

Inside: Jazz • R&B • New Wave Women

COASTAL
**JAZZ
BLUES**
SOCIETY

LOOKING AHEAD

Special Events on the Vancouver Music Scene

September/October • 1989

JIM HALL QUARTET

*Arts Club Theatre
Granville Island*

October 15 • 8 PM

IN PURSUIT OF EXCELLENCE

"Hall's influence, both as a traditional and an innovating musician, has probably been felt more since 1960 than that of any guitarist since Charlie Christian and Django Reinhardt!"

- Leonard Feather

Sonny Rollins has referred to Jim Hall as "the greatest guitarist in jazz." Musicians as discriminating in taste and as different from one another in orientation as Hampton Hawes, Gunther Schuller, Ornette Coleman and Itzhak Perlman have all applauded Jim's innovative approach and contributions to the world of jazz. Yet the man is constantly refining and redefining his craft. Perhaps that's why he continues to be a major inspiration to today's contemporary artists such as Bill Frisell, Pat Metheny, John Scofield and John McLaughlin.

"I hate to use words like 'the best', but he's just a total master... and he gets a sound that money can't buy." - *Bill Frisell* Inspired by tenor sax men Lester Young, Coleman Hawkins and Ben Webster, Hall's solos are always passionate, but never predictable. "Clarity is the thing I'm after," explains Jim. "I get bored very easily, and I think that's one thing that helps me avoid cliches." He's recorded over 100 albums as a leader or sideman since the 50's.

Continuously pursuing new avenues of musical expression, Jim's career has been one of ongoing experimentation, particularly with instrumental combinations. Much of Jim's work today is with his quartet, adding keyboards or sometimes trumpet, to his trio configuration that was prevalent in the 70's and early 80's. Jim's duo work,



however, should not be overlooked. His duo albums with bassists Ron Carter and Red Mitchell are beyond compare and when it comes to guitar and piano duos, Jim's recordings with Bill Evans are legendary and his album with George Shearing is without peer.

Perhaps the bass and piano are the two most common instruments to pair with a guitar in a duo setting. But no matter what the combination, with Jim on guitar, the results are anything but commonplace. Jim became keenly aware of the possible variations with instrumental combinations early on. In 1957 saxophonist Jimmy Giuffre invited Jim to become a member of his trio. The bassist in the trio was soon replaced by trombonist Bobby Brookmeyer. "Giuffre's idea-at least after Brookmeyer joined us-was to have three linear instruments improvise collectively" recalls Jim. "He believed it didn't make any difference whether or not the group had bass or drums. He said the instruments should be able to keep time themselves. It was damn hard, yet it was one of the most enlarging experiences I've had."

Jim has continued to experiment with unusual combinations of both instruments and musicians. In the early 70's, Jim and

Bobby Brookmeyer reunited briefly performing in clubs as a duo. In 1984 Jim performed a symphonic piece, composed by Brookmeyer, featuring guitar with the Stockholm Radio Symphony. Also of interest were the two jazz oriented record albums featuring classical violin virtuoso Itzhak Perlman and concert pianist/conductor Andre Previn, with Jim on guitar, Red Mitchell on bass and Shelly Manne on drums. "Power of Three" (the title referring to the trio of young pianist Michel Petrucciani, saxophonist Wayne Shorter and Jim) was recorded live at the Montreux Jazz Festival in 1987 and provided yet another instrumental mix with a more contemporary flair.

Critics and writers have noted correctly that Jim draws his inspiration from many sources, and indeed a lifetime of experiences. One such experience took place in the late 50's while Jim was on tour in South America with Ella Fitzgerald. Engrossed with the "local music", Jim left the tour to spend six weeks in Rio de Janeiro just as the Bossa Nova was coming into being. This exposure was to prove invaluable and become a part of Jim's musical versatility as evidenced later in his recordings with Sonny Rollins ("What's New"-1962) and Paul Desmond ("Take Ten"-1963 and "Bossa Antigua"-1963).

The Jim Hall Quartet is touring to support a new album on the Concord label, featuring a stellar unit with Gil Goldstein (piano), Steve La Spina (bass) and Jim's long time Canadian collaborator, Terry Clarke. Terry is simply one of the great virtuosos of the drums. The last time Jim Hall played Vancouver (1982 at the Soft Rock Cafe) Terry Clarke swung superbly while playing with a broken left arm in a sling!

*Tickets available at Black Swan,
Highlife Records, Ticketmaster outlets.
Charge by Phone: 286-3114
\$18 • advance, \$28 • at the door.*



HENRY BUTLER

Tom Lee Concert Hall
Sound Spectrum
 929 Granville Street
October 14 • 8 PM

CRESCENT CITY CALLING

Pianist, composer, vocalist and arranger **Henry Butler** draws on jazz, blues and gospel traditions to make music that's uniquely his own.

The Crescent City (New Orleans), Butler's birthplace, is not only a reflection of the pianist's artistic voice, it's been a major impetus to what he terms his 'omni directional' approach. Butler grew up listening to the New Orleans musicians who dominated the city's fertile, if not somewhat obscure, jazz scene. After earning his Masters Degree in voice at Michigan State in '74, Butler continued his studies with private piano lessons from Professor Longhair, Harold Mabern and Roland Hanna. Since then he's taught the next generation of New Orleans jazz musicians, including Wynton and Branford Marsalis.

While, like most musicians in that steamy and hedonistic part of the world, he loves the pop music of groups like the Meters, it was jazz that had the most effect on Butler's playing. Butler has driven his main vehicle, the piano, with the daring of a speed racer and the stamina of a long distance trucker. His elaborate, sometimes eccentric style has been compared to Art Tatum and Erroll Garner.

With two MCA/Impulse albums to his credit, Butler's music is reaching a wider public daily. His debut album "Fivin' Around", was an eclectic offering which included everything from a spiritual to a string arrangement of John Coltrane's "Giant Steps". "Fivin' Around" was followed by the ambitious double album "The Village" in 1987. This album also displayed Butler's wide range of influences. It features clarinetist Alvin Batiste, bassist Ron Carter, drummer Jack DeJohnette and multi-reedman John Purcell. This album is a celebration of Butler's range, heritage and personal past and includes eight of his own compositions. Renowned jazz critic Leonard Feather has said of Henry Butler "More than any other artist to whom this overworked term has been applied, Henry Butler is a Renaissance man". These two albums certainly attest to that fact.

This concert opens the brand new **Tom Lee Concert Hall** located within the Sound Spectrum at 929 Granville Street. This is a major new facility in Vancouver, a unique multi-purpose

music centre which accommodates retail space and a restaurant, concert hall and student classrooms throughout its six floors.

Tickets available at Black Swan Records, Highlife Records, Ticketmaster outlets or Charge by Phone 280-4444.
 \$12 • advance, \$14 • at the door.

Presented by Coastal Jazz and Blues Society and Tom Lee Music.

GEORGE ROBERT/ TOM HARRELL QUARTET

Alma Street Cafe

2505 Alma Street
 September 22 and 23

Formed in the spring of 1987, the George Robert - Tom Harrell Quintet have since toured Europe and recorded their debut album entitled Sun Dance on Contemporary Records.

George Robert (sax, clarinet), Tom Harrell (trumpet, flugelhorn) and drummer Bill Goodwin have all worked with Phil Woods while Italian pianist Dado Moroni has played with many notable jazz artists including Dizzy Gillespie, Clark Terry, Freddie Hubbard, Johnny Griffin and Chet Baker. Bassist Reggie Johnson has appeared on nearly sixty albums and performed with Sonny Rollins, Art Blakey, Sarah Vaughan and Joe Henderson to name but a few.

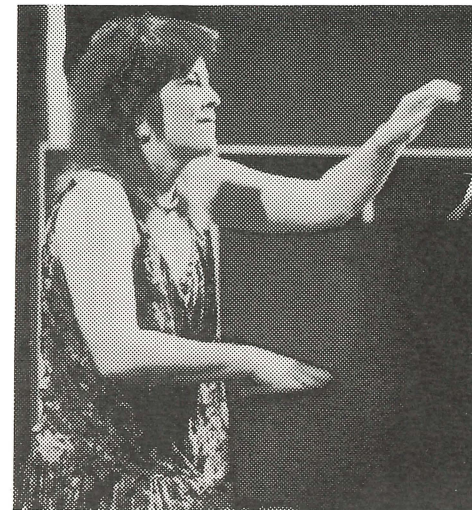
Their diverse experiences combine to create a hard swinging sound exuding confidence and passion. The intimacy of the Alma Street Cafe should make this engagement a special one indeed.

10 PM Showtime
 \$10, Reservations: 222-2244

The Glass Slipper...

... a charming new venue in Vancouver for creative music.

Operating as a co-operative rehearsal and performance facility, the Glass Slipper is co-ordinated by Sal Ferraras and Bob Caldwell and is becoming the focal point of activities for local musician organizations such as N.O.W., Pro Musica and others. Situated at East 11th and Main, in the same building as the Cinderella Ballroom, home to Karen Jamieson Dance Company, the Glass Slipper is well equipped with a grand piano and state-of-the-art sound. This is a promising new venue for creative music and we wish it well. Check it out!



Marilyn Crispell Photo by Chris Cameron

NEW WAVE OF WOMEN IN JAZZ

For five days in October, **Coastal Jazz and Blues Society** and the **New Orchestra Workshop** will present four of the most important improvising women in contemporary music.

MARILYN CRISPELL

"Hearing Marilyn Crispell play solo piano is like monitoring an active volcano." *NEW YORK TIMES*

"If you haven't caught on by now, Crispell is one of the greatest modern pianists alive..." *OPTION MAGAZINE*

"... one of the great performer/composers at work today." *EAR MAGAZINE*

"Crispell commands a virtuoso technique that produces great clarity, even at moments of great complexity." *DOWNBEAT*

"Cecil Taylor apart, she's the strongest pianist I know of." *ANTHONY BRAXTON*

These superlatives notwithstanding, Marilyn Crispell has certainly entered the pantheon of great pianists active in the late 20th century. Listeners who attended her collaborative performance with the New Orchestra Workshop (N.O.W.) during last year's 'Time Flies' series or her solo, trio or duet performances at this year's du Maurier Ltd. International Jazz Festival will be acquainted with the breathtaking intensity of her art.

After studies at the New England Conservatory of Music and the Creative Music Studio (Woodstock), Marilyn has performed with Anthony Braxton, Roscoe Mitchell, Oliver Lake, Reggie Workman, Billy Bang, Joseph Jarman, Paul Motian, Andrew Cyrille and many others. She's collaborated with Anthony Davis on his opera X (based on the life of Malcolm X) and with percussionist Olatunji.

Marilyn's profile is on the upswing. In past years she has appeared with Braxton at the Moer's Festival, toured the U.K. and appeared at

MARILYN CRISPELL SCHWEIZER/ LEANDRE/ NICHOLS

Live at the Glass Slipper
 185 E. 11th Ave. (at Main)
 October 21 - 25 • 9 PM
 All Shows \$12



Irene Schweizer Photo by Gerard Futrick

many of Europe's most prestigious New Music Festivals. This year has seen Marilyn performing throughout Canada with appearances in Toronto and Montreal. This November will see her visiting Edmonton for the first time. Many fine recordings are available on the LEO, VICTO, FMP and Black Saint record labels. Her duo performance with Braxton at the Western Front will be released in the CD format on the 'Music and Arts' label in the fall of 1989.

Crispell is developing a growing audience throughout the world and Vancouver is no exception. On this visit, Marilyn will perform solo (Saturday October 21) and in a trio format (Tuesday/Wednesday October 24, 25). Her trio appearances continue her ongoing collaboration with the New Orchestra Workshop, interacting with percussionist Roger Baird and bassist Paul Blaney. Over two nights this trio is guaranteed to provide musical fireworks.

The grapevine reports that a well known pianist recently complained to Cecil Taylor about the commercial pressures of the music business. "I wish I could play my own music," she grumbled. Taylor looked up, eyebrows arched, and replied, "Well, how many lives do you think you have to do it in?" He told her to go and listen to Marilyn Crispell.

SCHWEIZER/ LEANDRE/NICHOLS

"**Jim Jams**" is an international trio of women performing improvised music in a very unusual format.

Swiss pianist Irene Schweizer has been one of the most important proponents of "free improvised music" since the 1960's. Along with Evan Parker, Peter Brotzman, Han Bennink, Derek Bailey, Willem Breuker and Alex Schlippenbach she pioneered the European Free Jazz scene. As her playing evolved from the unbridled energy of the late 60's to a music with more tonally centred episodes, she has developed a linear style which gives prime consideration to clarity. She was one of the principal forces behind F.I.G. ("Feminist Improvising Group")

and remains active in advancing recognition for women on both the European and North American improvised music scenes, organizing both the Taktlos and Canaille Women's Music Festivals in Europe.

French bassist Joelle Leandre trained formally at the Paris Conservatory, worked first as a classical bassist for the Orchestre de Paris and then devoted herself to contemporary music performing the works of Cage, Xenakis and Stockhausen. An eclectic musician, Leandre has appeared in most of the major European festivals which present improvised music in the company of musicians such as Peter Kowald, Anthony Braxton, Barre Phillips, Fred Frith, Lindsay Cooper, Steve Lacy and John Zorn. "Madame Contrebasse" belongs to the new generation of musicians who are not restrained by questions of style.

Perhaps the most original vocalist to have emerged from the British jazz scene, Maggie Nichols is one of those rare artists who is able to bring her entire life experience to bear upon a single performance. Despite her associations with free improvised music, she takes obvious and unaffected pleasure in a whole range of music, from cabaret songs to rock. She has worked extensively in theatre and often uses textural improvisation and humour to make her musical and political points.

Maggie Nichols has performed and recorded with Julie Tippetts, Paul Bley, Phil Minton, Robert Wyatt, Peter Nu, SME, Robert Fripp, Trevor Watts and Lol Coxhill. This will be "Jim Jams" first visit to Vancouver. Don't miss this rare opportunity to witness the artistry of three of the finest improvising musicians performing today.

Saturday • October 21
Marilyn Crispell, Solo Piano
 Sunday/Monday • October 22, 23
'JIM JAMS' with
Joelle Leandre, Irene Schweizer
Maggie Nichols
 Tuesday/Wednesday • October 24, 25
Marilyn Crispell Trio

TIME FLIES Again

November 7-14

TIME FLIES returns this November!

Established in 1988 as a co-production of the Coastal Jazz and Blues Society and the New Orchestra Workshop, this series brings together Canadian and international musicians in a vibrant, collaborative atmosphere.

The program is, at press time, in the process of being finalized. Confirmations to date include **Oliver Lake's Quartet** November 8th and the **Richard Underhill/Tom Walsh** duo from Toronto on Nov. 9. Underhill and Walsh will also participate in the **Vinny Golia Orchestra** project. **Vinny Golia** (multiinstrumentalist composer from L.A.) will bring pianist/conductor **Wayne Peet** and bassist **Ken Filiano** to **TIME FLIES**. The orchestra numbers 18 players including many of the New Orchestra Workshop members. The series will conclude with a very special evening with the **Max Roach Double Quartet** (featuring the **Uptown String Quartet**) on Nov. 14th with two shows at the Vancouver East Cultural Centre.

TIME FLIES will take place at the **Vancouver East Cultural Centre, Vancouver Community College, King Edward Campus** and the **Glass Slipper**. This celebration of contemporary jazz and improvised music will again offer **free student workshops** at VCC. The final concert schedule will include several of Vancouver's finest groups and more exciting international artists. Stay tuned for full program details in the November-December issue of **LOOKING AHEAD**.

NEW NOW KNOW HOW

grunt gallery

209 East 6th Avenue
8 PM, \$3 cover at the door

- Sept. 27 Video Bar-B-Q
- Oct. 4 Bill Clark Group
- Oct. 11 Garbo's Hat
- Oct. 18 Ethno Electrico
- Oct. 25 Roy Styffe Trio
- Nov. 1 Ft Worth Travelogue

September 27 and October 11 concerts supported by the Canada Council Program for Music in Alternative Spaces.

GLASS SLIPPER

185 E. 11th Ave.
9 PM • \$5 Cover

- Sept. 22 • Turnaround
- Sept. 23 • Paul Plimley
- Sept. 29 • Lunar Adventures
- Sept. 30 • Chief Feature
- Oct. 6 • Unity
- Oct. 7 • N.O.W. Orchestra

JAZZ ON RADIO

CFRO 102.7 FM & Cable

| | | |
|-------|----------------|---------|
| Mon | Blues/Dark | 10 PM |
| Thurs | Jazz Forum | 10 PM |
| Fri | A-Trane | 2:30 PM |
| Sun | Jazblu | 1 PM |
| | NextDoor/Blues | 5:30 PM |
| | Joint/Jumping | 11 PM |

CBC 690 AM

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|-----|-----------------|----------|
| Sat | Hot Air Show | 11 PM |
| | Sat Night Blues | Midnight |
| Sun | Jazz Beat | 11 PM |

CBC 105.7 FM

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| Sat | Jazzland | 12 Noon |
| | Jazz Beat | 8PM |

Mon to

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| Thurs | Easy Street | 10 PM |
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CITR 102 FM

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| Mon | The Jazz Show | 9 PM |
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CJIV 93.9 FM Cable

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| Sun | Blues Power | 4 PM |
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CKKS 97 FM

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|------------|---------------|-------|
| Mon to Fri | Night Flight | 11 PM |
| Sat | Fusion 40 | 6 AM |
| Sun | Sunrise Jazz | 6 AM |
| | David Sanborn | 7 PM |
| | Fusion 40 | 9 PM |

CHQM 103.5 FM

Mon to

| | | |
|-----|----------|-------|
| Fri | Gaslight | 11 PM |
|-----|----------|-------|

KPLU 93.5 Cable

Full Time Tacoma, Washington
Jazz and Blues Station on Cable.

JAZZ FRIEND

To become a **Jazz Friend**, send your donation by personal cheque or money order payable to Coastal Jazz and Blues Society, 435 West Hastings Street, 2nd Floor, Vancouver, B.C. V6B 1L4.

Donation Enclosed:

- \$50 Contributor
- \$100 Sponsor
- \$1000 Lifetime

Name _____

Address _____

Phone _____

For supporting the music, **Jazz Friends** receive a tax receipt, special discounts on tickets and passes for concerts and festival events **plus** entry into a draw for a \$500 CD/LP/Tape buying binge at Black Swan Records! Contributors receive one draw entry, Sponsors, two entries, Lifetime Friends, ten entries. Draw date is November 1, 1989.

JAZZ HOTLINE • 682-0706