

LOOKING AHEAD

Coastal Jazz & Blues Society's Newsletter

IN THIS ISSUE

BABKAS

Van
Manakas
Trio

Paul
Plimley

Coat
Cooke
Quintet

Workshop
de Lyon

Jazz at
Cathedral
Place

JAZZ
VESPER

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"...a spellbinding mixture of Zimbabwean folk styles, rock and reggae. It's not the frantic, jittery Afro pop sound of the cities, or the rustic, acoustic folk of the Guinean and Malian griots; it's not the smooth post-Gabriel pop of Youssou N'Dour or the last Ladysmith Black Mambazo record, but there's something powerful about it that you're not likely to hear anywhere else. It's a music of indefinable coolness and restraint and inner serenity and calmness beneath the powerful and turbulent subject matter. If Fela Kuti is Africa's James Brown, Thomas Mapfumo's warm, soulful tone could be a more political version of Otis Redding or Sam Cooke." - *New Music Report*

Thomas Mapfumo's last name means "Spears" in the Shona language of Zimbabwe. In keeping with his name, Mapfumo combines militant lyrics with a strong commitment to the music of his country. During the 1970's, Thomas Mapfumo became a legend as the modern popularizer of his people's ancient *mbira* (thumb-piano) music and the songwriter whose militant lyrics and spiritual melodies helped inspire resistance to colonial rule.

The music, called *chimurenga* ("struggle" in Shona), is bright and lyrical with deep instrumental grooves. It reworks the ancient *mbira* music through Western pop.

Mapfumo's lyrics, which led to his imprisonment during Zimbabwe's liberation war in the 1970's, address such issues as colonialism, poverty and government corruption. His deep, husky-toned baritone sings in a hypnotic groove that is at once seductive and charged with tension and danger. Says Mapfumo, "We have never been for any political party. If you are a president and you mistreat your people, we will still sing bad about you whether you are black or white or yellow." His visionary outlook and

THOMAS MAPFUMO

& The Blacks Unlimited

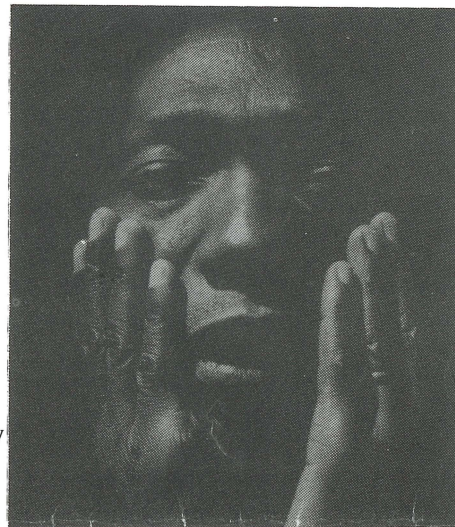
Saturday • August 21
10 PM • Commodore

musical innovations have made Mapfumo a guiding spirit of Zimbabwean music and culture.

Before becoming a militant artist, he sang covers of Little Richard and Elvis Presley songs and jazz tunes in nightclubs. He performed with bands influenced by Zairean rumba and South African music, both very popular in Zimbabwe in the 1960s, and then began to develop his style after a long stint singing for mine workers in a rural mining town. Zimbabwe was called Rhodesia then, and the white government of Ian Smith was fighting hard both politically and militarily to hold on to power.

Developing his music from the *mbira* and singing in Shona were political decisions according to Mapfumo. "Mbira music is very spiritual, it connects people with their ancestors," he says.

Since 1989, Thomas Mapfumo and The Blacks Unlimited have had three critically acclaimed worldwide releases (*Corruption*,



Chamunorwa, and *Shumba*) for major record companies and have played live to thousands of people around the world. In 1990, the band was the headline act for WOMAD's seven major festivals that are held around Europe every summer. In 1992, they performed with the Kronos Quartet, once in San Francisco and twice in London, England. The group's latest release is called *Hondo* (Zimbob) recorded in Zimbabwe late last year.

Don't miss the incredible **Thomas Mapfumo and the 14-piece Blacks Unlimited**. It's gonna be great!



"Managing to combine jazz and New Music sensibilities with refreshing vigour and visceral spontaneity... a surprising gamut of angular improvisations, quirky, John Zorn-type formalism and smooth bebop-fusion." - Ken Eisner, *Georgia Straight*

BABKAS is a new jazz trio that brings together the collective talents of **Aaron Alexander** (*percussion*), **Briggan Krauss** (*alto saxophone*), and **Brad Schoepfach** (*electric guitar*)—three of Seattle's most highly regarded improvisers.

Like many groups of young jazz musicians, **BABKAS** is dedicated to re-examining and re-vitalizing music based in an earlier period of the jazz tradition. Unlike the "new traditionalists" who are intent on bringing the vocabularies of be-bop and swing into a contemporary context, **BABKAS** draws on the more song-like aspects of early free jazz. Inspired by the composing and improvising of such players as Paul Bley, Don Cherry, Ornette Coleman, Jimmy Giuffre, and others, they create original music that is both

playful and deep.

In addition to their collective efforts as **BABKAS**, each musician has played in a wide range of modern jazz groups. Guitarist Brad Schoepfach, who now lives in New York, has been a member of Paul Motian's Electric Be Bop Band for two years. A prolific composer, he was awarded a grant in 1989 from the Seattle Arts Commission. Currently Brad is performing regularly in New York with Dave Douglas' Tiny Bell Trio and Matt Darriau's Paradox Trio which plays Balkan and Irish music. He is also a member of Andy Laster's Hydra and has worked with Julian Priestler, Tim Berne and

Jay Clayton, appearing on Jay's recent recording, *Tito's Acid Trip*.

Drummer/composer Aaron Alexander is a longstanding member of the Jay Clayton/Jim Knapp Collective. He has also performed with Timebone, the Mazeltones, Kamikaze Ground Crew, Robin Holcomb, Wayne Horvitz and others. Alto saxophonist Briggan Krauss is a member of Pig Pen and has performed with Bob Moses, Jeff Hamilton, Jay Clayton, and



the New York Composers Orchestra West among others.

Check out the band's superb self-titled recording on Songlines and definitely come and check them out live!

BABKAS

**FRIDAY, SEPTEMBER 17
9 PM • GLASS SLIPPER
(2714 Prince Edward)**

**SATURDAY,
SEPTEMBER 18
9 PM
GLASS SLIPPER**

VAN MANAKAS TRIO

This Seattle trio was formed in January 1992, quite spontaneously. *Guitarist/composer Van Manakas* hired *bassist Michael Bisio* for a recording session. Neither had ever played together before, but when they connected, the energy flowed. Michael had played with *drummer Bob Meyer* on numerous occasions and suggested that they all get together and see what happens. They describe their union as magical, connecting on deep levels, and spiritually uplifting.

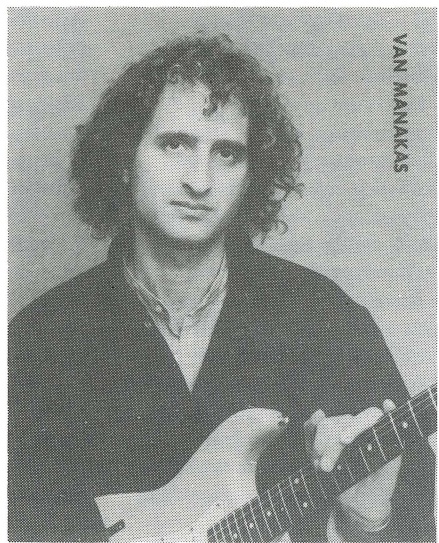
Their music is based in the jazz tradition, but presses the limits on all sides. It is completely original and improvisatory, curious, playful, sensitive yet bold.

Van Manakas is an extraordinarily talented musician whose versatility both as composer and guitarist span jazz, rock, country &

ethnic music. Guitar Player described him as "...dedicated to this six-string instrument where Larry Carlton is only fascinated." He has performed with Miroslav Vitous, Scott Cossu, Bob Moses, Danny Gottlieb, and the Gil Evans Orchestra to name a few, while his own album *Love Songs* received four stars in *Downbeat* a few years ago.

Michael Bisio is an incredible bassist who plays his instrument with the inspiration of Charles Mingus. In the 80s, he led his own

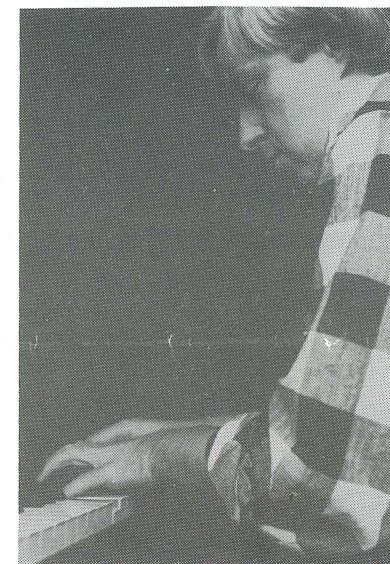
internationally acclaimed group, *The Michael Bisio Quartet*. His recordings *In Seattle* and *Ours*



were chosen as best jazz records for their respective years, 1988 and 1983. He has performed with Wayne Horvitz, The Pacific Northwest Ballet, Scott Cossu, The Seattle Symphony, Bill Frisell and many others.

Drummer **Bob Meyer** has consistently been singled out for his excellent work. He uses the drums as an extension of himself, beating out rhythms that are intense, complex and brilliant. He has performed with Mal Waldron, David Friesen, Wayne Horvitz, Jim Pepper, Diane Schurr, Art Davis and the list goes on. He also appears on three of Bert Wilson's recordings as well as vocalist Greta Matassa's album *Got a Song That I Sing*. This show is sure to sizzle!

**FRIDAY, SEPTEMBER 24 • 9 PM
GLASS SLIPPER
(2714 Prince Edward,
behind the Biltmore Hotel at
12th & Kingsway)**



Over the last four years, Vancouver-based *pianist Paul Plimley's* star has been rising as he has garnered rave reviews from international live performances and CD recordings. *When Silence Pulls* (Music and Arts), a trio recording with drummer Andrew Cyrille and bassist Lisle Ellis, received a four and a half star review from *Down Beat*, and the *Penguin Guide to Jazz* on CD writes about *The Future Is Now*, a compilation of Music by five Canadian groups: "The outstanding piece is the opening track by Plimley's Octet, a swirling, compelling montage of rhythmic and melodic figures

paul plimley solo piano

that is gripping throughout its nine minute length." Art Lange from *Down Beat* wrote of The Paul Plimley/Lisle Ellis Duo at the 1989 Victoriaville Musique Actuelle Festival: "Together their performance was remarkable, the highlight of the festival." Paul's most recent CD release is *Kaleidoscope* on Hat Art, which received a five star review from *Down Beat*.

This concert focuses on solo piano repertoire where each composed/improvised

offering highlights a unique aspect of Plimley's work. At various times the repertoire finds the piano extending itself to include spoken text, electronics and percussion. There will also be a special rendition of an Art Tatum transcription.

All in all, the experience promises to be one of cutting edge beauty.

**SATURDAY, SEPTEMBER 25
9 PM • GLASS SLIPPER**

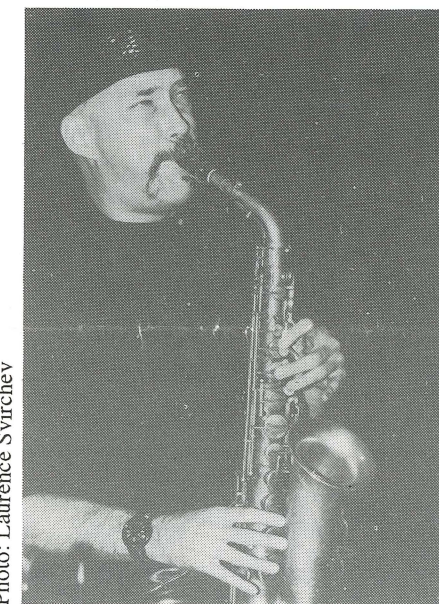


Photo: Laurence Svirchev

Saxophonist/composer Coat Cooke has been an active member of Vancouver's contemporary music scene for over fifteen years. As a founding member of New Orchestra Workshop Society in 1976, he presented concerts of original music with bassist Lisle Ellis, pianist Paul Plimley, drummer

Gregg Simpson, saxophonist Paul Cram, and others. Many of these players have since taken their place in the international spotlight, and it seems now that Cooke is about to do the same.

Through the 1980s Cooke was a member of the acclaimed Lunar Adventures quartet, which also featured drummer Simpson, bassist Clyde Reed, and guitarist Ron Samworth. Their post-Ornette compositions and strong improvising

sense garnered some international rave reviews. They recorded a CD *Live In Seattle*, toured across Canada, and performed at New York City's highly respected Knitting Factory, one of North America's hot-spots for the development of new improvised music.

When Lunar Adventures

coat cooke quintet

wound down in the early '90s, Cooke went looking for new projects. He now leads three of the strongest sounding groups on our scene; *Coat Cooke & The Evolution*, *Stellar Sax Quartet*, and *The Coat Cooke Quintet*.

The evolution (no pun intended) of the Quintet was a natural thing for Cooke. His two other groups were playing music that was more structured and composed than what he had been used to. Although he found that an enjoyable challenge he began to yearn for what he calls "a blowing band", where the pieces would be simpler and looser and improvisation would be the focus. The members of the Quintet were all chosen for their strong improvisational abilities,

although the group has gradually started to add more structures with all members contributing compositions. The majority of the compositions are still written by Coat, who is enjoying the fruits of his years of labour. He has plans to release a CD of his music in the near future, and shows no signs of slowing down. Fresh from an astonishing performance at the recent du Maurier Ltd. International Jazz Festival Vancouver, the *Coat Cooke Quintet* features: **Coat Cooke saxophones**, **Paul Plimley piano**, **Paul Blaney bass**, **François Houle soprano sax and clarinet**, and **Gregg Simpson drums**.

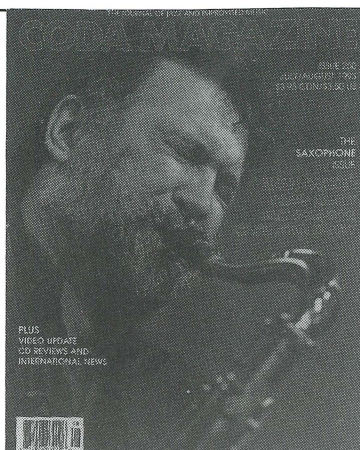
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WORKSHOP de LYON

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VANCOUVER EAST CULTURAL CENTRE

"In Germany, Italy, Switzerland, Greece, (just about anywhere in Europe), if you ask a jazz fan the name of the most original and interesting French group, the answer is bound to be the Workshop de Lyon. It has been in existence for 20 years, giving concerts around the world, revolving like a little planet which changes its colours without losing any of its energy." - Michel Contat, *Teherama*

Since the formation of the band in 1967 by Jean Bolcato and Maurice Merle, both devotees of Ornette Coleman's work, **Workshop de Lyon** has become a major musical voice throughout France, Europe and Africa. The quartet has toured extensively over several continents with North America being the latest on the agenda.

The Workshop de Lyon is too original, wilful and elusive a group to lend itself to easy musical definition. But in the words of one critic "... imagining Carla Bley's pieces performed by a collaboration between Willem Breuker's Kollektief and a Breton folk troupe might get near it." And should the "Workshop" element of their name sound slightly clinical, don't worry. The Workshop de Lyon is jazzy, earthy, comedic, highly original and extremely entertaining.

The band members, **Jean Paul Autin, saxophones and clarinets, Maurice Merle, saxophones, Jean Bolcato, bass and Christian Rollet, drums**, call their music "imaginary folklore", something they've been performing for almost 25 years now. Describing a recent performance by the quartet, British critic John Fordham remarked, "Some of it swooned and slurred, like ancient Paris dance-floor music, some swirled by like gipsy music, some of it echoed Caribbean or South African rhythms, and there was constant mildly abrasive contact between darting, intricate melodic ideas and contrasting backgrounds—like one slow dirgy piece played over a fast brushes



pattern at the drums. The four members improvised individually with just as much vivacity."

The Workshop de Lyon has 8 recordings released so far, the most current being *Chant Bien Fatal*. They are a highly talented outfit inspired by a diverse range of musical and cultural sources. Philosophically, the band reminds listeners that enjoyment, high spirits, and blending music with warmth and fun are fundamental feelings in jazz.

The Workshop de Lyon delivers. Come and check them out.

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Anne McDonell
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Venue Managers
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Paul Hood
Joe Jackson
Ed Oleksiuk
Wayne Stewart
Stage Managers

JAZZ VESPERS

Call To Artists

Beginning in September of this year, Dr. Gordon Turner of St. Andrew's-Wesley Church will begin one of the most unusual community-based programs in Vancouver's cultural history. On Sunday afternoons he will host Jazz Vespers starting in the late afternoon (*vespers* is by definition a service held late in the day). Dr. Turner, a long-time jazz fan and trombonist, has welcomed Coastal Jazz and Blues Society into St. Andrew's-Wesley Church for several highly acclaimed jazz events including last year's performance by pianist Marcus Roberts, and Steve Lacy's Vespers, one of the highlights of this year's du Maurier Ltd. International Jazz Festival Vancouver. Before moving here from Toronto, he had collaborated on several successful vespers projects with well-known Canadian saxophonist Jim Galloway.

It is Dr. Turner's hope that Vancouver jazz artists will respond to this unique performance opportunity and help him spread the sound and joy of jazz to a wider audience through the church, and he is open to creative collaborations that will help to utilize this exciting venue. And he has plans to develop his concept even further by opening, in the spring of 1994, a jazz coffee house in the crypt located under the church.

Musicians are invited to contribute ideas and suggestions for the vespers, and all forms of jazz are welcome, from Dixieland to mainstream to contemporary and new music. Whether you play or sing standards or original music, attend church regularly or have your own personal sense of the spiritual, this is an opportunity to share your music with a new audience and contribute to a truly unique community-based program.

Contact Dr. Gordon Turner at 683-4574.

FREE SUMMER JAZZ SERIES AT CATHEDRAL PLACE

639 Hornby Street in the Cathedral Place Courtyard
11:45 AM - 1:45 PM

Thursday, August 5

Ron Thompson Trio

Thursday, August 12

Michael Guild Trio

Thursday, August 19

Pam Henry Trio

Thursday, August 26

Ron Samworth Trio

Thursday, September 2

Andre Thibault & Adel Awad

Thursday, September 9

Kate Hammett-Vaughan Trio

Presented by the Canadian Craft Museum and Cathedral Place.
Organized by the Coastal Jazz and Blues Society.

JAZZ TICKET INFORMATION

THOMAS MAPFUMO

Commodore

August 21 • 10 PM • \$22

\$20 Students, Seniors and Jazz Friends

BABKAS

Glass Slipper (2714 Prince Edward)

September 17 • 9 PM • \$10

\$7 Students, Seniors and Jazz Friends

VAN MANAKAS TRIO

Glass Slipper (2714 Prince Edward)

September 18 • 9 PM • \$10

\$7 Students, Seniors and Jazz Friends

PAUL PLIMLEY solo piano

Glass Slipper (2714 Prince Edward)

September 24 • 9 PM • \$10

\$7 Students, Seniors and Jazz Friends

COAT COOKE QUINTET

Glass Slipper (2714 Prince Edward)

September 25 • 9 PM • \$10

\$7 Students, Seniors and Jazz Friends

WORKSHOP DE LYON

Vancouver East Cultural Centre

October 1 • 8 PM • \$18

\$15 Students, Seniors and Jazz Friends

Available at all Ticketmaster outlets
(Eaton's and Infocentres at all major malls),
Highlife Records and the CJBS office.
Glass Slipper tickets not available at
Ticketmaster. Jazz Friend and Student/
Senior Tickets available only through the
Jazz Hotline and at the door.
All Prices Include GST.

Charge by Phone • VISA • MasterCard
• 682-0706 •

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