

## SOUTHPORT MELODIC JAZZ CLUB

With the support of  
Steinway & Sons Piano Gallery, Bolton  
presents

### "Jazz on a Winter's Weekend"

*Wish you were here!*



**Fri. 4th. - Sun. 6th  
February 2005**

at the Royal Clifton Hotel, Southport  
100 bedrooms, great facilities, pool and health club



jazz music – jazz tuition  
jazz talks – jazz films  
and a jazz photography  
exhibition & trade show

**TAKING PART** – Jack Emblow with John Hallam's Jazztet; Geoff Eales – tribute to Bill Evans and Charlie Parker; The Kirk Lightsey Trio plus Bobby Wellins; Fat Chops Big Band; The Anita Wardell Quartet; John Ruddick Snr's Dixieland Allstars; Sefton Youth Jazz Orchestra with guest Alan Barnes; "Mainstreet" vocal quartet with Robin Aspland's trio; Alan Plater, Liz Fletcher and the Alan Barnes Octet with "Songs for Unsung Heroes" featuring Mark Nightingale, Robert Fowler, Stan Sulzmann, John Donaldson, Simon Thorpe and Clarke Tracey; The Merseysippi Jazz Band.

\* 1, 2 or 3 day tickets available from £20 (Fri) to £45 (Sat & Sun) per day with discounts for 2 and 3 day passes.

\* Great value hotel rates from £30 (Sun) to £40 (Fri & Sat) B&B per person with discounts for 2 and 3 day bookings.

Send for free brochure and booking form to:–  
SMJC, 8 LORD STREET, SOUTHPORT PR8 1QD  
TEL 01704 541790  
e-mail via [www.jazzinsouthport.co.uk](http://www.jazzinsouthport.co.uk)

## STEPS AHEAD



### Jazz on the decks, the dance-floor and beyond with **CHRISSIE MURRAY**

#### BUGZ WILL BITE

TAKING NU-FUSION from the desk to the dancefloor keeps the Bugz In The Attic crew busy. Now comes the first CD retrospective from this gifted West London collective of musicians, producers, DJs, and fixers. Not a million miles away from IG Culture's ground-shaking experiments in soulful bruk-beat 'n' boogie, the Bugz are going forward by leaps and bounds.

*Got The Bug: Remixes Collection* (V2 label, 2 CDs) brings together their previously vinyl-only club classics – exclusive Bugz remixes of heroes such as Jazzanova, Amp Fiddler, 4 Hero, Vikter Duplaix and Gene Harris. Combined creative talents include Kaidi Tatham (Agent K), Orin Walters (Afronaut), Seiji, Daz-I-Kue, Alex Phountzi, Cliff Scott, Mark Force, Matt Lord and Mikey Stirton. Spreading out from their lively Co-Op sessions (at Plastic People, Curtain Road, London EC2) they're now making rare guest DJ spots at clubs across the UK. Catch them at Phonic Hoop at The Ship, in Brighton (November 13) and Sankey's Soap in Manchester (November 19), and also check [www.bugzinthattic.co.uk](http://www.bugzinthattic.co.uk). A Bugz debut studio album is also an upcoming treat for 2005.

#### NEWS FROM US3

FUNKY South African-born vocalist Mpho Skeef, recently heard at Bugz In The Attic's rooftop studio, also turns up on hip-hop producer Geoff Wilkinson's new Us3 album. *Questions* (on Kudos) is Geoff's fourth for Us3 also featuring the edgy street vocals of Brooklyn rapper Reggi Wyns. There are two new versions of 'Cantaloup' (the wonderful reworking of Herbie Hancock's 'Cantaloup Island', from the 1993 million-selling Blue Note Us3 album *Hand On The Torch*). Before the airwaves were bombed out by Norah Jones, Geoff had been Blue Note's biggest-selling artist ever.

#### GROOVING ON

Fans of Carmen Lundy need *Space Rapture*, the mind-blowing and long-out-of-print 1981/1982 collaboration between the legendary Eric Tillman, Andrew Scott Potter and Ms Lundy – Earth Wind & Fire meets Hermeto Pascoal by way of Norman Connors.

#### Some of

Lundy's earliest work, including rare-groove favourite, 'Time Is Love', which she wrote specially for the album. Pure gold, from the inspired folk at Birmingham's Woodland Records – [www.woodlandrecords.com](http://www.woodlandrecords.com).

#### BRING IT BACK HOME

Jazz-loving, genre-hopping Swiss DJ Alex Attias makes magic on the wheels of steel – queues form outside Vinyl Junkies whenever one of his eclectic club compilations is out. The glorious latest is *Alex Attias Presents Mustang: Back Home* (Compost). Alex describes this musically-daring project as 'cinematic breaks', but it's a brilliantly-written album that goes straight to the core of broken beat by way of deep jazz. Inventive key-players Jessica Lauren and Mark de Clive Lowe, and vocalists Vanessa Freeman and Bembe Segue help out. A star album of 2004.

#### HITTING THE DECK

**GEORGE DUKE: *The Essential*** (Sony Jazz). The Big Man's musical diamonds are all shoe-horned in here ('Dukey Stick', 'Up From The Sea', 'I Want You For Myself'). Must-have.

**LYN ACTON & SAMBA LOCO: *Nova Jobim Vol 1*** (Puratone). The first major translations of classic Jobim songs since the 1960s. Mal Adam, Chris Slater, vocalist Lyn Acton and guitarist Rich Arthurs touch a chord with this deep and respectful project.

**GARY HUSBAND: *The Things I See*** (Angel Air). Welcome wider release of this star pianist's extraordinary and moving readings of guitarist Allan Holdsworth compositions.

**GARY BARTZ: *Anthology*** (Soul Brother). Welcome selection of Bartz's hippest and best-loved tracks. Includes the definitive I,ve Known Rivers. Barmy but brilliant.

**RAY RUSSELL: *Why Not Now*** (Angel Air). A beautiful tribute to the great Gil Evans (star turns from Evans and Mark Isham) from one of the UK's most gifted guitarists. Collector's item. **VINCE MENDOZA: *Epiphany*** (Sula). Gorgeous charts from Mendoza the Master. Tremendous playing from the gang (Michael Brecker, Joe Lovano, Gary Burton, John Abercrombie and Kenny Wheeler). Sheer magic.

# the jazz economy

PART TWO

Photograph by Alan Spencer



## WHAT THE NEW OMNIVORES NEED FROM JAZZ

**It's not just the jazz audience that's changing, it's the audience for creative activities of all kinds. Recent research indicates that the old pecking-orders of artistic quality are fading into history, and a new audience of 'omnivores' are willing to try anything. PETE MARTIN examines the implications for jazz.**

### FIRST THE GOOD NEWS.

Paul DiMaggio of Princeton University recently wrote that in the USA jazz has 'undergone an institutional transformation into a form of high culture'. Over the last 20 years or so, the music has been 'annexed by university music departments, highbrow critics, private foundations, government grantmakers and nonprofit music presenters'. In the same period audiences have increased significantly, with the number of Americans reporting attendance at jazz events up 14% between 1982 and 2002.

Of course, there's a downside. DiMaggio's American survey data also show that rates of participation in most cultural activities - from going to ballet to visiting a historic site - were either static or in decline, with the fall-off greatest among the younger age groups. Classical music concerts, ballet, and musical theatre were particularly badly hit, with declines of 12%, 7% and 10% in the same period. This is what's responsible for the phenomenon known as the 'greying' of audiences for music. As older people become 'non-attenders' (to put it politely), they are not being replaced by younger ones.

So will jazz, having finally achieved 'high culture' status, find that its only reward is to be dragged down again as arts audiences dwindle away? Well, only time will tell, and the data available at present is thin and patchy. However, and here we return to a more optimistic note, there are reasons for jazz people to feel more confident about the future than these figures might indicate. But to consider the reasons why, it's important to look at the bigger picture.

Until recently, the most solid survey of the jazz audience in America was carried out by Scott DeVeaux - who found, on the basis of data from the 1980s, that more than a third of Americans (63 million people) expressed a liking for jazz, while 5% (9.5 million) liked jazz 'best of all' musical styles.

Both these figures were considerably higher

than a decade earlier. Compared with the general population, members of the jazz audience tended to be better educated, have higher incomes, as well as being younger, predominantly male, and including more African-Americans. It's also notable that the number of people who said they had attended a jazz event in the past year was, at around 10%, almost a high as the figure for classical music (12.5%), and much higher than for opera (3.3%), ballet (4.7%) and 'other dance' (7.1%). DiMaggio's updating of the US data suggests that, since the 1980s, jazz has gone on to improve its position.

How much do these interesting figures tell us much about the British situation? Here, recent evidence comes from the Arts Council of England's survey of attendances, published in 2000. Though not directly comparable with the American studies, the UK information at least gives us an order of preferences: 6.2% of a national sample reported attending a jazz event in the past year, compared to 11.9% for classical music, 6.6% for both opera and ballet, and 4.4% for contemporary dance.

What these figures suggest is that jazz still gets a raw deal from arts funders in the UK. The ACE's own data show that the jazz audience is about the same size as that for opera, and bigger than that for dance and ballet. Similarly, it would seem that coverage of jazz in the 'serious' press seriously underestimates the actual level of interest, and that arts and features editors may be out of touch with the very people they're trying to attract. Data reviewed by Bonita Kolb of Long Island University in 2001 showed both the substantial decline of the classical music audience the USA and the UK, and the 'greying' effect. In considering this loss of younger people from the 'classical' audience, Professor Kolb emphasised two factors - the increasing ethnic diversity of city populations, and the growing 'cultural irrelevancy' of formal concerts in the European tradition.

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