

The Jazz Dance Scene

An innovative and creative movement or
plagiarism disguised?

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INTRODUCTION

Future Jazz [Stearn] is an apt way to describe the extension of 50's and 60's jazz to include Acid Jazz, where the difficulty of categorising this new style highlights the fact that it is really a continued genre.

(Stewart 1995, p4)

Although "future Jazz" may appear pretentious especially as labelling any art form can be counter productive, the general direction of this introductory quote does have substance. These music forms have under gone huge change due to unforeseen influences from DJ's, musicians and producers together with it's enormous effect on dance and the club scene.

During the 60's and 70's major investment was injected into producing original material. Just as the 1000's of films made in the 40's and 50's did not receive wide exposure, becoming cult material of today. Now in the age of sampling and technology this has in effect created a massive back catalogue.

I intend to examine the process that took place from original production to re-issuing in the 80's and contemporary musician's, DJ's and labels exploitation of these past materials, through to their effect on today's 'nu-jazz' music.

Labels and movements such as Northern Soul and Acid Jazz could justifiably be described as exploitative and possibly plageristic, however they are also responsible for creating subcultures of dance and music, rightfully acclaimed for a new wave of intense creativity. "We are part of the Loud Minority and as such we are part of change!" UFO lyric.

Elvis was simply a marvellous mimic.....What Elvis did, argues Hedbige, was to make his own style by blending all the other styles together, by borrowing different voices and styles, Elvis created his own style. Such evidence implies that Presley was a commercial copycat

(Goldman in Negus 1982 p 146)

I believe this is a very valid observation made by Albert Goldman. Eclectic use of past material is crucial to the continued turnover of creativity in any art. We are now in what has been described as the post-modern era. The word post-modern has become somewhat of an academic buzzword, but though an absolute definition is the source of much debate there are some consistencies of thought across the argument.

Postmodernism is concerned with the reprocessing of past ideas and material. We now accept a wide variety of reprocessed ideas across all art forms. There are countless examples of film remakes and cover versions in the music charts. The problem we are presented with, is that with modern technology available to all art forms, there is a great deal of poor and ill thought out art produced. A great deal of this unfortunately, finds its way to commercial success. This opens all art forms to fierce and often justified criticism from various parties. We are dealing with the ultimate question what is and what is not art.

The jazz dance movement is no different to other art in that it utilises back catalogue as the raw material to fuel the creative process. I hope to present clearly how the scene has developed from its roots in the small time club circuit into a very creative and influential genre.

TALKIN LOUD AND SAYIN SOMETHING – club culture and jazz funk history

“The real thing that throws people, that throws journalists, is that they see people dancing to it. It’s just taking that music into a club setting, disco setting which never happened before.”

(Murphy in NME. 1984, pg. 26.)

This shocking revelation was observed and commented on by Murphy [DJ] of dancing to jazz. However, the hard bebop, rare soul and funk being played in clubs and pubs in 1984, was nothing new. Dancing to underground music (i.e. less commercial, less likely to be played on Top of the Pops) had been happening for a while. We need only look at the Great British Northern Soul movement to realise where the new jazz following had its feet firmly embedded. N.M.E in July of 81 ran a two part supplement called ‘Jazz the Hitch Hikers Guide from 1950 to 1980’, stating the same, it featured musicians and labels who had come about due to the ever increasing Jazz movement and how its natural predecessor was of course Northern Soul.

This article in NME reflects the widely accepted post-modern argument that suggests that to make sense of the present, we must look carefully at the past. Clubbing and therefore dancing takes centre stage in discussing what we now know as Acid Jazz. From the late 70’s, all nighters and all weekenders were happening across the country. “Dance culture”, Club culture” phrase’s of the late 80’s were alive, well and developing. People by there hundreds where approaching dance floors to get sweaty to very rare soul records.

The Casino shaped my life. It has influenced me ever since...

....Wigan was the rave scene of the 70’s . It’s very similar in many ways to the current dance scene. The current dance scene encompasses the good the bad and the ugly of what Wigan was about.

(Brady in Winstanley and Nowell.1998 Pg.216)

The sound that epitomised Northern Soul was often new release’s of recent Motown, Atlantic or Stax records but slowly this new release material started to dry up as the labels went for a funkier sound. Hence the infamous rare record hunt, DJ’s started to look back in time for new material, as long as the record was new to the dancers and had the required ingredients it didn’t matter that they were a few years old. Northern soul

attracted many a music fanatic demanding black American fast soul music. Many soul labels had released in the past, quality material that got overlooked or under promoted and it was such tracks that DJ's wanted, for example Better Use Your Head – Little Anthony and Nancy Wilson's End of Our Love, on labels such as Okeh, Cameo, Parkway and Ric Tic. Collecting unheard soul gems became an obsession for many dancers and DJ's alike.

Some DJ's keen to protect the identity of an exclusive record which guaranteed them work and a cult following began covering up their rarities. They would literally cover the label with tape so that the artist and title were obscured, and invent fictitious names for songs [for example Double Cooking by the Checkerboards became Strings a go by the Bob Wilson Sounds] it leaked out but all added to the mystique and fun at the time.

(Whinstanley.1998. Pg.8)

A massive musical and dancing following, resulted in nights opening up in various parts of the north and midlands such as the Wigan Casino, The Twisted Wheel, Manchester and Belinda's in Leeds. For eight years Wigan Casino's weekly all night dance marathons attracted thousands of dancers, journalists, film crews and record company bosses. All night venues were alcohol free, but amphetamine highs were commonplace during the mammoth dance sessions of six to eight hours. The spectacular, athletic dancing made pictures and TV footage as Northern Soul experienced a media explosion that changed or influenced the musical tastes of a generation of youngsters.

Northern Soul was gathering pace and developing the dance culture as we know it. They did not play exclusively the UK's nightclub scene. Many Northern Soul nights offered two rooms, one room featuring northern soul and a second room playing funkier jazz based sounds - "oldies" and "newies". The beginnings of a new audience searching for different music had started.

"Newies" – were not necessarily new records, they were a mixture of old funk records such as James Brown and new disco, like Kool and the Gang and Earth Wind and Fire. Grover Washington and Hubert Laws were also featured their funky jazz style kick starting the Jazz Funk scene. Rafter's in Manchester with DJ's such as Colin Curtis and Richard Searling in the late 70's, are credited for initiating a turning point. They put on specific Jazz Funk nights and moved away from the Northern soul sharing scheme that

was still happening. Again dancers would cross the country to be part of the electric atmosphere. Soul boys from the south were heavily part of these events and it was only time before the south took on board this scene.

Meanwhile the southern Jazz scene was evolving on it's own..... While the tourists and shoppers bustled above on Oxford Street, the basement below moved to a different beat. Open that door on a bright summer's day and there'd literally be steam billowing out of the darkness.....all came to start the weekend in the sweatbox.

(Garret. 1987)

Other nights Colin Curtis started were a host of all dayers in Birmingham and at The Berlin in Manchester. Be Bop, Latin, Jazz and Bossa now became involved. Dancing was central, the style was balletic, graceful, expressive and ideally suited to this freeform music. One group of friends travelled to wherever Curtis played, Two of which ended up in London. Ben Love studied Modern dance at the Barbican and went on to choreograph for Northern Ballet, and the other changed his name to Baz Fe Jazz and became a DJ.

One particular record collector and record shop owner, the earlier mentioned Paul Murphy, frequented these nights and took back to London new ideas. At 28 he was both DJ and adoptive parent for Britain's growing dance scene. In 1980 he started a night at The Horseshoe, London that had a reputation for hard sounds and cool crowds and was popularised by the underground jazz scene. These events built up a dedicated band of followers and dancers, who brought about the rebirth of Jazz Dance otherwise known as "hoofing". This new interest in Jazz dancing was a British revival, it must have been unbelievable –The Sunday Times ran a full pull out feature on the subject.

Fortunately the only unbelievable aspect of Jazz Dancing in 1984 was the foot work it was the poetry of John Cooper Clarke but faster.

(Dorrell in NME 1984. Pg.26.)

The interest in the night quickly grew which necessitated a move to venues like the Electric Ballroom. Paul Murphy speaks with modesty and caution about this time and the effect he has had on the jazz funk, acid jazz movement, clubbing scene and dance culture of the 90's. Paul Murphy commented on the surprised reaction received in regard to his sets from the early 80's:

What it is, I think is that I was playing music that people didn't expect to dance to that was the most unusual thing – you come in to a club and you just don't expect to hear Art Blakey on the turntable you at that time would expect to hear Afrika Bambaataa, but you didn't ever expect to hear a jazz artist who's making a hard bop record.

(Murphy in NNE 1984 p26)

By 1984 Murphy was an expert, and his reputation was matched by his success. It saw him courted by most of London's hipper club runners, playing at different London venues each night. Alongside this he made regular trips to the mammoth midlands circuit with cohort Baz Fe Jazz.

1984 was also significant in the world of clubbing and advancement of dance culture with the introduction of a young promoter called Nicky Holloway. Holloway started up The Special Branch parties which were outdoor events, organised in a period when illegal parties ruled the day, appealing to the Jazz Hip Hop and funk followers. They featured up and coming talents of DJ's such as Norman Jay and Gilles Peterson. These nights were legendary in that they introduced DJ's to each other and paved the way for Kiss FM's start. Parties took place through out London's disused warehouses and became a natural evolution to Northern Soul, Jazz Funk and Murphy's Jazz nights. Southport weekenders metamorphosised into Bournemouth weekenders, 10 years on and yet another shoot appeared, and dancing was still as important.

When pirate radio station Kiss Fm appeared it heavily featured the sounds of Paul Murphy. Norman Jay was not far behind with his 'rare groove show', the name taken from his slot at those warehouse parties. This DJ from west London had been born into a Caribbean family, and had been immersed in black music culture from an early age. His pedigree was ideal. In his slot on the radio he played songs that "when they were made in the 60's and 70's no one [or no white people] had bought them"[Jay. DJ Culture], this led to rare groove being recognised as a sub culture.

Norman Jay's involvement in KissFM led to the recruitment of fellow club and warehouse DJ's such as Jazzie B, Danny Rampling, Judge Jules and the infamous Gilles Peterson. Gilles Peterson was 18 when he started at KissFM, he had been a regular at Paul Murphy's record shop and clubnights and began filling in for Murphy at the Electric

Ballroom, playing an eclectic mix of Jazz, Be Bop, Funk and Latin. His popularity grew as did the scene, and eventually he took over from Murphy at the Ballroom. Just a year later in 87 he was offered his own Sunday afternoon sessions entitled 'Talkin Loud and Saying Something' at the renowned Dingwalls, Camden Lock -the birth of Acid Jazz was imminent.

Gilles Peterson and Norman Jay, their influence on the current music scene is immeasurable. Through their seminal radio shows, legendary clubnights and ground breaking record labels these two DJ's have been right at the heart of it for well over a decade.

(JDJ 1998)

The introduction of the Balearic vibe and ecstasy culture of the mid to late 80's was to have a profound effect on Peterson and London's dance culture. Peterson continued to play to both the Jazz scene and funk warehouse nights, while the whole Euro pop and house scene blew up in places such as Ibiza. DJ's and crowds alike converted on mass to this new, vibrant mix of beats and melodic snippets to cries of *acieeeed!* Many of the DJ's playing this new stuff were the same ones as had been playing funk only months before. For a short time, these styles coexisted in the same clubs. Gilles Peterson stuck to his jazz funk and Brazilian vibe, famously announcing the following;

A friend of mine had just come back from Spain and had brought some acid house records with him which he announced were the latest thing. But the dancefloor stayed empty. Then it was my turn and I put on a few jazz pieces. The dancefloor was full. To take the piss out of him I called my music acid jazz.

(Lothar:in Poshardt 1998.)

Hence the origin of the name Acid Jazz, and a significant moment in the dance culture movement. Gilles Peterson soon began nights at Cock Happy in Highgate, offering an alternative to counteract the rise of acid house with the equal energy levels. Cock Happy was acid jazz's answer to raves. Fast jazz funk tunes were played and the dance floors heaved with people. Live bands were performing and writing influenced by the same material. It was the beginning of a fresh and innovative musical movement.

Transformation had taken place and a genre was labelled that helped to locate this music socially. It emphasised the idea that it was a continuation of jazz and not an

isolated or separate movement. The name has become more famous for the label it spawned. Peterson may well of coined the phrase which is a spin off from the acid house movement, but this sound was already being heard in clubs across the UK. The important thing was that the word acid used as a prefix, seemed to revitalise jazz for the youth in the same way rare groove, northern soul and then acid house had. In a way. "Acid Jazz", the tag was a way of incorporating it into the club scene. Either way Acid Jazz and it's spin offs were here to stay, and it would in time become almost as big as its forerunner Northern Soul.

The original essence of Talkin Loud was taking influences of the best before and now so that the original Dingwalls playlist included everything from a 'Tribe Called Quest' to 'Sun Ra'.

(Peterson 2000)

The Acid Jazz movement had its roots in small town dance floors and had slowly spread nation-wide. The creative input from innovative DJs such as Gilles Peterson, together with the added weight of organised publicity and marketing, produced a new scene with a fresh image and enormous commercial potential.

"Dance culture" had been fully developed through this twisting turning maelstrom. This chain of events led to the creation of some of the most influential music made in the 90's.

Evidently the key catalyst to dance music being as successful as it is in the late 90's is a love and passion of Black music by DJ's such as the above going back to the pre disco era of the 70's

(Martin 2000)

DIGGIN DEEPER – the power of the bootleg and the re-issue

It may be fairly argued that dance culture was not an invention of the 88 'summer of love'. A dance music scene had been growing and building as a sub culture and underground movement based around DJ's in small backrooms. It must be therefore understood that the records being played were the main attraction to clubbers. Russ Dewsbury's quote below exemplifies the importance records as part of the northern soul, jazz, funk and acid jazz movements. The records - rarer the better, their collectors and players and dancers all go to show their unbelievable value both financially and socially.

If I have to be honest with myself, admiring quality black music has turned me into a vinyl junkie, after four decades collecting and presenting soul and jazz dance I still crave for new vintage gems from the little label collection. Those thousand upon thousand of independent record labels whose original output didn't sell in any vast quantity, are now being appreciated by a whole new audience of collectors, DJ's and music lovers.

(Dewsbury 1999.)

Born out of this interest for old records, the Jazz scene would not have produced the new bands, artists, labels and record shops. It is central to the discussion that the catalyst for a lot of modern day music stems from the hunt and collection of original records. These records would not only be played to sweaty dancers in clubs across the country, but also be reproduced in various forms in order to distribute them to a larger buying public.

It is from the sweaty northern soul dance floor that the demand for reproduced records flourished. This triggered the appearance of 'bootlegs' - an illegal reproduced record sold without royalties or any payment going to the original artist. This is a business that had already been part of the rock and roll industry of the 50's and 60's, and was expected to become, and from certain viewpoints did become an enormous "problem". However, the bootleg market has proved to be an invaluable source to both young musicians and listeners, giving access to tunes otherwise unavailable.

We don't stock bootlegs and I don't really approve of them, but if something I'm after becomes available on boot I wouldn't say no.

(George.1999)

On 7" vinyl these records gave the clubber access to a product that would have meant hours searching through dusty American warehouses. Frowned upon by major labels unable to do anything about it, but loved by the dancers and collectors, the bootlegging industry grew. Major labels on the realisation of the growing bootleg and Northern Soul scene made moves to legitimise, and therefore regain control over this area of the market. The record industry began slowly to realise that they owned a large proportion of the original masters. Control of this material would result in the envelopment of the small obscure labels over time, and therefore provide access into this huge youth culture.

Major record labels began to approach DJ's on the northern soul circuit to compile compilation albums made up of their back catalogue. The labels in return would endorse the DJ on the album and supposedly pay the original artist royalties. This was the answer to the mass bootleg market; re-issues. Bootlegs production continued, though it now had competition from the growing re-issue business. Soul Jazz records' opinion on bootlegs reinforces the original argument

Divided on the one hand it sucks that the artists aren't getting paid on the other major record labels are such cunts their unlikely to pay an old artist anyway – people want tunes so.....

(Soul Jazz 1999)

With the re-emergence of Jazz, Bebop and Latin nights around the country, a whole host of re-issues appeared. As early as 1976, Chris Blackwell working for Island alongside Fania, licensing the records for release produced three compilations including 'Salsa Live' and 'Fania Allstars'. None sold well, and Island quashed the deal. However commercially unsuccessful the project was, "Honest Johns" record shop in Camden started specialising in Latin and Latin Jazz. The interest created from the shops stock triggered demand in club nights and the formation of various other specialist shops.

One of those shops was the then unknown Paul Murphy's, specialising primarily in Jazz. The records he stocked were US imports or deletions on vinyl.

How can you revive something that isn't dead

(Booth 1984 Pg.6)

Murphy's quote emphasises the interest in jazz, funk and the music that was being played in clubs across the country, and goes some way to explaining why bootlegs became such an important part of record culture at this time. Bootlegs, important as they had been, were now not only copies of specific records, they were copies of entire nights. Recorded through the desk, they reproduced the whole evenings set, mass-produced and sold in places such as Camden market, and in huge quantities at the clubs themselves. A recording of the previous weeks' night could be bought on the door at clubs such as The Electric Ballroom.

In 1980 Blue Note re released its first official artist specific albums from its huge back catalogue. This and the ever increasing success and popularity of nights like Paul Murphy's turned the corner for the re-issue race. Records were selling to an ever-increasing audience and DJ's, As larger crowds were being exposed to this new club marketing. The re issue was about to go into overdrive.

There are a lot of people who want to own exactly the same records as everyone else, but there are a lot of other people who want to feel that the process of building a record collection is part of the process of discovering yourself.

(Hassle in Straight No Chaser 1990. pg.15)

Britains NME in 1983 issued three Jazz compilations of classic jazz grooves, licensed through BMG that would prove to be the major turning point in the Jazz funk movement, launching it to massive commercial success. The title of these compilations 'Stompin at the Savoy' –a 40's and 50's compilation, juxtaposed Do Wop with Be Bop, 'Straight No Chaser' and 'Night People' – both plundered the Blue Note, Prestige and Riverside vaults to cover everything from Wes Montgomery to Miles Davis, Monk and The Jazz Messengers. These 3 compilations sold over 50,000 copies [a massive figure for the UK by jazz standards] through mail order. This figure that was unprecedented, and since only one of the three was on vinyl, it led to DJ's besieging an indifferent BMG records to re-release its massive back catalogue on vinyl.

From these tapes Blue Note was re-launched and began to release compilations compiled by DJ's of past records to an ever-willing audience. No one record company had ever dominated a particular era in Jazz, founded in 1939, Blue Note by the mid 80's was doing nothing, it had been subjected to a number of take over's and was part of the EMI multinational complex. These and the following compilations are still being released today, amounting to a large proportion of EMI's profit.

The NME and Blue Note compilations introduced a new generation to the idea of Jazz as something lively and vital and paved the way for further releases. Paul Murphy and other DJs were becoming ever more popular and were commissioned by various labels to produce a series of re-issues relating to what they were playing and given free range over their back catalogue in order to do so. Murphy and Baz Fe Jazz worked with Charly whilst eventually Gilles Peterson was employed by BGP a subsidiary of BMG as a compiler and adviser.

The new stuff was more important to all of us but the old ones gained a cult status and gained us respect from all sides.

(Reinboth 1999).

The power of the record and re-issue was not complete, not only were records appearing, but the interest in artists who had made these records was also increasing and as Murphy put it;

I always thought what was wrong with these clubs. What was missing from these clubs was that nobody saw who made these records.

(Murphy in NME.1984. Pg.26)

People such as Herbie Hancock, Gill Scott Heron, Roy Ayres and more mainstream acts such as Art Blakey and Miles Davis began once again to make forays to the UK. His first ever night presented Tania Maria, Latin Americas leading Samba lady flown over especially from Brazil. Organised by Murphy these nights saw hundreds then thousands of people under 25 in the audience.

Murphy's attempts to popularise Jazz through playing records did not stop at the mixing desk, along with partner Dean Hume in 1984 they established a label Palladin [Paul and Dean] for the signing and furthering of Britains young Jazz exponents. In particular there was London's 'Working Week' and Manchester's 'Kalima'.

It's only recently that the club scene has started creating groups like us. Usually the music that the club goers listen to has been the imported American stuff. I think it is important that for once British people themselves are starting to create music that is played in those clubs.

(Sullivan in NME.1981pg30.)

As the Jazz and the Jazz Funk scene evolved, nights at 'Talkin Loud and Sayin Something' at Dingwalls with Gilles Peterson, famous for the eclectic mix of jazz, funk, hip hop and live bands from in and outside the UK became ever popular. While here at Dingwalls Gilles Peterson got together with a club frequenter and London wide boy Eddie Pillar to form Acid Jazz records, named after his famous comment and style of playing. This label primarily released compilation albums featuring one re-issue track and the rest bands that played at Dingwalls. Bands featured were making new music heavily influenced by previous old records, previous re issues and compilations. These records were increasingly successful and launched the label worldwide.

Peterson soon left Acid Jazz to take up a position at Polygram on a new dance Label TalkinLoud named after his night at Dingwalls. The power of the record refused to stop and here we see him signing yet more bands. Peterson and Talkin Loud went on to further success and Eddie Pillar carried on with Acid Jazz but also went on to own the Blue Note club.

Buying records from shops or through mail order is nothing new, but buying rare jazz funk and soul would not be possible if specialised businesses did not exist. Many of the compilations released over the years can be found in all the major shops like Virgin and HMV. Many shops have been set up to cater for specific markets, with records changing hands at times for hundreds of pounds. The Northern Soul scene has consistently been witnesses to the sums of money people are prepared to spend on rare records. 'Soul Jazz' is probably the longest running shop, having been set up over Dingwalls in the late 80's. Subsequently, shops appeared across the country catering for the ever-increasing

market. Mail order companies aimed at the jazz, funk and soul audience such as Virgo Vibes and Soul Brother were also set up.

'Better than ecstasy and more addictive than heroin', "diggin" in the crates of second hand records managed to keep the Jazz funk scene alive during the illicit era of "pill popping". While others were losing their heads in a haze of chemicals, Jazz heads lost it in crates of dimly lit records. It must also be realised that thanks to the Jazz scene vinyl was kept alive and saved from being consumed by CD production.

The re-issue and its forefather, the original, have been central to this movement allowing club culture, dancing and collecting to thrive, DJ's to spin and new bands to produce. So while vinyl may never be a primary media format as it once was, it might just outlive the pre recorded CD. So what of the role of the bootleg? Would the scene of survived without it? To some, the bootleg is seen as a cheap and nasty copy, but to others, it facilitates affordable access to highly priced originals. Bootlegs have brought about such massive changes in the record industry their life is surely not over.

I'm more excited about the new freedom CD burners will bring to private bootleggers..... You can get recordable ghetto blasters in Japan. No wonder they sold off all their interests in the music business earlier this year.

(Morris in Muzik 1998, Pg. 41.)

THE POWER AND THE GLORY– the labels and the bands.

The development of Jazz can be traced back to early gospel music and black folk music from America, through race music', R and B and big band swing...and can be thought of as both influencing and being influenced by other styles.The streams that flow into the river of Jazz are numerous, as are the styles that have branched off...

(Stewart 1995 pg1)

This statement by Stewart in his article 'Is Acid Jazz a Continuation of the Jazz Phenomenon', offers the suggestion that Jazz let alone any other style of music can not be seen as a freak sole happening. It must therefore be recognised that the clubs and their DJ's as well as the music have allowed for the creation of other new labels and bands. Any style takes much from a previous era and 'Acid Jazz' or "jazz not jazz" [straight no chaser magazine] is no exception. Through analysis it can be seen how these modern movements are really an extension of the first.

The concept of Jazz dance as a music genre must consider the labels that have been spawned, not only have major labels created new subsidiaries to cope with the ever growing interest, for example Talkin Loud at Phonogram, but independents are also as important. These labels have to be considered as they allowed for new styles to evolve, but they also took an underground thing into mainstream and effected popular music forever.

I like to see major labels screw up, I like the integrity of being the little guy on the street telling the big conglomerate which way to jump. The majors don't have a bloody clue what's going on at street level, they need people like me to blow a bit of fresh air up their arses!

(Pillar in Carr.1997. p214)

The labels that are central to this discussion are Palladin [est. 1984], Acid Jazz[est. 1989], Talkin Loud [est1990], Ubiquity [est. 1990] and MoWax [est. 1991].These companies represent the most well known and renowned labels but are a few of many that over the years have come to represent the Jazz dance movement.

The first label to represent new artists and bands formed off the back of the original, re-issue and bootleg listeners market, was Paul Murphy's and Dean Hume's - Palladin. As

previously discussed they were responsible for the release of 'Working Week' and 'Kalima' but also the 'IJD's' [I Jazz Dance] and the 'Jazz Defectors', who as musicians and jazz dancers were featured on every occasion up and down the country. Both also appeared on Broadway's remake of West Side Story and were responsible for the choreography in the film Absolute Beginners. Virgin on the strength of Working Week bought up Palladin.

Bands such as Working Week determined a healthy shift within popular music to an acknowledgement of Jazz. Groups such as Sade, Carmel and The Style Council brought tinges of the Jazz message to a young audience. Another band to reach mainstream audiences and accomplish major record sales, was Blue Rondo A La Turk on Diable Noir a subsidiary of Virgin. This band have been credited alongside others as lifting Jazz out of it's neglected area, reinvigorating it and pushing it back into popular culture.

At a time when the acid house scene was at its' peak, the soul boy and jazz scenes fell into each others arms, and out came with bands such as Galliano who firstly signed to Peterson's and Pillars label 'Acid Jazz' only to follow Peterson to Talkin Loud. 'The Brand New Heavies' and 'The Young Disciples' also emerged with fresh ideas on British funk and Jazz. "Acid Jazz" a label which the media latched onto as a phrase unfortunately used to describe an era, was one of the most influential labels at the time. It estimates their annual sales are now into the millions thanks to acts such as Brand New Heavies, Jamiroqui, Mother Earth, Snowboy and JTQ.

Socially rooted in the club based dance culture, with promoters and DJ's often the main driving force, the Acid Jazz movement has a thorough bred musical pedigree and far reaching influence.

(Carr. 1997. P214.)

Many other boutique labels releasing cutting edge acts have now joined acid Jazz records. Sunday afternoon sessions at Dingwalls in the late 80's not only inspired British entrepreneurs but others across the globe for example it led to Jonathon Rudnick to launching New York's Groove Academy label which made Gang Starr's Guru start his Jazzmatazz revue. Which in turn motivated fellow rappers Dream Warriors to record with Slim Gaillard, which led to the first Ace records in London.

Talking Loud, run initially by Giles Peterson and Norman Jay as a subsidiary of Phonogram, was an independent thinking, major-backed label. It was propelled into view by the acts it signed. Talking Loud came to sum up Peterson's and Jays DJ-ing and playing success. It had the Jazz of Galliano, the Funk of Young Disciples, the Soul of Incognito and the Hip Hop of MC Solaar. The Young Disciples record 'A Road to Freedom' is still seen as lyrically and musically ahead of its time, featuring the horns of the JB's. Galliano took their jazz listening and admiring influence directly into their records using some of the original artists such as Roy Ayres, this played out against Rob Galligers rap made for success.

What is your favourite label? – TalkingLoud is definitely in their for pushing their diverse musical products, with out lack of quality or even sell out, and it proves to be doing well.

(Truby, 1999)

Talking Loud have put music first staying credible alongside making a lot of money. All of the Mercury prizewinners of late have all been Talking Loud signed Roni Size is a good example. Roni Size and his drum and bass style, using Jazz samples goes some way to show Talking Loud's constant search for revolutionary acts. Peterson states that without Paul Martin who was brought in to stabilise the operation:

Talking Loud would be dead if it were not for Paul's passion, skill and dress sense!

(Peterson, 2000)

Ubiquity, the label out of San Francisco, has also proved to be hugely influential as Americas equivalent to anything British, since their start up in1990. With the "aim to liberate music" whilst allowing the owners Jody and Michael McFadin to "release some of our favourite records" – both quotes coming from a questionnaire sent July 1999. Ubiquity has released acts such as Greyboy and Sharp Shooters, coming to realise that a move to live music is a natural progression. Ubiquity the parent company to Luv'n'Hate the re-issue label launched in the mid 80's has supported the ideas and received much acclaim. But the movement away from the re-issue side of the business has allowed them to pursue new ideas through Luv'N'Hate's notoriety. They recently

have begun work on The New Latinaires project which is a compilation of jazz influenced Drum and Bass, HipHop and Breakbeat.

The final label to form part of this discussion is MoWax. Formed by James Lavelle in 1991 this label manages to release ground breaking contemporary music alongside classics. With the explosion of Jungle, onto the jazz scene, Lavelle tried to capture both new music such as HipHop, House and Jungle as well as music associated with the 'acid jazz' scene. Born out of a club night- 'That's How It Is', which Lavelle and Peterson worked together, their eclectic style flowed naturally into the label.

MoWax are seen as the introducers of Jap.Jazz – new Japanese jazz such as Munday Michuru and DJ Krush. These artists use jazz as a backdrop to contemporary sounds. With the release Jazz Hip Jap, Mo wax went on to release a series of Headz compilations of abstract grooves and sampled free jazz. They also introduced French dance music on to a new generation, and like the other labels introduced new music to an old scene.

As the Japanese word spread 'UFO –United Future Organisation' appeared and were promptly signed by Talking Loud. The group 'recycles' older Jazz tunes reworking them with their own material in order to come up with a reinterpretation of the old style jazz. Not only do they use jazz but also there are elements of Latin, Bossa and Hip Hop in their compositions. UFO also collaborated with original artist such as Mark Murphy and Dee Dee Bridgwater, and has become one of the most exciting and influential bands to come out of Japan.

Other musicians and labels worthy of a mention are Courtney Pine, LTJ Bukhem, Tongue and Groove Records, Hospital and Compost. All promoted the projection of the movement onto mainstream, as exponents of the scene or as recognised elements within this evolution. Courtney Pine for example was the first musician from the Jazz scene to be treated as a fully-fledged pop star, receiving more publicity than some jazz musicians had had in a lifetime. He acted as a role model for a whole generation of players and became focus for what was happening in black music at the time.

LTJ Buckhum was to bring a new Jazz following to jungle, that had little time for it's hard core roots and as such took a jazz audience somewhere new. His jazz influenced and mellow breakdowns signalled a yet another new direction for the scene. As a fan of Giles Peterson he regularly watched him DJ and like his hero, went on to secure a slot on KissFM and set up a label releasing acts such as Peshay and The Invisible Man.

Labels like Tongue and Groove, who never hit the dizzy heights of Talkin Loud, were still influential players. Set up in 92 they released some of the best independent Jazz dance funk and Soul to come straight out of London's acid jazz movement. After it's demise the cofounders Coleman and Goss set a new label Hospital along with a band London Elektricity. London Elektricity is an adventure in drum and Bass and breakbeat mixing with Latin, soul and funk. Their following statement sums up the bands influences

With roots in street soul, funk, acid jazz and the early 90's club culture and years of membership in the band IZIT.

(Coleman in Straight No Chaser, 1999, p30)

Finally Compost out of Germany began life like its American cousin as a re-issue company and have to date produced some of the most imaginative new jazz bands. For example Beanfield, Jazzanova and The Truby Trio. Again the mixing of cross-cultural music happens with Brazilian, Funk and Drum and Bass being put together.

"What goes around comes around" as we recognise that bands and labels were and continue to be formed out of the past history of Jazz. Of course this is nothing new, from the beginning of time musicians in their broadest sense [i.e. DJ's and label creators] have been stealing for want of a better word, ideas and sounds from one another. Evolution would and could not take place if this act did not continue. Desco records fresh out of New York reinforce these ideas releasing 7" singles of bands like Sugarman Three who directly draw on Blue Note classics. We should recognise also that the bands out there today are going to become the catalyst for the next generation of robbers and as such we should celebrate the old and enjoy the new. In terms of mainstream success the bands released over the 18 or 19 years have transformed contemporary music beyond recognition. The Jazz, Soul and Funk movement that began over 25 years ago has had

such an enormous effect on dance, club and music culture and the purveyors of it that we must give credit:

All this talk talk talk.....Has been dragging this discussion down.....What does the music do to you? What do you do to the music?

(Beuthin, 1996)

CONCLUSION

It's well over twenty years ago since northern soul was churning up the dance floors and its well over ten years since Paul Murphy introduced Jazz, Be Bop and Latin onto the London elite. The influence of both these happenings has spread far and wide it has had a dramatic effect on popular culture and opened the door to many a genre. With out both these it seems possible that Norman Jay 's pioneering rare groove show and Gilles Peterson's legendary Dingwalls session's which introduced a whole new generation to funk, jazz, soul and hip hop may not of happened. All these events and the transformation of the Jazz movement into modern day forms such as Hospital and Mowax's releases, is as strong an argument as any, that musical evolution must be eclectic if it is progress.

Both the historical roots and the geographical routes of particular musical forms become increasingly hard to trace as they echo back across space and time. Yet at the same time musical labels are continually introduced to place music anew...

(Negus. 1996. p.188)

Having traced back the Jazz dance movement to the northern soul dance floors the echoes of rare soul and jazz come back, and it is from this easy to see how music has developed with musicians and bands disregarding phrases and ideas such as authenticity, and purity. But what is essential to the discussion is that the utilisation of the past is a creative process and the end product is still a quality led production. Plageristic? No. Relevant art has always progressed through selective use of material that has previously been created. To use a "sample" is declaring the material is second hand. What plagiarist would declare his or her sources. This point is made regardless of the individual quality of work produced by any sample-based musician or DJ. It is evident through the examination of the Jazz dance movement, that rather than being a clever counterfeit it is a masterpiece of collage.

Today's Jazz musicians are still open to the past, but now they're just as likely to check Chaka Khan as John Coltrane. Nineties jazz isn't post straight ahead or retro bop it mixes eras, ideas

(Sutherland, 1997, p 2)

This quote gives focus to the fact that central to the whole discussion is the music, taking its influence from thirty years ago or ten, whether made or played we must acknowledge whether plagiarised or post modern the jazz dance scene has always had it's priorities right. Classic or innovative it has always been more than a clever piece of commercialism. As a scene that could have been lost to followers of fashion and monetary gain, it appears to have never sold out; keeping at all times quality well made music close to its heart. At a time when the early re-issues are being re-issued and Gilles Peterson is playing his music collection on Radio 1 going out world-wide, the music must be more than a fashion accessory but classic design and innovation.

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