

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 45 *October 2015* FREE



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HALSALL**

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OXJAM FESTIVAL
PREVIEW**

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Alive and Kicking

Where's the best place to hear live jazz? A Storyville juke joint, a Mississippi paddle steamer, a dancehall or a cellar bar in a sketchy neighbourhood? Or a concert hall, a downtown supper club, a high-production outdoor festival or an arts centre theatre? Maybe you can even dig it when it's performed in a cruise ship bar, a shopping precinct, a hotel lobby, a corporate hospitality event or a wedding reception, before the party band kicks in. Here in the UK, we've a long and honourable tradition of jazz being performed in the back rooms of pubs; it's a vital part of the music's grassroots, providing an informal setting where young tyros can cut their teeth and have a chance to mix with more established players who come along to keep their chops up in a relaxed and informal atmosphere, catch up with their peers and earn a little extra money.

Small-combo jazz developed in the nightclub, an environment that's followed the dancehalls of the pre-war big-band era into virtual extinction. The 50s and early 60s were the heydays of the jazz nightclub - Liverpool's famous Cavern originally featured trad bands until skiffle and rock 'n' roll took over, a change that was emblematic of the wider shift in audience tastes. Some musicians responded by opening clubs themselves to provide a suitably sympathetic environment. In the states, Ahmad Jamal's Pershing Lounge and Spike Wilner and Lee Kostrinky's Smalls are two famous examples; here in the UK Victor Feldman's dad opened the



photo by Mike Guest

Feldman Swing Club in 1942 to showcase his precociously talented brood, and ace tenor player Ronnie Scott followed suit in 1959 with the Soho establishment that's synonymous with British jazz, while Lennie Tristano's bassist of choice Peter Ind ran the Bass Clef in then-unfashionable Hoxton during the 1980s. It's instructive to note the fate of all three establishments. Ronnie's, of course, is still going strong, attracting an audience that reflects the ever-increasing wealth of the capital and its attraction as an international tourist destination as much as it does the popularity of jazz. The Bass Clef closed as the 80s shifted to the Britpop years of the 90s, to be briefly re-opened as the Blue Note as part of Eddie Pillar's Acid Jazz empire, with an ecumenical music policy that warily defined jazz as 'elitist', before falling foul of increased gentrification in the form of a bylaw change redefining the area to residential status (more on this later). The Feldman Swing Club changed into the 100 Club, hosted the first international Punk festival in 1976, and continued in this defiantly anti-establishmentarian vein until rising rents threatened closure - it now survives thanks to a sponsorship deal with Nike/Converse. Few clubs in the UK now devote themselves primarily to jazz (The Verdict here in Brighton is one welcome exception), and while there's ample representation in arts centres and concert halls for artists of sufficient stature, the role of the pub session is vital in keeping the grassroots flame alive.

Tubby Hayes' regular gig at the Hop Bine in Wembley (run by another musician, tenor player Tommy Whittle) and the Bull's Head in Barnes are two examples of pub sessions that have entered the annals of British jazz history, and their legacy survives in countless back rooms across the country.

Even this modest, informal network is facing its own challenges as the social fabric shifts. Hardly a week goes by without a fresh petition arriving in your inbox as yet another small music venue is threatened with closure, and pub gigs are facing a range of pressures and problems, from changing patterns of urban development to alterations in British drinking habits. The seeds of change were sown long ago under the John Major government, when wide-ranging changes were set in motion to deregulate the highly restrictive licensing laws. Hard as it may seem nowadays to believe, pubs were obliged until 1995 to shut between 3pm and 7pm on Sundays - now a favourite time for jazz sessions. Additional restrictions existed on the number of drinkers that could be catered for by licensed premises in town centres, and drinking after 11pm required a special visit to a (usually very expensive) nightclub. Musicians were further restricted by the notorious 'Two In A Bar' rule, under which landlords were required to obtain an expensive and difficult to obtain licence if they wanted to feature acts with more than two musicians - great news for DJs and duo acts but bad for rhythm section players! This led to many absurdities - solo singers were free to perform with backing tracks at ear-splitting volume, but unamplified folk sessions could be shut down if too many participants joined in with the singing - this writer remembers uniformed policemen shutting down a gig

at The Albert in Brighton for featuring unlicensed bass and drums. Successive legislation dismantled these restrictions piece by piece - Major's Tories led the charge with the Licensing Act of 2003 with the stated aim that the 'night time economy' would revitalise Britain's run-down town centres, then suffering from the twin effects of retail flight and collapsed property values. The picture now is a very different one; licensed premises can stay open for 24 hours, blanket entertainment licences and temporary event notices are easily obtained allowing music events of all descriptions, while since the 2012 Live Music Act no licence at all is required for venues under 200 capacity between 8 and 11pm - this has now been amended to include anywhere under 500. Yet, as is so often the case, the consequences have not entirely been as expected.

While the increase in available venues is of course good news for musicians, the fact is that more venues also means more competition. This, coupled with the deregulation of licensing hours, has led many pubs in previously quiet residential areas to put on louder and later music in a bid to attract custom, bringing them into direct conflict with local residents. As a result, the Council's Environmental Health Department are now called in, with the powers to impose abatement notices, and fines and applications for licences to be revoked if these are disregarded. This has led to some well-publicised conflicts; here in Brighton, the popular Blind Tiger Club was said to have been closed after complaints from a single neighbour who moved into the flat upstairs - though the facts of this case, when examined closely, do not actually bear this story out (there had been numerous complaints, the club

was in serious financial difficulties and was still licensed when it closed), the story of the killjoy neighbour versus the well-loved gig struck a chord with the popular imagination. As property prices have risen across the country and housing continues to be in short supply, developers have moved into the sort of previously abandoned areas where small gigs could thrive. In British law, it is no defence to say that the complainant 'came to the nuisance', and well-established venues like Manchester's Band on the Wall have come under threat as residential development arrives next door. A landmark compromise was arrived at in 2014 by mega-club Ministry Of Sound, when the prospective developers on their doorstep agreed to install additional soundproofing at their own expense, and allegedly include a specific reference in the deeds to compel tenants to sign away their right to complain about the noise. This kind of deal is now standard in Melbourne, Australia, where an 'agent of change' law introduced in 2014 places the onus on developers to provide adequate soundproofing if they're building near established music venues. However, not many venues have the power of Ministry or the weight of law behind them.

It's a sad fact that grassroots musical promotion is not a lucrative business. In the UK, audiences show a marked aversion to paying the sort of cover charge or drink minimum that's common in the USA. As well as the pressure to stay open longer and later bringing them into conflict with irate neighbours, landlords are faced with changes in British drinking habits - with so much competing for our attention, pub attendances have been in steep decline. Despite the Musician's Union's best efforts, casual gig fees for musicians have stagnated or actually fallen

in the last twenty years, as profits have declined, and more pubs are taken over by Pubcos intent on squeezing the maximum revenues out of their operator-managers. That the scene thrives to the extent it does is partly down to the dedication of those landlords who are prepared to support regular gigs with no cover charge when the financial benefits to themselves are not immediately clear, as well as the musicians who are prepared to lend their time and talent.

The appetite for live music remains undiminished, and even continues to grow, and the importance of small venues in sustaining the live music scene has been officially recognised by the 2012 Live Music Act (a private members bill) which attempts to relieve some of the increasing pressures on venues that try to support it. It's a complex picture, but the surest way to show your support is to go to the gig ... and buy yourself a couple of drinks as a reward.

https://thump.vice.com/en_uk/article/tax-dodgers-boris-and-the-ministry-of-sound

<https://www.brighton-hove.gov.uk/content/council-and-democracy/news/statement-noise-complaints-blind-tiger>

http://www.theargus.co.uk/news/10863176.Brighton_s_Blind_Tiger_Club_asking_punters_to_save_it_from_closure/



Smalls

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Mark Basseby/Malcolm Earle-Smith Quintet 12 Nov

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Jo Fooks/Buster Birch Quintet 26 Nov

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Alex Garnett/Quentin Collins Quintet 17 Dec

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Matthew Halsall



Tell us about your new album, *Into Forever*, and how that came about.

“It was a slightly different record to the previous five albums that I’ve done. They’re all jazz records inspired by modal jazz. With this one I wanted to be much more like a composer/producer role. I was more focussed on the studio side of things and doing quite a lot of multi-tracking and experimenting with different layers and textures so I bring in loops of double bass and piano or string parts and then get drummers and percussionists to drum over the top of them and carefully select the sort of grooves that work and sound the most interesting with the music. In that sense it’s a little bit more of a challenge and new territory for me but I’ve kind of managed to get it to sound quite consistent with the previous records and it’s still got a lot of the influences and sounds such as the harp, Japanese koto and all sorts of other instruments. It’s been really good fun. Also, it’s the first time I’ve collaborated with vocalists and there’s five vocal tracks on the album. It’s been lovely to have a different voice and sound to my music.”

Tell us a bit about your record label, Gondwana Records. How do find running your own label?

“I’ve always been fairly independent throughout my life, I’ve always had little companies, self-employed and sole trader sort of thing. So when I started making my own music it was always a vision to have my own record label. And I’ve completely been inspired by quite a broad range of record labels such as Warp Records, Ninjatune Records and then jazz record labels like Blue Note, Impulse! and Strata East. I just felt, ‘why not try it and give it a go’. My first release completely took me by surprise, how many people supported it and we ended up with Maida Vale sessions for Stuart Maconie

and Gilles Peterson. I did loads of BBC sessions and ended up with gigs at some amazing festivals straight away. Credit to the producers and all the people involved at the BBC. It wasn’t a case of a record label with loads of money forcing them to play it. We just sent them a promo with a press release and they got involved and supported it. And from that point onwards we’ve never lost any money on any releases. It’s solely profits and constantly growing and increasing and evolving.”

You’ve got some really interesting artists on the label, such as GoGo Penguin and Nat Birchall.

“Yeah, Nat’s been a good friend for a long, long time and when he showed me some of his music I just loved it, I really, really loved it. And recently he’s set up his own company and I totally support him and respect him for that. I’ve been really lucky that I live in a city that has a diverse range of musicians and working with Nat and GoGo Penguin and Mammal Hands has been just brilliant. So I’m really lucky that I’ve found them at the right stages of their careers.”

What plans do you have for the future with the label?

“There’s always going to be 2-3 releases a year, until I employ someone to work full-time on the label alongside me. There’s a new Mammal Hands album which I’m actually currently editing with the band. They just arrived at my house last night, so we’re just going through that, making sure it’s all ready for mixing and mastering. And then my new album comes out in October. We’ve got a couple of other projects. There’s no rules with genres, it’s just that classic thing of ‘if it’s good music then I’ll put it out’ so I’ve got two or three other artists that I’m working with that I like.

We're working on records but we're not rushing them. Hopefully, we'll just keep expanding."

So you're doing a tour to promote the new album, *Into Forever*?

"Yeah, I'm really, really lucky that I got the opportunity to take pretty much the full orchestra on tour. It's got four string players, double bass, harp, koto, two vocalists (or one vocalist depending on the gig), saxophone, flute and trumpet. It's a really nice ensemble, or orchestra or whatever you want to call it! It's a really rare opportunity to go and see that line up because the cost of doing it is through the roof. It's costing £20,000 to do nine tour dates."

Are you funding that by yourself?

"No, luckily we've got some support from the Arts Council, Music Net and Band on the Wall. The dates at London, Bristol and Manchester are really strong, strongholds for the record label and for me. So they're all pretty much set to sell out. But then I wanted to break out of just doing cities and getting to more interesting places. So that's the reason why we chose some of the other tour dates. I think it's going to be really good to branch out into new territory. It should be good."

I used to live in Manchester when I was a student. I lived in Didsbury.

"That's where I live."

You did an album called *Fletcher Moss Park*, which was the park near my house that I used to go to.

"It's a beautiful park. I wanted to make music outside of my house (and not be a bedroom producer/composer) so I went and sat and wrote the whole of Fletcher Moss Park in the actual park. I sat on the benches near the cafe at the top of the park. It's so nice to go and write like that and have

somewhere that's right on my doorstep. It's great."

So tell us a bit about how you go about composing music. Where do you start and where do you get inspiration?

"There's lots of different directions. Nearly all the music is composed either my laptop or piano. And occasionally I'll write from the trumpet as a starting point, just to give me a different angle but in general it tends to start with a bass line or a chord sequence on the piano and then I develop that and it evolves from there. In terms of inspiration, I travel quite a lot and I've had a lot of influence from the East, from Japanese culture, sounds and scales and stuff that have inspired me quite a lot. I spent quite a lot of time in Japan in 2005 when I had a flat there in Osaka. That sort of stuff has had a long term influence on me. A sort of feeling and a mood that continues to stick in my mind about that place and that period in my life. And also in meditation. I do a lot of meditation, Buddhist and Indian meditation. I try and bring in that meditative quality to the music: nice chilled-out positiveness."

You're performing at St. Mary in the Castle, Hastings on Wednesday 28th October.

"I've never actually been to the venue, but I've seen photos of it and it looks absolutely amazing. So I'm really looking forward to it. And then we're at Union Chapel after that which is pretty special as well."

For more information:

www.matthewhalsall.com

Matthew Halsall and the Gondwana Orchestra appear at St. Mary in the Castle, Hastings on Wednesday 28th October, 2015.





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30th Oct 2015 **Gary Crosby's Groundation**

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Amazing genre-crossing guitarist
with world-class singer



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Michael Janisch

A photograph of Michael Janisch, a bassist, composer, and record label owner. He is wearing a dark grey suit jacket, a light-colored patterned shirt, and a dark grey fedora hat. He is playing a double bass (upright bass) with a bow. The background is dark, and the lighting is dramatic, highlighting his face and the instrument.

Bassist, composer and record label owner **Michael Janisch** took time from his busy touring schedule to talk about his latest album, *Paradigm Shift*.

Tell us about your latest album *Paradigm Shift*.

“It's been four years since I originally recorded the music for my next solo double-disc album *Paradigm Shift* and the music was recorded in London after a two week tour and I wanted to capture the entire show on CD so each disc represents a different set from the night. Disc 1 is entirely comprised of my new suite with a few post-production additions and Disc 2 features more of my new songs along with some from my band. Once recorded I ended up getting bogged down (in a good way) with two other projects of mine that released albums (*Banned in London* with Aruan Ortiz and *First Meeting* with Lee Konitz) and so this particular music got shelved for a minute. Once I revisited it I realized time had gone by and my recent re-obsession with electronic music and production got me thinking I wanted to expand the record sonically, so along with electronic guru (and great trumpeter) Alex Bonney we got together about 15 times to work on the music (this is also my debut doing electronics on an album) as well as recorded some new things with great friend and saxophonist Paul Booth to add. The end result is a live record with a lot of subtle post-production additions, soundscapes and overdubbed instruments/percussion (also huge input here from Paul Booth who debuts on didgeridoo) and it's been a blast bringing the two worlds together to realize this new sound I've been after.”

“Excitedly, on tour we've brought Alex into the live shows to create a electro-acoustic sextet and he's able to add the electronics in real time which is a sonic experiment between the instruments as much as there will be interaction and exploration in the actual music. Speaking of the band from the album: it was a perfect touring experience because as well as being some of my favorite musicians they are really close friends and without trying to sound too biased I really think each of these guys have played some of the best music I've heard from them on record – Paul Booth (saxes), Leo Genovese (piano/keys), Colin Stranahan (drums), and Jason Palmer (trumpet).”

You're in the middle of quite an extensive tour of the UK, how's it going so far?

“It's been going great, we've done about 15 shows so far and all the crowds have been full and very responsive to the sound this band creates. We got a standing ovation from about 500 people in Seville, Spain at a festival there and a lot of people have bought the record. It's great to see people's reaction to the electro-acoustic band and in particular to their reactions to the electronic soundscapes and effects brought in by Alex.”

What advice can you give to jazz musicians who want to start their own record label?

“If you're going to do it you have to go in 100%. Research the music industry, find out what you'll need to get distribution set up and be prepared to learn a lot and do a massive amount of work. It's not something to just jump into on a whim, there is a lot of consideration about how you want to reach fans, sell music in a digital world, along with the music itself.”

What has been your experience with the Arts Council and the funding that it provides?

“The Arts Council is great and I would say essential for supporting music that is experimental in nature. The venues are increasingly strapped for cash and the expenses that come with doing big tours are rarely covered by the show fees. The amounts the Arts Council can provide make it all possible. But an artist has to present a worthy case for funding as well.”

What plans do you have for 2016?

“Keep the band going and get in the studio for a new album with the electro-acoustic sextet.”

For more information:

www.michaeljanisch.com

Michael Janisch performs at The Verdict in Brighton on Friday 9th October.



Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at Terry Pack's Trees.



Once again, some bad news and some good news. The bad news is that the fangs of austerity have once again bitten deep into the Brighton Jazz scene. Lack of funding means that *The Lantern Fayre*, planned for the first week-end in October, has been cancelled. Two gigs mentioned at the end of last month's column will not take place.

Now for the good news. Big band gigs at the Brunswick are planned for the first Sunday of each month in 2016. More details when they are available.

Other good news is that more than 80 new students signed up for auditions with The Sussex Universities' Big Band, **SJM 44**, (last month) at the Freshers' Fair at the University of Sussex last month. With Brighton University and B.I.M.M. students yet to arrive.

Why is this good news? There are many former members of this band who decide, after graduation, either to stay in, or return to, Brighton, and are now active members of the jazz scene, including big bands, in and around the city. Meaning that, unlike some areas of the country, there is not an inevitable annual increase in the average age of the local musicians.

Even more good news. Apart from four specific piano arrangements, *Happy Birthday* is not in copyright. And has not

been for many years. A judge has ruled that Warner/Chappell are not entitled to the \$50+ million that they have been collecting for nearly three decades. I wonder how long before bandleaders start getting phone calls "A recent court decision means that you are entitled to compensation ..."

This month I am featuring just the one band. It is barely six months old and already looks like being a major feature of the local, and possibly national, jazz scene, with its exciting, original, concerto length charts.

Trees

Terry Pack's big band Trees has already been featured in this magazine. In **SJM 41** (June 2015) there is an in-depth interview with Terry about his motives in starting the band and his thoughts about the future. Last month (**SJM 44**) there was a review of two performances by the band. I am very grateful to Terry for his comprehensive answers to my enquiries, and for copying me in to the band's emails.

The idea for the band came from discussions between Terry and his friends about a composers' collective, together with the notion of a workshop for new

music. Although there are already great bands in the Brighton area playing new and original material, each band has its own sound based mostly on its existing repertoire and the way that it is interpreted by the musicians. But they have the standard line-up of saxes, trumpets, trombones and conventional rhythm section. Even with instrumental doubling, such as flutes within the saxes, flugelhorn among the trumpets, and extra percussion, there is still that overall generic big band sound.

Terry wanted to do something that would have a character defined by the music itself and the players' sounds, not subject to the constraints imposed by the conventional big band. The idea for Trees grew out of tutorials that Terry began with trombonist Mark Bassegy about a year ago. Pianist David Beebee had helped Terry create a chart for the folk tune *Scarborough Fair*. Terry's original plan was to assemble a studio line-up and record a new album, while at the same time arranging the tune for The Studio 9 Orchestra, **SJM 40** (May 2015). The sessions with Mark persuaded him to workshop the material and alter the arrangements if needed, based on those workshops/rehearsals. This led to the vision of a seriously big band. He invited friends to take part, and the band grew.

The first rehearsals of the embryo band were in April this year at The Verdict, where the band is based. This led to substantial rewriting, followed by more rehearsals and development of the material in June and July. Then a week of rehearsals leading to the band's first public appearance, in August, at the Brighton Open Air Theatre, with what is the band's present format. In addition to the generously enhanced sax, brass and rhythm sections, there are high voices and flutes. There were 28 musicians altogether on stage. There were even more, 32, at The Brunswick later in the month.

The band may grow yet further. In Terry's words "I'd like to use strings in future, too. Joss Peach's bands, Lighthouse and Amberjack, have been an inspiration in terms of sound. I'm still trying to enlist Joss's services on keys, didgeridoo and thumb piano!" There may even be an accordion or two. Terry plans to record a video in December with the aim of getting gigs next year.

He says, "The name, Trees, is about roots, branches, slow growth and resilience through the seasons. Trees are not eternal, but they pre-date and outlive most of us. I also love the way they look and feel. This group is about friendships and music, as are most groups, of course. My friends have given their time and talent to come to unpaid rehearsals of a new project. I'm very grateful and take nothing for granted. Simon D'Souza and Ian Price would have been a big part of this band if they were still with us. Their deaths have taught me that it's important to act on ideas, rather than leave them for another day, month, year. I was inspired by Simon and Ian, and Trees is, in part, a thank you to them for their parts in my life, as musicians and people. I'm hoping that friends will bring new material for the band to play, and I've already asked Joss Peach, Mark Bassegy, Beccy Rork, David Beebee and Andy Pickett if I can play some of their charts."

To book the band, contact Terry at 07801 482984 or via his Facebook page. His email address is tpfeedback@hotmail.com. A new Facebook page for Trees is being prepared, with photos and audio recordings from rehearsals.

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 November's Big Band Scene, please send it to me by Saturday October 24th. My email address is g8aac@yahoo.co.uk.

Big Band Gigs for October – Early November

(† means a regular monthly gig.)

Sunday October 4th.

†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 October 7th.

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

Tuesday October 13th.

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

Sunday October 18th.

4:00 pm, The Syd Lawrence Orchestra at The Pavilion Theatre, Marine Parade, Worthing, West Sussex, BN11 3PX (01903 206206) £21/20.

Sunday October 25th.

†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.

Friday October 30th.

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

Saturday October 31st.

8:30 pm, Trees (Bonsai version) at The Verdict, 159 Edward Street, Brighton BN2 0JB (01273 674847) £10.

Sunday November 1st.

†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.

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

Wednesday November 4th.

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



Oxjam Brighton Takeover: Jazz Stage At The Verdict

The Oxjam 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 line up includes a wide variety of jazz artists, showing off the diversity of the local jazz scene in Sussex.

12-1pm Wayne McConnell Trio + Brighton Jazz School

The Wayne McConnell Trio host the weekly Wednesday In Session at The Verdict. For Oxjam they will be joined by teachers and students from Wayne McConnell's Brighton Jazz School.

1:15-2:15pm Don Benjamin Quintet

This brand new quintet features clarinetist Don Benjamin with saxophonist Claire Western, together with Steve Grainger on guitar, Steve Cook on double bass and Charlie Anderson on drums.

2:30-3:30pm Gypsy Jazz with Steve Aston

Gypsy jazz guitarist Steve Aston will be joined by some special guests to perform a selection of standards in the gypsy jazz style.

3:45-4:45pm Dave Williams Swing Band

Dave Williams took The Verdict by storm with his new band's debut in June, performing Frank Sinatra classics to a packed house.

5-6pm Smithville

This funky organ group features Alice Hawkes on the organ with John Harris on

guitar and Andy Pickett on baritone sax and flute.

6:15-7:15pm Oli Howe Trio

Pianist Oli Howe blends the styles of Oscar Peterson with Bill Evans to create his own take on the jazz piano trio.

7:30-8:30pm Three Little Birds

This mellow vocal trio perform three-part vocal harmonies that re-create the dreamy sounds of jazz from a bygone era. With vocalists Rachel Simpson, Ela Southgate and Sara Oschlag.

8:45-9:45pm Vels Trio

This contemporary jazz trio are originally from Brighton, but are now based in London. The group features Jack Stephenson-Oliver on keyboard with Cameron Dawson on bass and Dougal Taylor on drums.

10pm-late Al Scott Trio & The Ox-Jazz-Jam

The Ox-Jazz-Jam returns, hosted by pianist Al Scott. Singers and instrumentalists are welcome to sit in.

Oxjam Brighton Takeover

The Verdict

Saturday 17th October

12 midday - 12 midnight

Tickets: £9 with proceeds going to Oxfam.

Facebook:

www.facebook.com/OxjamBrightonTakeOver

Website:

www.oxjambrighton.co.uk

New Generation Jazz

With three major new jazz festivals, a new purpose-built jazz club, top-class big bands, a thriving jazz school and a wealth of grassroots players and gigs, jazz has never been stronger or better represented in the Brighton area.

Yet it can still be hard for new acts to break through to connect with audiences outside London, and many younger music fans are often unaware of the wealth of great young players currently moving the music forwards, and see jazz as something belonging to an older generation.

New Generation Jazz is a new, Arts-council supported project that will start to build some bridges. The aim is twofold – to help young artists develop audiences outside the capital, and to introduce young people in Brighton and the South-East to jazz and demonstrate what a vital, living tradition it is today.

There will be a year-long programme of monthly gigs, starting in October 2015 showcasing the very best in rising UK talent.

Each gig will be on the last Friday of every month at the Verdict Jazz Club.

The tickets will be held at a low price for students and young people.

Each of the featured artists will also lead a workshop in one of the schools and colleges across the city, giving our young musicians some hands-on experience of what it's like to play jazz.

New Generation has partnered with educators, promoters and festivals in Brighton and beyond. The project will foster links between the many different participants in the local scene, and the City's educators, to ensure the continuation of the music we all love into the New Generation.

www.newgenerationjazz.co.uk

facebook.com/newgenjazz

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 5th October **Geoff Simkins**

with Terry Seabrook, piano; Nigel Thomas, bass; Milo Fell, drums.



Geoff started playing jazz in his early teens and has appeared at concerts in the UK, Europe, Scandinavia, West Africa, and the Far and Middle East. He leads his own quartet with Nikki Iles, Simon Woolf and Martin France and is a tutor at Trinity Music College and the Welsh Conservatoire

Nigel Thomas studied classical double bass technique for three years but is mainly self-taught. He has worked with Byron Wallen Jim Mullen, Pete King, Don Weller, Toni Kofi, Ben Castle, Celtic fusion

band Carmina and leads his own quintet. He also leads and sings in the Brighton Blues Corporation (BBC).

Monday 12th October **Alex Bondonno**



With Terry Seabrook, organ and Noel Joyce, drums.

Well known locally as leader of the Straight No Chaser Big Band, Alex Bondonno is a multi-instrumentalist with diverse influences from Abdullah Ibrahim through to Ornette Colman and beyond.

His angular but lyrical improvisatory style on tenor saxophone is shown through more unusual jazz pieces and his own compositions as well as a few choice standards. He is joined by his drummer colleague from the big band, Noel Joyce.

Monday 19th October

Sara Oschlag

Vocalist with Terry Seabrook, piano; Dan Sheppard, bass; Dave Trigwell, drums.



The Brighton jazz scene has had a boost of late with the arrival of the exciting young singer Sara Oschlag. Since the Danish-born singer relocated to Brighton she has lit up the local scene and been warmly welcomed by its musicians. She displays a maturity beyond her years in her song selection as well as her interpretation and whether swinging hard or caressing a ballad, Sara takes the listener on a journey, breathing new life into the old standards. I urge fans to catch one of Sara's gigs and, in the meantime, check out her dazzling album: "My Little Boat" which whets the appetite for the future of this great young singer. (Jim Mullen) She is joined tonight by the superb bassist Dan Sheppard and the excellent drummer Dave Trigwell.



Monday 26th October

Graham Flowers

Trumpeter Graham Flowers with Terry Seabrook, organ and Peter Hill, drums.



Graeme Flowers has performed with Quincy Jones, Rumer, Michael Buble, The Brand New Heavies, The James Taylor Quartet, Jamie Cullum, Charlotte Church, Carleen Anderson, Mica Paris. For the past 9 years, Graeme has toured with Kyle Eastwood, and played at all the major jazz festivals and jazz clubs in America, Japan, Europe, Indonesia and South Africa.. Graeme is also the long-time featured trumpet player in Terry Seabrook's groups Cubana Bop and Milestones.

Brighton native Peter Hill's busy schedule this past year included a performance by his group the Ornate Quartet at the Love supreme jazz festival, in which they explored the music of Ornette Coleman.



Jazz at The Nightingale Room

(Brighton's Newest Venue)

29-30 Surrey Street, Brighton, BN1 3PA



Tuesday 13th October

Anita Wardell

8:30pm (door 8pm)

Tickets: £8 go to

thenightingaleroom.co.uk/whats-on

Vocalist Anita Wardell with Terry Seabrook, piano; Nigel Thomas, bass; Milo Fell (drums)

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



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)



The South Coast Jazz Festival 2016

www.southcoastjazzfestival.com

Thursday 21st January

11am Anita Wardell Jazz Vocal Workshop

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



Friday 22nd January

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



The Printmakers. Photo by Brian O'Connor.

Saturday 23rd January

3pm Kevin LeGendre: Jazz for Absolute Beginners

7:30pm Christine Tobin Trio + Arun Ghosh Quintet

Sunday 24th January

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

Improv: The Jazz Education Section

Pianist **Wayne McConnell** urges people to Just Improvise!

I genuinely believe everybody is able to improvise in one form or another. This basic ability is the very essence of how we get through life. Music aside, the ability to put together words and construct sentences is essential in everyday living. Free thinking is a better word to describe the processes involved in improvising. I often find myself in situations where I might not have the necessary tools, the right frame of mind or even the ability to get through a problem. Somehow though, I always do. This isn't unique but a part of what we can do as humans. Do improvising musicians have a special ability that allows them to tap into a special 'music improvisation' part of the brain? I'm no expert but I suspect not. Musicians are trained (or have studied on their own) the art of improvising in various genres. The freedom of thought is what I strive for as an improvising musician. Most jazz musicians want to be in the place where they can translate whatever they are hearing in their mind to their instruments. This is difficult to do as there are many issues governing the ability to extract music from ones mind instantly. Firstly you must be able to have the musical techniques to improvise, knowledge and understanding of the function of melody, harmony and rhythm. Instrumental technique is also essential. All of that stuff is do-able.

I've recently been thinking about the things that are out of our control.

The times when music theory become obsolete and the pure musical flow of ideas rejects any notion of what is wrong and right (harmonically). I think the best improvisers are able to throw aside the cognitive aspects of creating music and be open to any stimuli, music or otherwise. How we can improve the flow of ideas when improvising and being an open channel to whatever crosses our minds? Moods and tensions greatly affect our improvising ability sometimes for the better and other times for the worse. I'm sitting here listening to pianist Brad Mehldau and can hear a variety of techniques firstly his refined and beautiful harmonic concept but also his ability to push the boundaries of melodic and rhythmic dissonance the shades of colour that we associate with being correct and incorrect (e.g out of key) become blended into a new pallet opening up a whole new world of colour and possibilities.

Essentially though I think it all comes from the same area of the mind that allows us to get through daily life. We might not all be 'Brad Mehldau's' but we can certainly all tap into our unique solutions to things that require us to improvise or think on our feet.

Would be interested in other peoples' take on improvisation, musical or non...



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 Basse, 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.

Steining Jazz Workshop

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

“Two tutors, Mark Basse 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, Steining Grammar School, Shooting Field, Steining 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, 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 2nd October

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 4th October

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

Allison Neale & Rob Barron

All Saints Church, Hove

Wednesday 9th September 2015

Continuing the excellent series of lunchtime concerts at All Saints church, saxophonist Allison Neale was joined by pianist Rob Barron. The medium swing standard *Taking a Chance on Love* was the perfect choice as it combined Neale's flowing melodic lines and her classic West Coast alto sound with Barron's bebop-infused playing.

The second tune, *Dewey Square*, is a rarely heard bebop classic which had all of the bebop trademarks that you would expect.

The highlight of the concert was the beautiful tune *I Wish I Knew* which Neale played on flute, as she does on the excellent recording that she made with Dave Cliff. Rob Barron's fluid lines had a great swing feel, and the tune ended with beautiful flute flourishes.

Switching back to saxophone Neale performed the beautiful ballad *I'm Glad There Is You* before going back to the flute for Jobim's *Once I Loved* where she interacted once more with the piano. As she said to the audience, "It's all about the conversation and I hope that comes across". Ending with Lee Konitz's *Subconscious Lee*, pianist Barron quoted from Tadd Dameron's *Hot House* throughout his solo ending what was a fantastic concert.

Allison Neale, alto saxophone and flute
Rob Barron, piano

Brighton Alternative Jazz Festival

The Old Market, Hove

Friday 11th - Saturday 12th September, 2015

The first Brighton Alternative Jazz Festival began with a performance by Woven Entity, percussionists Lascelle Gordon, Patrick Dawes and Paul May with bassist Peter Marsh and saxophonist Julia Kjaer. The ensemble immediately established hypnotic grooves accompanied by recorded voices and intense, melodic saxophone lines.

Sarah Gail Brand provided plenty of humour whilst the bringing together of Nat Birchall and Franklin Kiermyer was a masterstroke of programming, though the youngsters Nimrod Speaks and Davis Whitfield were sometimes drowned out in the mix.

The second day of the festival saw local band West Hill Blast Quartet featuring festival director Daniel Spicer playing an array of instruments. Danish saxophonist Mette Rasmussen provided what amounted to a masterclass in extended techniques with drummer Steve Noble whilst vibraphonist Corey Mwamba and saxophonist Rachel Mussen gave virtuosic performances that were melodic, interactive and intense.

The Old Market as a venue was the perfect location but my one criticism would be that the sound was often too loud and sometimes on the edge of feeding back. Whilst mainstream jazz fans may have found some of the free improvised music challenging, the virtuosity and musicianship of the varied acts was both impressive and inspiring.

Charlie Anderson



October 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.

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.

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.

Thursday

1

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Aurelie Tropez/Trevor

Whiting Quintet
Smalls, Brighton
8pm £14

Friday

2

Blue Shift Jazz

Underground
Theatre,
Eastbourne
7:30pm £6.50

Alex Bondonno Band + Guests

Brighton Railway Club
8pm Free

John Law Quartet

The Verdict,
Brighton 8:30pm
£15/12

The Okeh All Stars

Steyning Jazz Club
8:30pm £12/7

Steve Aston

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

Saturday

3

Imogen Ryall

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

Steve Aston

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

Joe Stilgoe

The Denton,
Worthing
7:30pm £20

Sunday

4

Savannah/Assorted Nuts

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

Lawrence Jones All Stars

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

Steve Aston Gypsy Jazz

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

Gypsy Jazz

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

Neal Richardson Trio + Mark Bassey

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

Black Lion Jazz

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

Monday

5

Geoff Simkins with Terry Seabrook, Nigel Thomas & Milo Fell

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

Jazz Jam with One Hat Trio

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

Tuesday

6

The Brunswick Jazz Jam hosted by Paul Richards

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

Benn Clatworthy

Hare & Hounds,
Worthing
8:30pm Free

Andy Panayi & Mark Nightingale

JazzHastings
8:30pm £8

Wednesday

7

In Session with the Wayne McConnell Trio

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

Liane Carroll & Friends

Southern Pavilion,
Worthing
7pm £22/18

Snarky Puppy

Concorde 2, Brighton
7:30pm SOLD OUT

Thursday

8

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

9

Mike Janisch Sextet

The Verdict,
Brighton 8:30pm
£15/12

Steve Aston Gypsy Jazz

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

Pedigree Jazz Band

Chichester Jazz
Club
7:45pm £12/7

Robert Fowler Quartet

Underground Theatre,
Eastbourne
8pm £13

Saturday

10

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

11

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Edana Minghella Quartet

The Brunswick, Hove
8pm £10

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

12

Alex Bondonno with Terry Seabrook and Noel Joyce
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

13

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

Andy Urquhart
Hare & Hounds,
Worthing
8:30pm Free

Wednesday

14

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

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

Thursday

15

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

**Richard Exall/Ben Cummings/
Jonathan Vinten Quintet**
Smalls, Brighton
8pm £14

Friday

16

**Tom Harrison Quartet with
Quentin Collins**
The Verdict, Brighton
8:30pm £15/12

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

Ian Shaw
Ropetackle, Shoreham
8pm £14

Saturday

17

**Oxjam Takeover:
Jazz Stage**
The Verdict, Brighton
12pm - late £9

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

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

Sunday

18

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

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

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

Monday

19

Sara Oschlag with Terry Seabrook, Dan Sheppard & Dave Trigwell
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

20

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

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

Wednesday

21

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

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

Thursday

22

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

Friday

23

Benn Clatworthy Quartet
The Verdict, Brighton
8:30pm £12/9

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

Saturday

24

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

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

Sheryl Bailey/Geoff Simkins Quartet
The Verdict, Brighton
8:30pm £12/9

Sunday

25

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

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

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

26

Graeme Flowers, Terry Seabrook & Peter Hill

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

Jazz Jam with One Hat Trio

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

Tuesday

27

The Brunswick Jazz Jam hosted by Paul Richards

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

Arthur Catt

Hare & Hounds, Worthing
8:30pm Free

Wednesday

28

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Matthew Halsall & The Gondwana Orchestra

St. Mary in the Castle,
Hastings
7:30pm £14

Thursday

29

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Dave Green/Steve Brown/Mark Edwards/Piers Clark Quartet

Smalls, Brighton
8pm £14

Friday

30

Dave Williams + Guests

Brighton Railway Club
6pm-8:30pm Free [R]

New Generation Jazz:

Gary Crosby's Groundation

The Verdict, Brighton
8:30pm £12/9

Steve Aston

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

Saturday

31

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

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).

Timing

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, a drink 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

November - December

Ropetackle, Shoreham

Fri. 4th December: Barb Jungr Sings
Nina Simone

Jazz Hastings

Tuesdays

3rd November: Julian Argüelles Tetra
8th December: Alan Barnes All Star
Octet

Chichester Jazz Club

6th November: Tommaso Starace
Quartet

20th November: Simon Allen Quintet
11th December: The Sound of Blue
Note with Gilad Atzmon

The Hawth, Crawley

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

Under Ground Theatre, Eastbourne

13th November: Jonathan Vinten Trio
11th December: Amy Roberts & Richard
Exall Quintet

The Verdict, Brighton

Fri. 6th November: Julian Argüelles
Tetra

Smalls, Brighton

Thursdays

12th November: Mark Basseby/Malcolm
Earle-Smith Quintet
26th November: Jo Fooks/Buster Birch
Quintet
10th December: Jamie Brownfield/Liam
Byrne Quintet
17th December: Alex Garnett/Quentin
Collins Quintet

New Generation Jazz @ The Verdict

Fri. 27th November: Jamie Leeming
project feat. Emily Dankworth
Fri. 18th December: Henry Spencer &
Juncture

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



1. Which trumpet player was born 85 years ago on 30th October, 1930?
2. What's the name of Matthew Halsall's latest album?
3. Who created the award winning album *Jazz For Babies*?
4. What is the name of the smaller version of Terry Pack's Trees band?
5. Which record label is run by Michael Janisch?
6. Which saxophonist leads Straight No Chaser Big Band and appears at The Snowdrop in Lewes on Monday 12th October?
7. Which music festival happens at The Verdict on Saturday 17th October?
8. Which instrument does Rachael Gladwin play as part of the Gondwana Orchestra?
9. Which trumpeter appears at The Verdict on 16th October and Smalls on 17th December?
10. Which jazz pianist was born on 10th October 1917 in Rocky Mount, North Carolina?

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

SJM

The Sussex Jazz Magazine



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Next Issue



The November issue of *Sussex Jazz Magazine* will be published on Friday 30th October and will feature more great interviews, previews and listings.

Clifford Brown



30th October 1930 - 26th June 1956

Quiz Answers

1. Clifford Brown
2. Into Forever
3. Michael Janisch
4. Bonsai
5. Whirlwind Recordings
6. Alex Bondonno
7. Oxjam
8. The harp
9. Quentin Collins
10. Thelonious Monk