

S NOW

in the cool shade of the "Jaz-
massol, one of the most pop-
ular places for jazz in Cyprus.

surprised that the owner of this
lling in jazz is not a jazz musi-
kos Michaelides is an incorrigi-
f this style of music, who has
a life and his business to Jazz.

ve with jazz in France, when I
style of music for the first time
It was in 1987. I felt the energy
music, filling me up. I heard and
od."

important to understand jazz. You
t, you can practice it, but without
ight no feeling will capture you
you.

Amsterdam - the heart of jazz
There my love of jazz grew into
I was quite educated in music.
a family of traditional musicians.
r was an accordionist. So I clearly
ed one the most important things
jazz work - it is all about the bal-
like a good story: it must have a
- subject - climax and epilogue.
ost tells you a story..."

from a musical family, why did
continue your education and
a jazz player yourself?

y is from Morphu and Famagusta.
my professional musical educa-
74. Do you know what happened
in 1974? War started. It was hor-
w could we talk about music?!
this place ("JazzyB" café) was a
nt and espresso coffee-shop. I
to change the concept of the café

in 2002 and introduce jazz to Cyprus. This
business could survive financially only be-
cause jazz was an additional concept to
the original business. It was my passion,
no calculations! And you know, I think that
we had a great response from the very be-
ginning."

In your opinion, how is jazz improving in Cyprus?

"It is improving, improving very fast. A new
generation has this opportunity to study in
Europe and America. They are bringing
their open mind here to Cyprus. Our café
has more than 400 members."

Everybody who wants to be updated with
our jazz events can register with us and
receive "JazzyB" sms news.

NEW JAZZ GENERATION

I am talking to Vicky Anastasiou. She is
living and working as a singer in London.
Of course my first question to her (more
rhetorical really):

Vicky, why London, why not Cyprus?

"When I came across jazz in my 17th
year, it was really hard to find it anywhere.
No clubs to go to, no fans to share your
feelings... You could not listen to jazz on
TV or radio. You had to dig for it! It is a
completely different situation in the UK. In
London you can plan your evening. You
can choose not only between jazz and any
other style, but you can choose what style
of jazz you prefer and go for it. Clubs are
always full. So many different styles! For
me as a singer it is very important - the
response from the audience. How they re-
act, how they appreciate your music."

What is the difference in the audi- ence?

"There are people who truly understand
jazz and people who are 'fashionist', fol-
lowers. There are two different categories:
people, who choose jazz because they
love it and people who choose to come to
the evening because it is 'in fashion' and
they will look good being seen here. You
can see these people in any jazz club, in
any country. I guess it is normal and it is
not bad that some people, who do not feel
the music right now, still come to a club
and try to understand it."



Vicky Anastasiou, London

Vicky's style is original. Her music is a fu-
sion of traditional Greek music and jazz.

How did you start your career in jazz?

"I started singing at the age of 16, with my
father, in our tavern, "Music Arc (Musiki
Kivotos)". At 17 I was introduced to jazz
at my music school. My music teacher in-
troduced it to me. It was the spark! I was
charmed by the freedom and sensual ex-
pression which I could hear in jazz. I loved
the improvisation it allowed you. But stud-
ying jazz was a hard task. It was "alien"
to me. All these tricky keys! Now I under-
stand that learning jazz never ends..."

I haven't asked Vicky if she is ready to
come to Cyprus as a singer. I guess we all
know the answer at the moment. But let's
hope that our meeting with this young,
beautiful and professional singer in Cy-
prus is not the last.

LADY IN JAZZ

"Opera singer?! No! I will sing jazz!"

It was an heart-felt cry from the soul when
the music teacher asked Sarah Fenwick
about her professional career.

"I was between 17 and 20 when this choice
came to me as an internal decision. "

How did you come across jazz, since you were studying opera?

"I was studying in America and I was in-
fluenced by Gospel. It is Black American
traditional church music with choirs and
so on. I was working there in a band. The
way they influenced me was by teaching
me to appreciate harmony and to feel the
valuable Black American influence on mu-
sic. I performed live with them at music
festivals and learned a great deal about
live music.