

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 39 April 2015 FREE

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Welcome to Meetup, welcome to Learning Jazz!

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April 2015

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Courting Controversy



photo by Mike Guest

The unexpected cancellation of The Orient House Ensemble's March 5th gig at the Royal Northern College of Music provoked a spectrum of reactions, all duly registered across social-media land. Jazz gigs are sadly prone to cancellations due to poor pre-sales or the vagaries of promoters and venue owners, but this was a rather different case; here the college attributed their decision to their fears for the safety of those due to attend. This was not because they believed the Orient House's unique mix of jazz, European and Levantine musical influences was especially perilous in itself, but because a lobby group, the North West Friends Of Israel, had demanded via a petition that the gig be cancelled. Their case was that by booking the gig, the RNCM would provide a platform for Mr Atzmon to disseminate anti-semitic propaganda. Fans immediately launched a counter-petition, but to no avail, and the concert has not been re-scheduled. RNCM stated that the cancellation was entirely related to student safety, and was not a political issue; the Manchester Evening News reported that extra security was provided on the evening of the 5th 'to prevent any acts of violence'.

This event, coming as it did in the aftermath of the Charlie Hebdo massacre and the continuing crisis across the middle east, provoked a wide range of passionate reactions. Jazz music in the UK is generally unused to having its placid waters disturbed in this way by the ripples from such distant storms. There are many different aspects to this case. Gilad Atzmon's views on Jewish history, Jewish identity and the role of Jews in geopolitics are available for you to discover

for yourself via his website; it is far beyond the remit of this column to discuss their validity, but we can certainly agree that they are deliberately and defiantly controversial. Articles have been written about the increasing timidity of British cultural institutions, and their susceptibility to special-interest lobby groups. RNCM seems to have reacted with open-mouthed dismay to the hoo-ha, rather than taking a strongly pro-active stand in favour of either party. Above the head of relatively small concert halls hover large dark clouds - issues of free speech and of artistic freedom versus responsibility, and the returning tide of anti-semitism across Europe set against the increasing isolation of the hardline Israeli government. The latter issue in particular is so heavily charged with bitter controversy that any discussion usually yields explosive results. The North West Friend's of Israel's decision can be seen as a reaction to the the rising calls for a 'BDS' Israeli boycott, especially in the cultural and academic sphere, raising the prospect of a tit-for-tat escalation; their tactics are identical to the anti-Israeli lobby's attempts to enforce such a boycott, and are equally as unwelcome.

The controversy has centred on Gilad Atzmon's politics, with no mention of his music. Of course, the two are an integral part of the man, and it is disingenuous to think that you can invite him for the one aspect, while excluding the other. Music has always been co-opted for political purposes - protest songs are expressions of resistance, national anthems and military marches expressions of hegemony. Yet music itself cannot be bounded by political messages and has the

power to transcend its origins, so that we can be transported by the music of Wagner or Carl Orff, despite the composer's noxious beliefs. Some American songbook standards combine timeless melodies with ridiculously outdated sexist attitudes, while the lyric to *My Heart Belongs To Daddy* sounds quite disturbing nowadays, and not just because it rhymes 'caddy' with 'finnan haddy'. Yet their musical appeal endures. As this column has previously mentioned, jazz in the UK has passed through periods of political engagement, with artists (if not audiences) generally engaging at the left-wing end of the spectrum. The return of Loose Tubes reminds us of that era, and points up the contrast with today's general disengagement with political issues. You can never tell when political realities may once again intrude into the artistic world. It's unusual for a jazz event to become so mired in controversy, and in this age of increasing identity politics it would be wise for educational institutions, local government bodies, arts funders and promoters to consider what the most

appropriate response might be. It is undeniable that Gilad Atzmon is in the forefront of UK jazz musicians, and that the Orient House Ensemble is an outstanding band. One might hope that the RNCM would be prepared to stand up for the cause of music, as something worth defending in its own right from the claims of political rectitude, and be prepared to champion the excellence of Atzmon's art even if they felt compelled to distance themselves from his politics.

Below, the petition and counter-petition, and Gilad's own website.

www.change.org/p/royal-northern-college-of-music-cancel-the-performance-of-gilad-atzmon-on-march-5-2015

www.change.org/p/royal-northern-college-of-music-reverse-the-concert-cancellation-of-the-gilad-atzmon-the-orient-house-ensemble

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



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Marius Neset



Saxophonist **Marius Neset**, who released his fifth album this year, discusses his approach to writing his own material.

Tell us about your latest album *Pinball*. How did it come about and what was your inspiration?

“I went to a cottage in the Norwegian mountains in January 2014, and started playing around with a lot of ideas on piano and saxophone. In a few days the song *Pinball* became a result of this, and this song created a picture to me that made it quite logical where I should take the rest of the songs for this album. That’s why the album is called *Pinball*, this song came first, and was the fundament for a lot of creative ideas later on the album.”

You come from a musical family and you grew up with a lot of music. How has that shaped your approach to playing?

“A lot. My mother is a classical piano player, my father can play a bit of everything. What was most important was that they were very open-minded musically when I grew up, so I was introduced to a lot of different music when I was a kid, and nothing was right or wrong. I think this attitude to music has followed me since. Also, I learnt all music by ear when I was young, on piano, drums, guitar, bass, saxophone, so I really got a great musical fundament.”

Tell us about your style of composing. How do you go about composing a piece and where do you find inspiration?

“It’s so hard to answer, because it is different every time. Sometimes I may have a very clear and strong concept that I follow quite far in the composing process, other times there may be no concept at

all, just melodies and harmonies coming to me without analysing what it is. Sometimes I use the sax mostly, other times the piano. Other times I may compose inside my brain so I don’t use any instrument. But common for my best songs (I think) is that they are all based on very short and simple ideas, there are really no limits [in] how far you can take a good idea and what you can do with it.”

What can we expect to hear at your concert in Brighton on Saturday 11th April?

“Mostly music from my newest album *Pinball*, and a lot of creative and playful musicians.”

What are your plans for the future?

“A lot of plans. Right now I have been working on a project with a larger ensemble and my band, really interesting. Now I’m going to work on a new project, starting to have ideas for some new records. There is a lot of stuff I want to do, everything from playing completely solo, to composing for symphony orchestras, doing more band records, maybe do something with electric instruments sometime, but I only can follow my inside musicality and where it takes me, and that is constantly changing direction, affected by what I’ve been listening to the last [few] years, who I play with, which people I’m hanging around, where I am, everything is kind of inspiring me, and that’s why all my records are quite different I think.”

Marius Neset Quintet appear at Brighton Dome Studio Theatre on Saturday 11th April 2015, presented by Brighton Jazz Club in association with Brighton Dome.

The album *Pinball* was released in January 2015 on the ACT label.

www.mariusneset.info

Jenny Green



Vocalist **Jenny Green** has been active in the South Coast jazz scene for a few years now. She took time out to talk to SJM about all of her activities, including her latest album *Caught a Touch of Your Love*.

How did you first get into singing?

“From a very young age in my church choir at Shoreham; then, when I was just 14, I was encouraged by a teacher to sing at the end of term concert.”

“I was quite shy as a child and singing was a way to express my feelings. By the time I was 18 I was singing semi-professionally in various bands around the bars and clubs along the South Coast. My first ever gig was at The Cliftonville Pub in Hove. I was very into my pop stuff and hadn't heard of jazz until I sang in a dinner dance band in the Eighties. The saxophonist tried to encourage me to scat but I wasn't interested at the time. I wished I'd listen to him then! All those standards in the Eighties I'm still singing now in function bands!”

Tell us a bit about your radio show on Ridge Radio.

“Ridge Radio is an internet community radio station from Caterham in Surrey that you can listen to anywhere in the world on your Android, iPhone, iPads or computer. We are all volunteers at the station but for me it's really important to do something in the community. I share my love of jazz by playing tracks from the different genres, e.g. funky, classic vocals to the traditional and big band swing.”

“The show is on Monday evenings from 9 till 11 pm. I include a gig guide and I feature new albums and often feature

special guests who sometimes play live in the studio. Recent guests have been Nigel Price, Rebecca Hollweg & Sarah Maurice.”

“I have a co-host, Susie Homes, that helps with social media and email requests and she also adds a bit of glamour by having a chat about what's new in the celebrity world.”

“We have a lot of fun and hopefully our listeners will too. There is a listen again feature. Try us by clicking [here](#).”

Tell us about the monthly gigs that you do in the Sussex & Surrey area.

“I'm very keen to encourage new talent so I run a jazz jam with Liz Cole at the Leatherhead Theatre, upstairs in the Mezz bar every fourth Friday. It's been running for around 5 years or more now. It has a relaxed, friendly atmosphere and it's free at the moment. I have a house band for this and we have a nice mix of audience and players, most of them are regulars.”

“My other regular venue is at The Chequer Mead Theatre in The Pavilion Cafe, East Grinstead. This is a monthly jazz club on the second Wednesday. The next one, on April 15th, will be my tribute to Billy Holiday, to celebrate the centenary year of her birth on 7th April. As with all theatres there are times when they are very busy and sometimes the dates have to change to accommodate. Therefore it's best to check the website for future dates.”

“I'm gradually building the audience here and already we are getting some regulars in. We have had some lovely guests including Nigel Price and One Jump Ahead, and we even had a fab 18 piece jazz orchestra.”

You released your album *Caught a Touch of Your Love* last year. What has



the experience of recording and releasing an album taught you?

“How costly it all is for a start! I think I learnt not to rush into settling on the songs. I learnt a lot from watching how they master and mixed it and I can understand how important it is to get the whole thing mixed and mastered really well. I think the album reflects this. A lot of work went into the licence and registering with PRS etc. So doing a second one should be easier.”

“I realise now that making an album is not the be-all and end-all, it's the performing that matters most. The album is a calling card I guess really. I wanted the album to reflect how far I'd come from my humble beginnings standing on that stage at just 14.”

“I had great fun recording it with Sean Hargreaves who helped me decide on the songs. Winston Clifford for his wise words and great rhythm and Neville Malcolm on bass boy when then those guys get together it really swings.”

“To sum up, I loved the whole experience from choosing the songs, to getting into the studio, particularly at Tileyard Studios. It was such a great place - a real creative media hub at the north end of London's Kings Cross. The cafe there was a who's who in the industry.”

What are planning to do in the future?

“Well, who knows? That's the great thing about the music business. Will I make another album? Possibly. I'd like to write a couple of my own songs. I have the offer to record one or two songs from other writers, which is exciting.”

“East Grinstead have given me the exciting opportunity to host a live jazz stage at East Court Live on Sunday 26th

July. I'll be performing with The Jonathan Vinten trio and we have some fantastic guests lined up. Check the website for details: <http://www.eastcourtlive.co.uk/>. I'd love to do more of organising and managing events like this.”

“I'd like to see the jazz club at Chequer Mead Theatre grow so that I can bring some great live jazz acts.”

“I'm working on 'The Great British Song Book' ready for my gig at the Pizza Express on Dean Street, during Sunday lunchtime on 5th July. I'm very much looking forward to working on this with Sean Hargreaves again on piano with Neville Malcolm, Winston Clifford and with Ed Jones on sax.”

“I'm hoping maybe one day I'd join the BBC to broadcast a jazz show and I'd love to sing downstairs at Ronnie Scott's. Singing and performing is a calling for me and as long as people like listening I'll keep doing it.”

“I can't wait to see what's next.”

Jenny Green appears at Chequer Mead Theatre on Wednesday 15th April.

www.chequermead.org.uk

You can hear Jenny every Monday evening on Ridge Radio.

www.ridgeradio.dreamhosters.com/

For more information on Jenny Green visit her website:

www.jennygreensings.com/



Soweto Kinch

MOBO Award winning saxophonist and MC **Soweto Kinch** talks about his inspirations and his latest concert at The Ropetackle Arts Centre in Shoreham on Saturday 4th April.

How would you describe the kind of music that you play?

“I try not to confine myself too much to genres, but my principle influences are jazz and hip hop. It involves a lot of improvisation, social commentary and having a good time.”

Who are your influences and how have you been able to transcend them and develop your own voice?

“I’m influenced by all the great saxophone players through history - Sonny Rollins, John Coltrane, Charlie Parker, Joe Harriot. I’m not sure if I’ll ever be able to transcend them, but their voices permeate my own sound. I think I’m an amalgam of all the great musicians I’ve followed –

James Brown, Public Enemy, Fela Kuti: similarly with strong hip hop and jazz strains.”

You’ve been really busy over the past few years with a

number of projects. What are you involved in at the moment?

“I’m currently starting to work on a large piece exploring the political and cultural contributions of black soldiers during the First World War. It’s some way in the offing, but already my head’s full of ragtime early jazz sounds.”

Tell us what we’re likely to hear at your concert at The Ropetackle in Shoreham on Saturday 4th April.

“You will hear material from my latest release, *The Legend of Mike Smith*. Blending live jazz with hip hop, and exploring the ‘Seven Deadly Sins’ through music. Can’t wait!”

Soweto Kinch appears at
Ropetackle Arts Centre on
Saturday 4th April.

His latest album *The Legend of Mike Smith* is available now.

www.soweto-kinch.com

Eric Ford

In-demand drummer **Eric Ford** has been performing with the contemporary jazz trio Partikel, and with vocalist Val Wiseman, as well gigging with top players on the London jazz scene. SJM editor Charlie Anderson sat down to chat with him, shortly before he appeared with Matt Wates at The Verdict in Brighton.

How did you get into jazz?

“My parents were both fans of swing and they used to listen to a Sunday lunchtime programme on Radio 2. And on that I heard Gene Krupa playing with Benny Goodman (on their 1963 reunion album); his brush solo on a track called *Runnin’ Wild* is what inspired me to take up the drums because I loved the brightness of the sound and the energy of the performance. Also, around the same time, there was a jazz weekend on BBC2 and there was film of Duke Ellington with Louie Bellson on drums and I remember finding that very atmospheric. There was grainy black-and-white footage of them playing a slow blues and I was really struck by it.”

So how did you get into playing jazz? At school?

“I played at home, to records, and because my parents were fans of big band jazz that's where I started. Mostly I played to Count Basie and Benny Goodman. One time I was out with my mum in Southport (where I grew up) and in the arts centre foyer there was the Sefton Youth Jazz Orchestra giving a concert. So I went up and introduced myself. As with all youth jazz orchestras, they have a high turnover because people go on to university or wherever. So when the drummer left I went and auditioned and took over from there. That was when I was maybe 15. Then I went to a jam session in Southport and met a guy from Liverpool called Colin Campbell who then got me onto a regular Sunday night gig at the Central Hotel there. And because I'd only been playing swing up

until that point he made me some cassettes with lots of bebop classics on (such as *Jordu* and *This I Dig Of You*). That was how I got into more modern jazz, really, through Colin. He now lives in Walthamstow, though he doesn't play that much these days. From bebop I got into the rest of jazz chronologically and most other music from jazz or from playing it for work.”

What projects are you currently involved in?

“I'm involved in lots and lots of different projects, which is partly a result of most of the projects not having much work, and the fact that it takes a long time to get anything going when you're doing original music. Also "life gets in the way" sometimes and there are three cd projects that are half-done because the bandleaders have had a child and just don't have time to finish everything yet, or because they've had to prioritise the well-paid work which will pay for their own project. So (like most musicians) I have lots of projects running concurrently, some of which work once a month, some of which work once every 3-6 months or do an occasional tour, and some of which do one gig and never work again. It's a very varied bunch of things.”

“This year, there are two bands that I'll be relatively busy with. One is *Lady Sings the Blues* which is Val Wiseman's Billie Holiday tribute, because it's the centenary of Billie Holiday's birth. The other members of the band are stalwarts of the British jazz scene and it's great to play swing with guys who've been doing it for sixty years or more! Pianist



Brian Dee is particularly enjoyable to play with from a drum point of view as his time feel and comping are so great."

"The other one is *Partikel*, which is quite a contrast to *Lady Sings the Blues*. We did an album last year with a string quartet and that's going to be released in May on Whirlwind Recordings. There are a lot of dates up and down the country in support of that and hopefully some dates abroad later in the year. Obviously there are bands that I play with as the first call drummer and there are quite a lot of other bands where I'm filling in for someone else."

"One thing that took up a lot of my time at the start of this year was recording drum solos with loops. The loops are vamps that I solo over with different bands that I play with. But whilst I was practising for those solos, I came up with lots of stuff that was out of context and unusable on the actual gig, because it wouldn't have fitted with what came before. But if you go straight into a solo on YouTube with a vamp, you can create your own context. So I've come up with a bunch of approaches to several of the solos, which I found interesting and hope other people find interesting too. But it's been quite time-consuming: recording and then mixing and editing them and so forth. I hope to get them on YouTube by the end of April."

"Hopefully it will make people more aware of aspects of my playing that don't generally get exposed on the gigs I do. So they're very varied stylistically and some of them involve the superimposition of different

meters and it's not the kind of thing that you can do on a gig where the other musicians aren't prepared for it. You can't just throw it in otherwise the whole thing could just collapse. Hopefully it might broaden my field of work even more."

What do you do outside of performing?

"I've got a very small amount of private teaching. It's useful to have some stable income, since gigging varies from week to week. It's hard to find musicians these days - including very, very good ones - who don't teach. Even top-level stars teach. It makes you analyse how you do what you do and it

also makes you think about the most efficient way to pass that on to other people. I think it's to be embraced. I guess the problem is when you take too much teaching on and obviously what constitutes 'too much' varies from person to person. I'm happy with a fairly small amount for the moment, because I'm playing quite a lot."



What advice would you give to up and coming drummers?

"Be honest with yourself and do it because you really, really want to, because there's no other good reason to do it. Listen to and try to play all styles of music convincingly. Don't specialise. Learn to read. I'm sure other people would vehemently disagree with some of that advice."

Tell us a bit more about Partikel.

"Partikel is the band where I probably have the most freedom to come up with

unusual drum parts and play very loosely and busily because it's only saxophone, bass and drums. With there being no guitar or piano, there's a lot more room, sonically, for the drums. And also, Duncan Eagles (the saxophonist) and bassist Max Luthert play very interactively. So it's challenging, interesting and fun and we try to play melodically as well. It's not just a 'bash'. And I like to think there are a lot of interesting textures and things that you wouldn't necessarily hear other bands playing too. The material on the new CD (*String Theory*) is a challenge for me because we have a string quartet playing with us. So I have to make space for them and avoid smothering them with volume. I've tried to do this partly by playing some hand percussion - mostly udu and tabla. This should all be refined during the course of the gigs we have over the summer. The string quartet features Benet McLean, who is a really astonishing

soloist, on violin as well as piano. Benet's soloing skills (as well as the quality of Duncan's writing) should help to distinguish this string quartet plus jazz band CD from the welter of others - we hope !"

Eric Ford performs with Partikel at The Verdict on Friday 26th June.

The Partikel album *String Theory* will be released this summer on Whirlwind Recordings.

www.partikel.co.uk

For more on Eric Ford visit his website:

www.ericforddrums.com

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Welcome to Meetup, welcome to Learning Jazz!

meetup.com/learningjazz/



Big Band Scene

Saxophonist **Patrick Billingham** begins his new monthly column with a look at The Sussex Jazz Orchestra and The Brighton Big Band.

This is the first of what I hope is to be a regular monthly column relating to big bands based in Sussex. I shall start by defining what I mean by a big band for inclusion in this column. I take the line up of the great American bands of the swing era as a template.

Saxophones, two altos, two tenors and a baritone, doubling on assorted woodwinds.

Brass, with four trumpets (or flugelhorns) and four trombones (including bass trombone/tuba).

Rhythm consisting of piano, guitar, bass and drums.

This is not a rigid template. There have been many variations, so I propose for the purpose of this column to define a big band as having at least seven horns with a minimum of three saxophones or three brass, plus a rhythm section. There is, as yet, no upper limit. (See Return of 100 Saxophones, below.)

This is the Sussex Jazz Magazine. So I am limiting the scope of this column to bands based in the county. However should any bands based across the border visit us as part of a foreign tour, I shall be happy to include them in the gig list.

I have addressed the question of whether information about big bands in general should be covered in a Jazz Magazine. The Jazz Orchestras, with their emphasis on extended improvised solos clearly qualify. As for the others, why not? Even dance band charts, such as those of Glenn Miller, allow for improvisation. Although there is the risk that any deviation from the original solo recorded seventy years ago may provoke adverse comment from some self-appointed expert in the audience.

The big band scene in Sussex is thriving and evolving. I know of almost twenty active big bands based in Sussex, most in and around

Brighton. Some have been playing for decades, others were formed recently.

Even though the various bands concerned have differences in style and ethos, they have musicians and charts in common.

This month I feature two Brighton based bands, which have been around for 30 years or so. I declare an interest. I am a member of both.

The Sussex Jazz Orchestra (SJO)

(‘A mixed ability line-up ... crackling performances’ John Fordham, The Guardian)

The late, great, Ian Hamer created this band in the mid 1980s as The Sussex Youth Jazz Orchestra (SYJO) around a number of talented school age musicians living in Brighton, with the rest of the band made up of local adult musicians. In the early 1990s, to quote Ian, ‘I found the youths came and went too quick, so I dropped the youth bit and it has worked fine ever since.’ The band became known by its present name.



The jazz oriented repertoire is mainly compositions and arrangements by Ian and his associates including Tubby Hayes, Ken Wheeler, and especially local composer Paul Busby who was the keyboard player and musical director of the band for many years. There are other charts by former and current band members. The purpose of the band is to keep Ian’s music alive and to present it to as wide an audience as possible.

The band, directed by Mark Bassey, is a mixture of student musicians, experienced professionals, and those with non-musical day jobs, but who play regularly. Many of the former student members of the band have moved on to become highly regarded professionals.

The SJO is larger than the standard template. There may be up to ten saxes, six trumpets, six trombones and the four piece rhythm section. In the past the brass section has contained euphoniums, a tuba, a baritone horn, and currently has a French horn among the trombones.

The SJO is based at The Round Georges pub, 14-15 Sutherland Road, BN2 0EQ,

Contact details:

Manager: Patrick Billingham 07812 418560
g8aac@yahoo.co.uk

To book the band: James Clarke 07824
637422 james@jamesclarkemusic.co.uk

For more information visit www.sussexjazzorchestra.co.uk or on Facebook, or on twitter @SussexJazzOrch or www.twitter.com/sussexjazzorch

To see a video of the band in action, go to http://www.youtube.com/watch?v=pFEMzpr_fKY

The Brighton Big Band (BBB)

The Brighton Big Band was formed in the 1980's by Dave Masters and, not surprisingly, was known as The Dave Masters Big Band. A name familiar to those who attended lunch on the first Sunday of each month at the King & Queen in Brighton when it was still a jazz pub.

The new name was adopted in 2014 with the advent of new band members and a new repertoire - so a new name was called for! The band acknowledge the hard work which Dave put into establishing and putting it on the local map, but since he moved to Australia over 20 years ago and now has another band under his name there - it was definitely time for a change!

The Band played their first season under the new name, band colours and several new pieces of music in 2014, but still with three of the original members. They play the big band swing standards of the Count Basie, Duke Ellington, Glenn Miller era but have added some classics from Gordon Goodwin, Stevie Wonder, Steely

Dan, Kenny Wheeler as well as Paul Busby, and some fiery latin pieces to bring a modern tone to their range of music.

The line up of this band is closer to the template with five saxes, five trumpets, four trombones and the four strong rhythm section. In addition, there are two singers. Dave Williams, who recently joined the band, providing the music of Frank Sinatra, and the well established Jackie Sampson, who provides the songs of Ella Fitzgerald and Sarah Vaughan.



John Lake administers and manages the band with the assistance of Chris Smith - who directs the band in rehearsal, Steve Field - the band librarian and Dave Eastman who looks after the equipment. The band feels extremely lucky to have the support of the Blind Veterans UK (formerly St. Dunstan's), Ovingdean who provide the use of their ballroom for band rehearsals.

Contact details:

John Lake email: johnbruce_@hotmail.com
tel. 07950 317496

Blogsite: <http://brightonbigband.blogspot.co.uk/>

Facebook: <https://www.facebook.com/pages/The-Brighton-Big-Band/>

Next month: Studio 9 Orchestra (see interview in SJM 12) and Straight No Chaser.

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

Big Band Gigs for April – Early May

(† means a regular monthly gig.)

Sunday April 5th.

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

Sunday April 12th.

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

7:30pm, Straight No Chaser (Vocal Night) at The Hassocks Hotel, Station Approach East Hassocks, BN6 8HN (01273 842113) Free entry with collection.

Tuesday April 14th.

8:00 - 10pm, The Sussex Universities Big Band at The Latest Music Bar, 14-17, Manchester St., Brighton BN2 1TF (01273 687171) £?.

†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.

Friday April 24th.

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

Sunday April 26th.

†12:30 - 3:00 pm, The South Coast Big Band at The Red Lion, Stone Cross, Pevensey, East Sussex BN24 5EG (01323 761468) Free entry.

Monday April 27th.

12:30 - 3:00 pm, The Downsbeat Swing Band at The Village Centre Hall, Hurstpierpoint,

West Sussex BN6 9UU Free entry with collection in aid of the Motor Neurone Disease Association.

Wednesday April 29th.

8:00 pm, Straight No Chaser (Brighton Composers Night) at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984) Free entry

Sunday May 3rd.

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

Advance notice

Return of 100 Saxophones

Sunday 31st May early afternoon

close to the centre of Brighton

This is a fund raising event for the Brain Tumour charity. There is a £25 participation fee, £15 for students/concessions. Sax players of all levels of ability and experience are welcome. In line with the diversity policy encouraged by this column, brass and other wind players are also encouraged to sign up. A professional rhythm section will be at hand to maintain good order.

Rehearsals/workshops are scheduled for Wednesdays May 6th & 13th 7.30 - 9.30 p.m. and Saturday May 30th 2 - 4 p.m. at St. Richards Church and Community Centre, Egmont Road, Hove, East Sussex BN3 7FP.

There will be more detailed information in the May SJM, meanwhile, if you want further information visit www.saxshop.org

TUBBY IN BRIGHTON

It's Tubby time again at the Ship

ONE of the most exciting events of the Brighton Jazz Appreciation Society's current season of top-free attractions is the visit to the Ship Inn, Lewes-road, on Monday of the Tubby Hayes Quintet. Their regular appearances on television and at the Ronnie Scott Club in London have won them phenomenal popularity.

Tubby Hayes is among that (50-too-small) handful of British modern jazz musicians whom we can call "great." A virtuoso of the tenor saxophone, and equally impressive on flute and vibron, he sets a standard which younger players should try to live up to, and by which, we feel, other jazz musicians should be judged.

But the starkest he sets in high, and of the younger musicians in this country at the present time only tenor saxophonist Chris Monty succeeds in approaching it.

A talented composer Hayes is perhaps most riveting when he is playing his own original material. When he has visited Brighton, he said his audience spellbound throughout a magnificent original tenor solo which lasted the evening the tenor saxophone.

There is a sort of shabby, back-street poetry in his music—the poetry of the doctored, lying ready and neglected by the roadside in the blinding sun.

JAZZ TALK
By John Marley

...The poetry of the underdog. Since every one of us is underdog at some time or another, to something or someone, it could probably be just as well described as the poetry of the human being.

...The one, Tubby Hayes is the one subject of the tenor saxophone. Such are poets, although neither they nor we are yet poets. The Nobel Prize-winning American writer chose the tenor of jazz as his source of expression, and Hayes does it so perfectly. But his is a poetry of the underdog. Among the members of the old of Hayes Quintet who will be here with the tenor sax star as

...Member are vocalist Tony Thompson and bassist Jimmy Deveraux. The latter, with Victor Feldman, Derek Griffiths and Henry Grimes, was one of the winners of the 1965-66 of the annual jazz group this country has produced.

...At the Ship Inn on Monday, tenor sax star Tubby Hayes was in top form, and it was encouraging to see a full house for the start of the summer season. Hayes' great was vintage tenor played Jimmy Deveraux. Such saxophone really gave at their best, and received an appreciative reaction.

CHess
By G. W. KIPPING
"Manchester City News," 2011.

Show & Leisure

HERALD CROSSWORD No. 11
By JAMES WRIGHT

Alive and Well

Following a barnstorming gig at the Bristol Bar on Thursday 26th March, Simon Spillett sent SJM some old newspaper clippings of Tubby Hayes appearing in Brighton. If you remember any of Tubby's gigs at The Ship on Lewes Road then email sussexjazzmag@gmail.com

Jazz promoter la Brighton audiences

"WHETHER it be jazz, theatre or cinema, Brighton is sympathetic to anything of quality."

JAZZ ROUND-UP
BY SAM EDWARDS

AMBITIOUS CONCERT SEASON PLANNED

With Brighton Philharmonic Society this week announced details of its 1964-5 concert season at the Dome. There will be 14 regular concerts at the Subscription Series, all of which will be given on Sunday afternoons, at fortnightly intervals from September to May.

Next year the society will be introducing its 1965-66 season, and a particularly ambitious season has been planned with the aid of leading soloists and a great

HERBERT HENNING, who has conducted the orchestra since it was created by Madame Jane Henning in 1923, will be the conductor of the orchestra, and the orchestra will give a concert on September 27.

As well as the Brighton Philharmonic, the three leading orchestras will be the

STARS

Jeff is making plans for the autumn with the seven orchestras. But only Tubby, Brown, Smith and Ronnie Scott will have autumn tours enough to cover the season. And it is difficult to hold these stars with any frequency.

The important note the society has placed in encouraging production young musicians like Derek Griffiths will have to be observed.

The services of the society have been the big names with new recruits. The new recruits are: Ronnie Scott, the American pianist, and the celebrated Cuban PAUL HORNBLUM will be added to the list of the society's stars.

JANE BAKER will sing "Songs of a Wintering" in November, and KAN RAMMO will give a recital on Saturday, February 27.

As well as the Brighton Philharmonic, the three leading orchestras will be the

LEADER

...The services of the society have been the big names with new recruits. The new recruits are: Ronnie Scott, the American pianist, and the celebrated Cuban PAUL HORNBLUM will be added to the list of the society's stars.

TRIBUTE TO A BRAVE TROUPE

JUNE LAWRENCE, the actress who magically lost her husband five weeks after they married, heard the news when she was appearing in "Wanted on Voyage", a comedy play in Manchester, three weeks ago.

The show's general manager, Henry Sherwood, of French Avenue, Brixton, said this week: "She knew the news on the Friday night and she went on with her show on Saturday and gave a marvellous performance. She's a real trouper."

The following week she left the play to spend the night and the funeral of her husband, who died in a car crash.

But she returns to his role as

TUBBY HAYES will lead his popular quintet at the Ship Inn on Monday.

STOCK CAR RACING
ARLINGTON SPEEDWAY
Buckingham - 12.30, 2.15, 3.45, 5.15, 6.45, 8.15
SUN., 16th AUGUST
2.15 pm
PLANE ANDERSON

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 30th March

Andy Williams on guitar

with Terry Seabrook on organ and Milo Fell on drums

Nigel Price is too ill to perform so is replaced by guitarist Andy Williams.

Andy Williams is a highly respected jazz guitarist and has recently recorded and toured with bassist-composer Spike Heatley. Andy first picked up the guitar at 13 and by the age of 18 had embarked on a serious musical career. He started working in local jazz bands and joined an established function band playing in London's top hotels with a residency at Trelawne Manor, Cornwall.

Andy has performed at many Pizza Express jazz venues, the Soho Jazz Festival and until recently enjoyed a 9 year Sunday residency at Pizza on the Park in London. As well as working with many of Britain's finest jazz musicians, he has performed alongside American Artists such as Tal Farlow, Benny Waters, Warren Vache and has opened for acts such as Barney Kessel and Harry Allen. Andy is also a regular member of his father's quartet (the trombonist Roy Williams).



Monday 6th April

Lou Beckerman

with Terry Seabrook on piano & Steve
Thompson on bass



Whether scat swing singing or lingering over a leisurely love ballad, the heart of Lou Beckerman's work has always been a love of the music, her passion for jazz and collaborative music-making, and a delight in performing for audiences. A musician for over thirty years, her musical influences range from classical, jazz and folk to world music. Her career has included radio and television, and as a recording artist, two albums, most recently **'Into the Blue'** - a collection of newly-arranged standards and jazz-infused original compositions.

She has played in venues across the UK and in the USA, her music sitting as comfortably in a large concert venue as it does in an intimate jazz club. Lou's vocals have been described as 'a stairway to heaven' and 'like being rolled in honey'!

Monday 13th April

Art Themen

with Terry on organ and Milo Fell (drums)



Photo of Art Themen by Richard Kaby

Art Themen was born in Manchester. In 1958 he began his medical studies at the University of Cambridge, going on in 1961 to complete his studies at St Mary's Hospital Medical School in London, qualifying in 1964. He specialised in orthopaedic medicine, eventually becoming a consultant. He started playing jazz with the Cambridge University Jazz Group, and then in London playing with blues musicians Jack Bruce and Alexis Korner. In 1965 he played with the Peter Stuyvesant Jazz Orchestra in Zürich, going on to play with such English luminaries as Michael Garrick and Graham Collier's Music.

In 1974 he entered on what was to be one of his central musical relationships when he started playing with Stan Tracey. He has played with all of Tracey's groups, touring with him all over the world as well as around the UK. He has also played and toured with musicians such as Nat Adderley, Ian Carr, George Coleman, and Al Haig.

His style originally owed much to the influence of Dexter Gordon and Sonny Rollins, but later influences included such disparate saxophonists as Coleman Hawkins, Evan Parker and John Coltrane.

Themen was interviewed by Julian Joseph on BBC Radio 3's Jazz Line-Up on 22 November 2014 as a celebration of the saxophonist's 75th birthday. He revealed that he had originally played clarinet, but since page three of the tutor book had been missing he had played for some time with the mouthpiece upside-down. He was inspired to play saxophone after attending a gig by the Dankworth Seven, at the local Palais, at the age of 16, with a female cousin. The immaculately-dressed and manicured saxophonist Danny Moss winked at Themen's cousin and the instant effect this had convinced Themen that his future lay in the saxophone.

Monday 20th April

Abi Flynn (vocals)

with Russ Gleason on drums and Terry on organ



Abi Flynn is a young and up and coming Brighton-based jazz singer. Originating from Worthing, she studied a 5 year music degree specialising in soul and funk performance and composition and continued to perform all over the South within this field until she discovered her passion for jazz 2 years ago.

Drawing on classic influences such as Ella Fitzgerald and Nancy Wilson, along with modern jazz influences such as Esperanza Spalding and Gretchen Parlato, Abi likes to deliver a deeply moving and captivating vocal performance with her sultry tone, as well as experimenting in the realms of scat and advanced rhythmic and melodic patterns.

Fairly new to the Brighton jazz scene, she continues to work her way up, playing alongside some of the best musicians in the South and delivering exciting and mesmerising performances.

Monday 27th April

Roy Hilton (piano)

with Malcom Mortimore on drums and Terry on organ



Roy Hilton went to Leeds College of Music which was the first University in the country to offer a Jazz Course. He went on to become a successful Musical Director and is now living in Eastbourne. He recently recorded a CD with top British Jazz Guitarist Dave Cliff who was at Leeds with Roy. He has worked in all branches of the music business as MD, Arranger and Pianist in films, theatre, broadcasts etc. but his first love is jazz. He has played with Sonny Stitt, Sonny Criss, Teddy Edwards, Bobby Shew, Howard Alden and many other internationally known musicians and has recorded an album of the music of Tadd Dameron for Spotlite records with Dave Cliff and Geoff Simkins which gained much critical acclaim.

Terry Seabrook

IMPROV: THE JAZZ EDUCATION SECTION

Wayne McConnell looks at Committing it to Memory

Committed to Committing it to Memory

You would think learning songs would be a relatively simple exercise and in many ways it is. In jazz however, simply knowing the song is not really enough. As improvisers, we want to be able to feel completely relaxed with the material that we are improvising on. Learning the tune and the chords is really not enough. You need to be 110% comfortable and clued up in what the tune is doing harmonically, structurally and melodically. We all know in the world of Jazz there is no escaping the dreaded ability to 'transpose' into any key. With this method, you will find it easier to make sense of the harmony and therefore be able to play with more authority and expression. Given the above, learning a standard is a serious investment of time. Don't rush the process and aim to master it. The first stage is about listening. Here is a guide to the listening stage:

Listening

- Listen to 3 or 4 versions of the song and focus in on your favorite version. To start with, try and focus on a version that isn't wildly interpreted. Use the internet to find out as much as you can about the tune and what are considered as some of the definitive versions.
- Settle on one version that you really love. Listen to it over and over again, enjoy all of the nooks and crannies of it, the melody, chords, lyrics, the players. How is the melody delivered?

Delicate and tender or passionately lively?

- As you listen try and sing along with the melody remembering that this is all prep-work to make your life easier later on.
- Sing through the root moments 5-10 times a day for a week.
- Listen to the structure of the tune. Can you work out what the form is?

The listening stage can take as much or as little time as you see fit. If the melody is intricate and complex, expect to spend more time listening. The more time you do this for, the easier it will be to actually execute it in your instrument or voice. By the time you get to the 'learning' stage, you should have a mental-map of what the song does in terms of form. See if you can write it down, count the numbers of bars if you have to.

Learning

The learning stage is not really about learning the song (you've actually done that already in the listening process). This stage is all about applying it to your instrument and that transfer from brain/soul to instrument/voice is fundamental to how you will retain the information required to play it and eventually transpose it.

- Play the A section over and over again
 - If you play piano or guitar start with the melody, play it in its barest form without any embellishments or ornamentation. Then play through the chords, eliminate any issues with

voicings. Keep the voicings simple so the melody is still the stronger sound. If you don't play a chordal instrument, fear not, we will get to the same information later on.

- Move on to the B section and subsequently move through the whole tune until you are comfortable with it. Play with a backing track.

By this stage you should be able to play or sing the melody (with chords for piano and guitar) all the way though accurately from memory.

Prep for Improvisation and Transposition

In order to improvise freely and to transpose with ease, you need to fully understand the harmonic implications of the tune. You need to master this both mentally and physically. In other words, you need to be able to understand mentally what is happening and also where physically that information happens on your instrument.

Step 1 - Seek out the II-V and II-V-I (both major and minor) movements . So rather than thinking of say 3 individual chords, you are actually just think of a 'key centre'.

Step 2 - Think of the chords as roman numerals rather than being in a specific key.



Step 3 - Play and sing through the 'shells' of the chords. Shells are the 3rds and 7ths or 7ths and 3rds of the chords. Play through them, they should sound pleasing.



Step 4 - Scales/Modes - This is subjective because it is not essential you know all the names of these weird and wonderful modes. You can get by very well by just using your ear but it requires a huge amount of previous listening to improvisers and naturally very good ears (perfect and relative pitch). Since most of the population don't have naturally advanced musical hearing and lots of time to listen, this is a good way to enhance your accuracy of playing the right notes at the right time.

If you have never learnt tunes in a logical and prolonged period and have trouble memorising tunes, DO not skip any of these steps, each one is an integral part of the learning process. After a while, you will be able to skip through some of the steps because you will start to memorise things such as II-V-Is in all 12 keys.

The very final stage is to play hundreds of choruses of the melody/chords and of course improvising. Once you are comfortable with the usual key, try it in a few related keys. It is useful to use the Cycle of Fourths to practice 12 keys as it follows a natural harmonic cycle.

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 Bassey, Terry Seabrook and Julian Nicholas are always very popular tutors.

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

The summer months 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

Steining Jazz Workshop

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

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

Organiser Steve Lawless says:

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

Dates & Times:

Fridays 2-4;15pm

22nd Nov. - 20th Dec.

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

Location:

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

Cost:

£60 for a block of four sessions

Website:

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

Contact:

Steve Lawless

steve.lawless@gmail.com

Mobile: 07514 569595

LATEST NEWS

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

Geoff Simkins Jazz Course



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

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

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

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

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

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

Brighton Jazz School



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

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

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

Dates & Times:

Saturday Jazz Weekenders, Saturdays 11am-2pm

Learn To Play, Tuesdays 11am-6pm.

Jazz Extensions, Mondays 3-6pm

Location:

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

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

Cost:

Learn To Play £250 for 10 weeks.

Saturday Jazz Weekenders £150 for 10 weeks.

Taster days available.

Jazz Extensions £95 per term

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

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

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

Saxshop

A Community Saxophone Workshop



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

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

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

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

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

Cost:

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

Website:

www.saxshop.org

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

LATEST NEWS

Return of 100 Saxophones on Sunday 31st May

Sussex Jazz Guitar School



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

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

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

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

Dates & Times:

One Saturday each month.

11am - 1:30pm

Location:

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

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact: LatinGuitarPaul@hotmail.co.uk

LATEST NEWS

The next session is on Saturday 11th April 2015.

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

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

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

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

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

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

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

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

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

:::the tutors are professionals:::

Julian Nicholas – improvisation & composition

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

Imogen Ryall – vocal practice

Dave Murrell – guitar & harmony

Rob Milner - bass & arranging

Dave Trigwell – drums and rhythm



Chichester
college

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

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



Jazz Academy

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

Dates:

Spring Jazz

7th - 10th April 2015

Summer Jazz

16th - 22nd August 2015

Winter Jazz

27th - 30th December 2015

Tutors:

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

Location:

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

For more information:

www.jazzacademy.co.uk

Contact:

gabsgarrick@yahoo.co.uk

LATEST NEWS

The Spring Jazz Course is now fully booked and begins on 7th April.

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

JAM SESSIONS AROUND SUSSEX

Every Monday

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

Hosted by guitarist Luke Rattenbury 9pm - late.

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

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

Every Tuesday

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

Hosted by guitarist Paul Richards. 8pm - 11pm

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

Every Wednesday

In Session at The Verdict, 159 Edward Street, Brighton BN2 0JB

Hosted by the Wayne McConnell Trio.

Wayne McConnell, piano; Eddie Myer, bass; Milo Fell, drums.

Trio Set 8:30pm. Jam Session 9:30pm - 11pm. www.verdictjazz.co.uk

Thursday 2nd April

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

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

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

Usually the first Thursday of the month. www.facebook.com/regencyjazzjam

Sunday 12th April

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

Jam session 2-5pm

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

www.watermilljazz.co.uk

Friday 24th April

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

Hosted by vocalist Jenny Green. 8pm start.

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

Out & About

Courtney Pine & Zoe Rahman

St. George's Church, Brighton

Saturday 14th March 2015

An enormous Yamaha piano glints in the shaft of light from a stained-glass window and a single spotlight picks out mosaic tiles on the floor. There is an expectant hush but also a contained excitement. The atmosphere of a church tends to add an otherworldliness to the understated glamour of jazz, as acts as diverse as the Gwilym Simcock Trio and Claire Martin and the Montpellier Cello Quartet can testify. Tonight is no exception as Courtney Pine performs the third date of his tour of latest album *Song (The Ballad Book)* with fellow MOBO Award winner and Mercury nominee Zoe Rahman.

Pine was first discovered at the age of 20 and has become one of the most commercially successful international jazz artists around, equally at home in mainstream pop and world music, just as capable of holding the attention of an audience at the Royal Festival Hall, as a jazz festival crowd in Jakarta. More recently and nearer to home, St George's in Kemp Town, has been playing an increasingly influential role in bringing jazz out of small specialised venues and more into the public eye.

Tonight, a quick glance around the building's expansive neo-Gothic arches and creamy stone walls, soon reveals the presence of a good cross-section of Brighton: fellow musicians come to pay their respects; enthusiasts who believe in keeping music live; alternative Saturday night entertainment seekers; and dedicated fans not really into jazz at all, just into Courtney himself.

The first striking aspect of the evening is the stripped-down stage set: no rhythm section, no brass, no frills ... and no band. Instead, we simply get a gracefully exotic Rahman walking on stage in a long blue and silver evening dress, hair cascading down her back like a fall of black sea-waves. Seating herself at the Yamaha, at first she seems almost hidden by it. It is when she begins to play that she seems to grow in presence. Her own solo

introduction to the show is sometimes expressively rhythmical, sometimes staccato, and sometimes lyrical and flowing.

The duo's extensive re-working of *Let My People Go* sees Pine and Rahman in dramatic interplay, with Pine giving the audience an emotional roller-coaster ride in spectacular slides up and down the scales. A Middle Eastern modal feel insinuates itself. Together, the two artists further develop and imbue the music with foreboding, unease and elements of "film-noir", Pine providing the suspense, and Rahman, the mystery.



In stark contrast to this, Pine's black-and-gold bass clarinet, nearly as big as himself, often punctuates the melody in discordant bursts, and he cheerfully gets it to belch, break wind and generally make rude noises like a disgruntled dinner guest, throughout the show. It seems to have a mind of its own, almost like a maverick third band member. He calms it down into a mellower mood on a spellbinding version of *Windmills of Your Mind* however, and Rahman weaves the simple tune into a glorious Indian raga, entrancing the audience. Here, the spiritual ambience and acoustics of the venue are revealed, combining with the players in a beautiful meditative enhancement of the tune.



Dedicating *A Child is Born* to his manager, Nikki Meadows, who has coordinated the whole *Song* tour, Pine seems determined to run the whole gamut of sound in his performance. Knee-length black dreads flying, leaning forward, clarinet ablaze, he dances from frantic guttural bursts, into ethereal flights of fancy, which seem to take the audience to another place and time. There are moments when Pine seems to confront us wilfully with random avant-garde feedback, but then he suddenly and unexpectedly leads us back into a softer, gentler realm. Taken from the new album, his breathtaking version of *A Nightingale*

Sang in Berkeley Square, which he introduces with crisp sweet bird-like notes, is interspersed with soft high piano phrases from Rahman, giving it an intimate, deeply romantic, feel, with a tear-jerking undertone, ending on a lingering, very low bass clarinet solo, and

bringing the audience to its feet. For the finale, Pine chooses to deliver *One Last Cry*, followed by Donny Hathaway's rousing *Some Day We'll All Be Free* as an encore, and ending with a warm verbal tribute to his sound engineer for making the resonance of the church interior such a pleasure for the players.

As a performer, Pine's substantial body of work is jazz-based but hugely eclectic, and nowhere is this more evident than on *Song* and its unique interpretation of

familiar ballads. The duo's next stop is Cape Town, South Africa, where Pine will be working to get disadvantaged children involved in playing music as an alternative to being on the streets. You get the sense of a man wanting to use his celebrity to give something back to the world. After the gig, as he finishes signing CDs for the long queue of fans, gives a huge smile, and disappears with Rahman into the night, I sense that his quirky and individual take on jazz will help him do just that.

Jasmine Sharif

Album Review

Steve Thompson: Evidence Bag (STRBCD2015)

Steve is of course well known locally for being part of the superb rhythm section at Smalls Jazz Club, but he has many other strings to his bow.

For this CD he has gathered around him some like minded musicians: Tim Wells on B3 Hammond Organ, Preston Prince on drums, Dave Smith on guitar and Nick Higgins on tenor. Steve has written all the tunes on the CD and it was recorded in Hove Actually.



Steve's intention was to recreate the sounds of scores from film and television American cops shows of yesteryear and in that, he has certainly succeeded. Any one of these tunes could feature in that genre.

A couple of the slower tempo tunes – *Utopia & Jake* are well imagined and beautifully played on Hammond, tenor & bass.

Perhaps Steve could call on his screen writings skills to write some cop shows to go along with this highly successful CD.

John Edwards

IN session

At the Verdict Jazz Club

Hosted by the Wayne McConnell Trio
Wayne McConnell Eddie Myer Milo Fell

Every Wednesday - Free Entry
Starting 1st October 2014

Trio Set 8.30pm
Opening out to Jam Session at 9.30pm
Come and sit in with the house band at
Brighton's only dedicated Jazz Club.

Grand Piano - House Kit - Singers Welcome

159, Edward Street, Brighton, BN2 0JB
www.verdictjazz.co.uk

THE EDDY MYER 5TET
WHY WORRY?

DIGITAL ALBUM RELEASE
Playing the music of Ian Price
Eddy Myer, Tristan Banks and
Luke Rattenbury with
Special guests Al Scott and
Riley Stone-Lonergan

SATURDAY 11TH APRIL
The Verdict 159 Edward St bn2 0jb
Doors 8pm
£7/£5con on the door or at WeGotTickets



Listings

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.

Big Band Listings

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

Be on time

The times listed are those given by the venue. This is normally the start time so you will have to get there about 30mins beforehand to get a seat and settle down.

Nothing is free

Gigs that are advertised as free mean that they won't charge at the door, but the musicians will be paid by the venue who rely on income from the bar and/or kitchen.

Please support artists and venues by buying a few drinks, and maybe having something to eat.

Keep the noise down

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

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

[R] = Residency

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

When should I clap?

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

April Gig Listings

Wednesday

1

**In Session with the
Wayne McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Sebastien Ginaux Trio + Support

Boutique, Brighton
8pm £25/£20/£14.50

Thursday

2

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Regency Tavern Jam Session

Regency Tavern, Brighton
8:30pm Free

Friday

3

**Jean Toussaint/John Donaldson
Quartet**

The Verdict, Brighton
8:30pm £15/12

Steve Aston Gypsy Jazz

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

Good Friday

Saturday

4

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Soweto Kinch

The Ropetackle, Shoreham
8pm £15

Sunday

5

Savannah/Assorted Nuts

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

Gypsy Jazz

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

Steve Aston Gypsy Jazz

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

Black Lion Jazz

The Black Lion, Brighton
9pm Free [R]

Easter
Sunday

Lawrence Jones All Stars

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

Gig Listings

Monday

6

Easter Monday

Jazz Jam with One Hat Trio

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

Lou Beckerman with Terry Seabrook & Steve Thompson

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

Tuesday

7

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

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

Alan Barnes

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

8

**In Session with the
Wayne McConnell Trio**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

9

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Allison Neale/Katie

Brown Quintet
Smalls, Brighton
8pm £14

Friday

10

Dave O'Higgins Quartet

The Verdict, Brighton, 8:30pm £15/12

Lawrence Jones

Underground Theatre, Eastbourne, 8pm £11/10

Steve Aston Gypsy Jazz

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

Courtney Pine/Zoe Rahman

St. Mary in the Castle, Hastings, 7:30pm £23.50

Saturday

11

Imogen Ryall

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

Eddie Myer Quintet

The Verdict, Brighton
8:30pm £7/5

Steve Aston Gypsy Jazz

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

Marius Neset Quintet

Brighton Dome Studio Theatre
7:30pm £14

Sunday

12

Savannah/Assorted Nuts

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

Gypsy Jazz

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

Steve Aston Gypsy Jazz

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

Black Lion Jazz

The Black Lion, Brighton
9pm Free [R]

Lawrence Jones All Stars

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

Monday

13

Art Themen with Terry Seabrook & Milo Fell

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

Jazz Jam with One Hat Trio

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

The A Train Jam Session

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

Tuesday

14

The Brunswick Jazz Jam hosted by Paul Richards

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

Geoff Mason & Kelvin Christian

The Hare & Hounds,
Worthing
8:30pm Free

Art Themen/Laura Jurd Quintet

JazzHastings
8:30pm £8

Wednesday

15

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Polar Bear + Leafcutter John

Komedia, Brighton, 7:30pm £15

Jenny Green Jazz Nights

Pavilion Cafe, East Grinstead, 8pm £10

Thursday

16

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

17

Geoff Simkins/Gareth Williams Quartet

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Enrico Tomasso/Karen Sharp Quintet

Under Ground Theatre,
Eastbourne
8pm £13/12

Steve Waterman Quartet

Chichester Jazz Club
7:45pm £12/7

Saturday

18

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Courtney Pine & Zoe Rahman

St. George's Church, Brighton
7pm doors/8pm start £18/£20

Sunday

19

Jazz Brunch with Paul Richards Duo

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

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Lawrence Jones All Stars

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

Gypsy Jazz

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

Black Lion Jazz

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

Gig Listings

Monday

20

Abi Flynn with Terry Seabrook & Russ Gleason

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

Jazz Jam with One Hat Trio

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

The A Train Jam Session

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

Tuesday

21

The Brunswick Jazz Jam hosted by Paul Richards

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

Andy Williams & Tony Williams

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

Buster Birch Plays Buster Keaton

Birley Centre, Eastbourne, 7:30pm £9

Wednesday

22

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

23

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Alan Barnes Quartet

Smalls, Brighton
8pm £14

Friday

24

Jim Mullen/Zoe Francis Quintet

The Verdict, Brighton
8:30pm £15/12

Steve Aston Gypsy Jazz

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

Saturday

25

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Sunday

26

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Lawrence Jones All Stars

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

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Gypsy Jazz

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

Monday

27

Roy Hilton with Terry Seabrook & Malcolm Mortimore

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

The A Train Jam Session

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

Tuesday

28

The Brunswick Jazz Jam hosted by Paul Richards

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

Afro Blue

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

29

In Session with the Wayne McConnell Trio

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

30

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

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

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

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

On The Horizon

May 2015

Brighton Festival

Fri. 8th May The Dome Corn Exchange
GoGo Penguin

Fri. 22nd May Theatre Royal
Carleen Anderson with the Julian Joseph
Trio

Stanmer House, Brighton

The Claire Martin Quartet
feat. Julian Nicholas
Sunday 10th May, 12:30-4:15pm

St. George's Church, Brighton

Fri. 29th May: Bill Laurance Project

Brighton Fringe Festival

All Things Must Pass
Edana Minghella Sings Billie
Holiday
Straight No Chaser: Basie for Big &
Small Bands
Herbie Flowers Jazz Breakfast
Joss Peach's Full Circle
Liane Carroll
Mingus Underground Octet
My Friend Lester

The Birley Centre, Eastbourne

19th: Ian Shaw & Liane Carroll

Sunday Jazz Brunch @ Leaf Hall, Eastbourne

10th May, 11:30am: Neal Richardson Duo

Jazz Hastings

Tues. 5th May Liam Noble Trio with
Geoff Simkins

June & July 2015

Pavilion Theatre Worthing

Saturday 13th June
Jacqui Dankworth

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

Chichester Jazz Club

18th June Jay Phelps Quintet

Rye Jazz Festival

27th - 31st August

Love Supreme Festival

Friday 3rd - Sunday 5th July

Venue Guide

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

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

Barney's Cafe/Bar, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075

Boutique, 2 Boyces Street (off West Street), Brighton BN1 1AN

Casablanca Jazz Club, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817

Charles Dickens, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG

Chichester Jazz Club, Pallant Suite, 7 South Pallant, Chichester PO19 1SY

www.chichesterjazzclub.co.uk

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

www.chichestercinema.org

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

Cubar, 5 Preston St., Brighton BN1 2HX

www.cubarbrighton.com

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

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

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

Jazz Hastings, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ (near Jerwood Gallery/Lifeboat Station) Tel. 01424 250221

www.jazzhastings.co.uk

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

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

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

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

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

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

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

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

Queen Victoria, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121

St. Bartholomew's Church, Ann Street (off London Road), Brighton BN1 4GP
www.stbartholomewsbrighton.org.uk

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

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

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

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

Saltdean Lido, Saltdean Park Road, Saltdean

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

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

The Albion 110 Church Road, Hove, BN3 2EB

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

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

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

The Birley Centre, Carlisle Road (corner of College Road), Eastbourne BN21 4EF

The Black Lion, 14 Black Lion Street, Brighton BN1 1ND

The Bristol Bar, Paston Place, Brighton BN2 1HA Tel. 01273 605687

The Brunswick, 1-3 Holland Rd, Hove BN3 1JF Tel. 01273 302 121 www.thebrunswick.net

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

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

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

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

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

The Dome, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
<http://brightondome.org>

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

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

The Hawth, Hawth Avenue, Crawley RH10 6YZ www.parkwoodtheatres.co.uk

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

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

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

The Latest Music Bar, 14-17 Manchester St., Kemp Town, Brighton BN2 1TF

The Lord Nelson Inn, 36 Trafalgar St., North Laine, Brighton
www.thelordnelsoninn.co.uk

The Mad Hatter Cafe, 38 Montpelier Road, Brighton BN1 3BA Tel. 01273 722279

The Mesmerist, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542

The Office, 8-9 Sydney Street, Brighton BN1 4EN

The Old Market, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801
<http://theoldmarket.com>

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

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

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

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

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

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

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

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

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

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

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

The Under Ground Theatre, (below the central library), Grove Road, Eastbourne BN21 4TL
<http://undergroundtheatre.co.uk>

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

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

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

Listings

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

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'



1. Which singer was born Eleanora Fagan on April 7th 1915?
2. Which jazz saxophonist, performing in Sussex in April, has a degree in Modern History from Oxford University?
3. What's the title of Marius Neset's latest album?
4. Which jazz saxophonist studied medicine at Cambridge University before becoming an orthopaedic surgeon?
5. Dave Williams and Jackie Sampson are vocalists in which big band?
6. Gilad Atzmon was recently prevented from performing at which venue in Manchester?
7. Who is the drummer in contemporary jazz trio Partikel?
8. Jenny Green hosts a radio show on which local radio station?
9. What's the name of Courtney Pine's latest album?
10. Saxophonist Riley Stone-Lonergan performed with which big band at the BBC Proms?

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



**THE SUSSEX
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www.sussexjazzmag.com



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Wayne McConnell, Patrick
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Jasmine Sharif, Eddie Myer.

Album Reviews

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

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Next Issue

The May issue of *Sussex Jazz Magazine* will be published on Wednesday 29th April and will feature interviews with artists performing at the 2015 Brighton Festival and Fringe Festival.

Billie Holiday



April 7, 1915 - July 17, 1959

Quiz Answers

1. Billie Holiday
2. Soweto Kinch
3. Pinball
4. Art Themen
5. Brighton Big Band
6. Royal Northern College of Music
7. Eric Ford
8. Ridge Radio
9. Song (The Ballad Book)
10. NYJO