



IAN CHAPLIN – THE FUTURE IN TODAY

WINNER OF THE 1998 ARIA AWARD FOR 'BEST JAZZ ALBUM OF THE YEAR'

As a Sydneysider in love with the city of Melbourne - get some surf and I'll move down there! - I believe there is really a distinctive Melbourne jazz, and it has been there since the early days of Graeme Bell. It's been quite intense, as befits a city whose skies can turn to charcoal in the winter and whose football is a religion shared on all levels of society. The great alto saxophonist Ian Chaplin is from Adelaide and his talent would be apparent wherever he lived, but the iron of Melbourne has entered his soul. Here is a giant sound, bright and dark at the same time and edgy enough to pierce the gloom. Here is passion and a thrilling run of ideas every time he plays.

Chaplin first startled jazz fans in Melbourne and Sydney when he was recruited by Paul Grabowsky in a highly influential band that seemed to draw from both Kurt Weill and Thelonious Monk, while presenting the work of local poets in sensational musical settings (the singer was the sublime Shelley Scown). Chaplin's tough/sensitive working class persona also exerted a certain fascination. Gigs with Vince Jones and The Vizard show band followed. The latter looked at first to be a good opportunity to expose a mainstream audience to creative contemporary jazz - with guest pop singers presenting their hits in brilliant new settings - but the TV exec's thought otherwise. As usual, the sound of the band on TV transmission was rendered antiseptic, and the hot raw stuff was more often heard in the sessions after the show at Melbourne jazz clubs.

Around this time, a couple of different bands in which Chaplin appeared were becoming popular with some of Melbourne's young comedians and actors. There was a very good feeling in the small clubs, with flip, sometimes surreal announcements, and performances that simply cooked. The mixture of humour and intensity was very Melbourne. These musicians have held the interest of young audiences ever since, while maturing all the while and being joined by hot new players - some of whom you'll hear on this release. I think this CD is the best representation of Chaplin so far on record, and one of the best portrayals of the Melbourne spirit.

Chaplin's frontline companion in this tough, piano-less quartet is the brilliant and powerful trumpeter, Scott Tinkler - a unique player who can flatten you against the back wall while dazzling your senses and intellect with his constructions. Bassist Phillip Rex and drummer Scott Lambie push, push, push, but in an open formation leaving lots of space and freedom. The compositions contributed by all members of this remarkable Melbourne group have all got something to intrigue the musical imagination, and they all allow for free improvisation and plenty of hard swinging. I love it. I love all of them. It makes me happy to see and hear them whenever I go to Melbourne, or whenever they come up here to Sydney. Play this as loud as it takes to make it sound as if you are standing in front of them in a club. You might fall in love with Melbourne too.

John Clare (author of *Bodgie Dada: Australian Jazz 1946-1995* and *Low rent: A Memoir*)

THE FUTURE IN TODAY is the brilliant new release by Ian Chaplin, Scott Tinkler, Phillip Rex and Scott Lambie. All original contemporary jazz pieces, THE FUTURE IN TODAY is a collection of songs destined to blow you away and enhance your passion for new Australian jazz music.



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