Mark Lewandowski on double bass and Mark Sanders on drums.

Woven Entity & Julie Kjaer

London quartet Woven Entity are joined by Danish reeds player Julie Kjaer.

Brighton Alternative Jazz Festival at The Movies

Sunday 13th September, 1pm
Duke's at The Komedia

Ornette Coleman: Made in America

A rare screening of the 1984 documentary about free jazz legend Ornette Coleman.

Saturday 12th September

4-11pm £20

William Parker / Hamid Drake / John Dikeman

Legendary New York rhythm section players with saxophonist John Dikeman.

Rachel Musson / Neil Charles / Corey Mwamba / Mark Sanders

London saxophonist Rachel Musson with bassist Neil Charles, Derby vibraphonist Corey Mwamba and drummer Mark Sanders.

Mette Rasmussen / Steve Noble

Young Danish saxophonist Rasmussen performing in a duet with UK drummer Steve Noble.

Yana

Corey Mwamba's trio with bassist Dave Kane and drummer Joshua Blackmore.

West Hill Blast Quartet ft. Verity Spott

Local improvisors including festival organiser Dan Spicer on reeds/trumpet/percussion with Ron Caines on saxes, drummer Andy Pyne and cellist Verity Spott replacing bassist Gus Garside.

Friday 11th and Saturday 12th September

11pm - 1am Free

After Hours at The Bee's Mouth, Western Road

Free entry to the late night session featuring DJ set, live poetry and special guests, hosted by poet and music writer Ben Graham.

For more information and updates, visit the Brighton Alternative Jazz Festival website:

<http://brightonalternativejazzfestival.com>

Festival Previews: Oxjam Music Festival



The Oxjam Music Festival returns to Brighton this year on Saturday 17th October. The Verdict will once again be hosting the Jazz Stage, which this year is curated by Sussex Jazz Magazine.

The full line up will be released in September and will include the best local jazz talent that Brighton has to offer and will also include a late night jam session.



The South Coast Jazz Festival Returns in 2016

www.southcoastjazzfestival.com

Thursday 21st January 2016

11am Anita Wardell Jazz Vocal Workshop

7:30pm Jack Kendon Quartet with Imogen Ryall + Alex Garnett's Bunch of Five

Friday 22nd January 2016

11am Gareth Williams Jazz Instrumental Workshop

7:30pm Gareth Williams & Dave Green's Tribute to Bill Evans & Scott LaFaro + Nikki Iles & Norma Winstone's The Printmakers

Saturday 23rd January 2016

3pm Kevin LeGenre: Jazz for Absolute Beginners

7:30pm Christine Tobin Trio + Arun Ghosh Quintet

Sunday 24th January 2016

7:30pm Claire Martin & Pete Long Celebrate Ella Fitzgerald & Duke Ellington with The Echoes of Ellington Orchestra

Improv:

The Jazz Education Section

Pianist Terry Seabrook continues with his series of Jazz Tips with No. 22
Turnarounds and Substitutions (part 1)

A turnaround is a sequence of chords which starts from the tonic (I) and moves through a short “progression” (mostly through the circle of 5ths) back to the tonic.

This is typically as follows:

I -VI-II-V-I

eg: |Cmaj7 - Am7 |Dm7 - G7 || Cmaj7 etc

This sequence is very common in the last 2 bars of song sections (eg Misty) but also occurs throughout songs. The A section of Blue Moon is just a turnaround 4 times. I got Rhythm is also a turnaround twice in the first 4 bars.

Notice the circle of 5ths movement here from A to D to G to C; only the first movement from C to A is not by 5th (it's a 3rd)

However it is common to substitute E for the first chord C to conform to the movement by 5ths entirely:

|Em7 - Am7|Dm7 - G7 || Cmaj7

ie: III - VI
- II - V - I

The chords here have a quality (m7 or 7 or maj7) which naturally occurs according to the key (no foreign or non-scale notes - see below). But this doesn't have to be so. Each of the m7 chords

(the first three) can be turned into or substituted with dominant seventh type chords:

|E7 - A7|D7 - G7 || Cmaj7

Now we have E7 A7 and D7 (III7 VI7 II7) but the only true dominant seventh in C is G7, any other dominant seventh chords are called “secondary dominants”. This is so because the naturally occurring chords in any major key are as follows:

I maj7 II m7 III m7 IV maj7 V7 VI m7 VII m7b5

Eg: Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7b5

So far we have 3 turnaround sequences:

|Cmaj7 - Am7| Dm7 - G7 || Cmaj7

|Em7 - Am7 | Dm7 - G7 || Cmaj7

|E7 - A7 | D7 - G7 || Cmaj7

But you can mix and match eg:

|Cmaj7 - A7| D7 - G7 || Cmaj7

|Em7 - A7| Dm7 - G7 || Cmaj7

|E7 - Am7|Dm7 - G7 || Cmaj7

The permutations are many especially when you bring tritone relatives and substitutions into the picture More on that next time.



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

LATEST NEWS

Tutor led workshops begin on Tuesday 1st September.

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 of the Friday class will resume on 9th 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 Magazine 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 £300 for 10 weeks.

Saturday Jazz Weekenders £200 for 10 weeks.

Taster days available.

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

Saturday Jazz Weekenders: Term starts Saturday 19th September 2015.

Learn To Play: Term 1 in September starts on Tuesday 22nd September 2015.

Learn To Listen: last Monday of the month at The Verdict. 7pm-9pm

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 Winter Jazz in December.

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. 9pm - 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.

Friday 4th September

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

Hosted by bassist Oz Dechaine with a house band.

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

Monthly, now on the first Friday of the month, check the Facebook page:

www.facebook.com/regencyjazzjam

Sunday 6th September

Watermill Jazz Jam Session, Aviva 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

Terry Pack's Trees

Brighton Open Air Theatre (BOAT) on Sunday 9th August & The Brunswick, Hove on Sunday 23rd August

Terry Pack's ambitious big band project, Trees, has grown from a tiny acorn to fully-fledged forest drawn from a pool of 40+ musicians from the Sussex area.

Trusting the sound in his head over the traditional big band setup has led to some unique textures and timbres, combining a small vocal choir with a flute section, together with a mixed percussion group, along with the more usual brass and saxophone sections.

Performing a mixture of Terry Pack's originals (*El Pueblo* from his *Palimpsest* album and the newer composition *The Holy Well*) and folk tunes such as *Scarborough Fair*, the band has a varied repertoire that is beginning to include originals from band members such as the energetic *Fela* composed by David Beebee.

Each gig has been bolstered by terrific soloists such as Charlotte Glasson, Jack Kendon, Merlin Shepherd and Gabriel Garrick.

For the BOAT performance Terry bravely performed on bass guitar whilst simultaneously directing the band through the various cues. The Brunswick performance on the other hand sounded tighter, crisper but also more laid back, with Eddie Myer taking over the bass chair leaving Terry free to direct the band and cue in soloists.

Overall this is a brave endeavour that works extremely well, and has a lot of potential for the future.

Their next concert is at the Lantern Fayre (at The Level, Brighton) on Sunday 4th October at midday, followed by a smaller version of the band at The Verdict, Brighton on Saturday 31st October.

A feature on the ensemble will appear in the Big Band Scene column in the October issue of SJM.

Sam Eagles Quartet

*Friday 28th August
The Verdict, Brighton*

With a selection of beautiful original compositions taken from Sam's album *Next Beginning* (on the Fire label) the interval left the audience wanting more.

The second half was the highlight of the evening as the band began to take off. Beginning with the Sam Rivers classic *Beatrice*, the band featured some fantastic soloing from young vibes player Ralph Wyld, together with some virtuosic displays from bassist Sam Casimir. The original *Smells Like Summer* also featured Sam performing equally well on soprano saxophone.

Featuring some great drumming grooves by Eric Ford (who last appeared at The Verdict with Sam's brother Duncan Eagles as part of Partikel), the ensemble gelled and interacted on a level that you would expect to hear from much older, experienced musicians. This fantastic young band is full of energy and creativity.

Charlie Anderson



September 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.

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.

Keep the noise down

Please remember to switch off your mobile phone and other mobile devices.

And don't talk during the bass solo (or any solo for that matter).

When should I clap?

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

Listings

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

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'

Monday

31

Paul Richards with Terry Seabrook & Alex Eberhard

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

Jazz Jam with One Hat Trio

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

Tuesday

1

The Brunswick Jazz Jam hosted by Paul Richards

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

Jean Toussaint Quartet

JazzHastings
8:30pm Free [R]

Kjell Berglund

Hare & Hounds, Worthing
8:30pm Free

Wednesday

2

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

3

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

4

Elliot Galvin Trio

The Verdict, Brighton
8:30pm £12/9

Steve Aston

Gypsy Jazz

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

Hard Bop

Preservation Society

Steining Jazz Club
8:30pm £12/7

Saturday

5

Imogen Ryall

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

Steve Aston

Gypsy Jazz

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

Sunday

6

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]

Neal Richardson Trio + Andy Panayi

Splash Point Jazz Club, Seaford
4:30-6:30pm Free

Black Lion Jazz

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

Gig Listings

Monday

7

Pete Burden & Steve Salkind with Terry Seabrook & Spike Wells
The Snowdrop, Lewes
8-10:30pm Free [R]

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

Tuesday

8

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

Terry Pack Trio + Jack Kendon
Hare & Hounds, Worthing
8:30pm Free

Wednesday

9

Allison Neale & Rob Barron
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

10

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

Friday

11

Sam Crockatt Quintet
The Verdict, Brighton
8:30pm £15/12

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

Brighton Alternative Jazz Festival
Keirmyer-Birchall Transcension, Sarah Gail Brand Sextet, Woven Entity & Julie Kjaer
7-11pm £15

Saturday

12

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

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

Brighton Alternative Jazz Festival
William Parker/Hamid Drake, Rachel Musson Quartet, Mette Rasmussen & Steve Noble, Yana, West Hill Blast Quartet
4-11pm £20

Sunday

13

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

14

**Jason Henson, Terry Seabrook
and Peter Hill**

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

15

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

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

**Sue & Neil
Richardson**

Hare & Hounds,
Worthing
8:30pm Free

Rhthme Futur

Birley Centre,
Eastbourne
7:30pm £9

Wednesday

16

**In Session with the
Wayne McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

17

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

18

**Gilad Atzmon's
Orient House
Ensemble**

The Verdict, Brighton
8:30pm £15/12

**Steve Aston Gypsy
Jazz**

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

Neale Meets Steele

Chichester Jazz Club
7:45pm £12/7

Saturday

19

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

20

Roy & Yvonne Hilton

Sunday Jazz Brunch @ Leaf
Hall, Eastbourne
11:30am-1:30pm £8 incl. tea/
coffee & pastry

**Steve Aston
Gypsy Jazz**

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

Gypsy Jazz

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

Savannah/Assorted Nuts

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

**Lawrence Jones
All Stars**

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

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Monday

21

Simon Spillett, Terry Seabrook & Alex Eberhard
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

22

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

Simon Savage Quartet
The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

23

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

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

Thursday

24

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

Friday

25

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

Dominic J. Marshall Trio
The Verdict,
Brighton
8:30pm £12/9

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

Derek Nash Quartet
Underground Theatre,
Eastbourne
8pm £13/12

Saturday

26

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

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

Eddie Myer Quintet
The Verdict, Brighton
8:30pm £7/5

Sunday

27

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

28

**Rachel Myer, Herbie Flowers,
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

29

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

**Ian Price Memorial
Concert**

Hare & Hounds, Worthing
8:30pm Free (fundraiser)

Wednesday

30

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

ON THE HORIZON

October - December

Ropetackle, Shoreham

Fri. 16th October: Ian Shaw

Fri. 4th December: Barb Jungr Sings
Nina Simone

Chichester Jazz Club

9th October: Pedigree Jazz Band
6th November: Tommaso Starace
Quartet

Jazz Hastings

Tues. 6th October: Andy Panayi

Concorde 2

Wednesday 7th October: Snarky Puppy

The Hawth, Crawley

Thursday 9th November
Joe Stilgoe: New Songs for Old Souls

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>

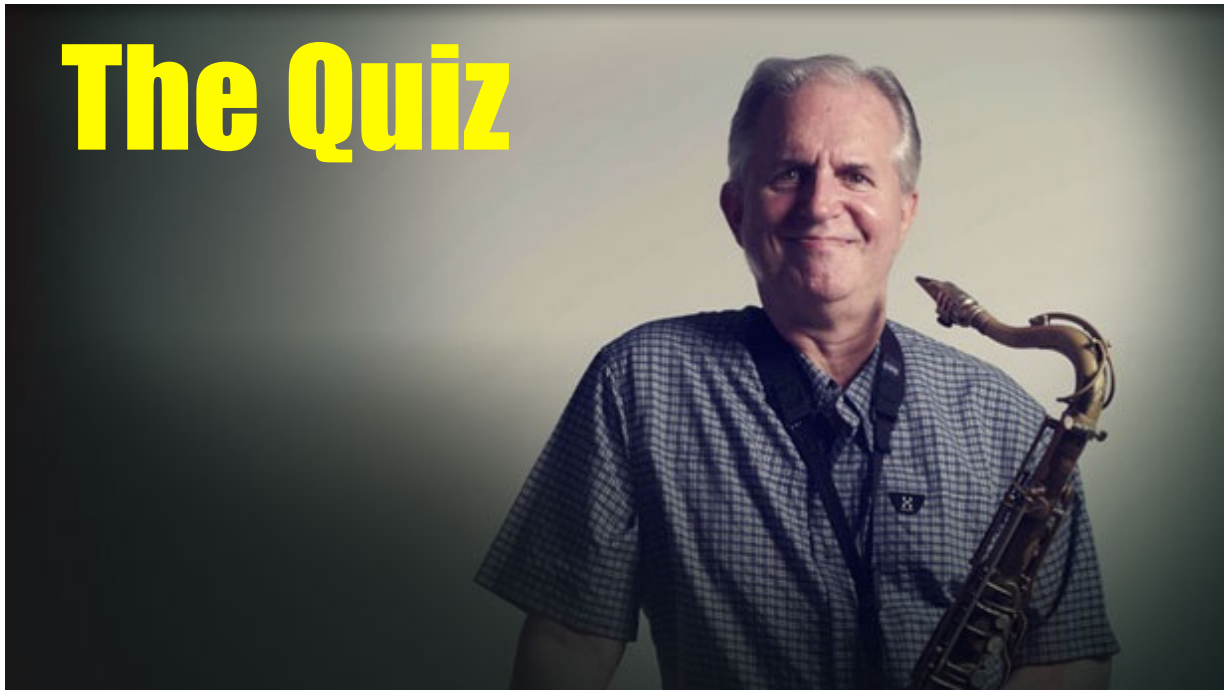
The Verdict, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847

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 saxophone player, pictured above, celebrates his 61st birthday on 12th September?
2. What's the name of Allison Neale's latest album?
3. Which vibraphone player, based in Derby, performs at this year's Brighton Alternative Jazz Festival?
4. Saxophonist Mette Rasmussen is from which Scandinavian country?
5. The Maestro Academy Players are based in which town?
6. Which record label is sponsoring the Brighton Alternative Jazz Festival?
7. Which jazz festival returns to Sussex between 21st-24th January 2016?
8. Which former members of Lionel Grigson's band perform at The Snowdrop this month?
9. Which saxophonist recently published a biography of Tubby Hayes and appears at The Snowdrop on Monday 21st September?
10. Nathaniel Steele plays which instrument?

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

SJM

The Sussex Jazz Magazine



THE SUSSEX JAZZ MAGAZINE

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www.sussexjazzmag.com



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Charlie Anderson

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Wayne McConnell, Patrick
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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.

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Next Issue



The October issue of *Sussex Jazz Magazine* will be published on Tuesday 29th September and will feature reviews of the Brighton Alternative Jazz Festival.

Scott Hamilton



Born 12th September

Quiz Answers

1. Scott Hamilton
2. I Wished On The Moon
3. Corey Mwamba
4. Denmark
5. Newhaven
6. Two Rivers Records
7. The South Coast Jazz Festival
8. Pete Burden & Steve Salkind
9. Simon Spillett
10. Vibraphone/vibraharp