

# LOOKING AHEAD

Special Events on the Vancouver Music Scene

November/December • 1989

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COASTAL  
**JAZZ  
AND  
BLUES**  
SOCIETY



The Second Annual Celebration of  
Contemporary Jazz & Improvised Music

## TIMEflies

November 7-14 • 1989

Produced By: Coastal Jazz and Blues Society  
New Orchestra Workshop Society

Welcome to the 2nd Annual "Time Flies" series - a celebration of jazz and improvised music, November 7 - 14. Once again the Coastal Jazz and Blues Society and the New Orchestra Workshop take great pride in presenting a collaborative series of eight concerts and four workshops featuring the most adventurous local, national and international artists. Our philosophy has always been to develop and expand established concepts and break new musical ground. "Time Flies" accomplishes this goal by presenting creative musicians from our own community and from around the world to interact with each other and local audiences in a shared environment.

From Los Angeles, artist/composer **Vinny Golia** will bring **Wayne Peet** (pianist/conductor) and **Ken Filiano** (bass) to "Time Flies". With an orchestra comprised of Vancouver's finest musicians, several of Golia's most ambitious compositions will be realized in a sympathetic concert setting.

The **Max Roach Double Quartet** (USA) is a dream band. Roach, one of the most consummate artists in jazz and a brilliant drummer, and his group of musicians have achieved a successful merger of jazz and classical instrumentation. It will be a rare treat for "Time Flies" to present such a ground breaking unit. Make no mistake - this band swings. Absolutely delightful!

"Time Flies" will also feature from New York City, the long-awaited appearance of composer/saxophonist **Oliver Lake**, leading his own band and the return of pianist **Joanne Brackeen** with a first-class rhythm section. Our growing national contemporary jazz community will also be well represented by **Rob Frayne**, **Richard Underhill** and **Tom Walsh** from Toronto and **Lisle Ellis** from Montreal.

In addition to five theatre concerts and three nightclub performances, "Time Flies" continues its commitment to music students (tomorrow's players) by presenting **free workshops** conducted by participating artists for students interested in the creative process.

"Time Flies" promises to be exciting and enriching. In a world that grows increasingly homogenous it has become important to recognize and encourage musical and cultural diversity. That's what "Time Flies" is all about.

Enjoy!

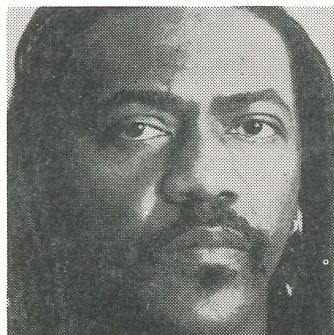


# Time Flies

## Oliver Lake Quartet

Plus Lunar Adventures  
Wed. November 8  
V.E.C.C. • 8 PM • \$15

"Lake has a way of writing melodies that are both lyrical and slightly astringent, and he scatters them like signposts throughout his improvisations. His extremely vocal saxophone sound and the speechlike character of his lines echo in the mind long after he has stopped playing."  
- Robert Palmer, *New York Times*

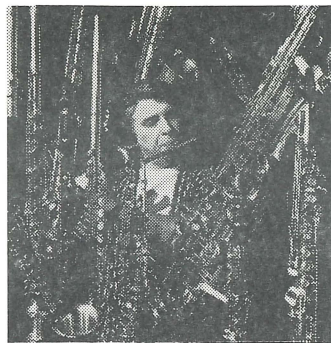


Saxophonist **Oliver Lake** is one of the most fiercely creative artists on the music scene today. A musical man for all seasons, he is at home in every facet of jazz. A distinguished alto saxophonist and composer, he holds membership in the World Saxophone Quartet; leads the offbeat reggae/funk/jazz amalgam Jump Up; performs his compositions for string and jazz ensembles with Lukas Foss and the Brooklyn Philharmonic; and for the last two years has created masterful small-group modern jazz.

Lake took up the saxophone when he was 18 years old at the urging of classmate Lester Bowie.

Bowie offered encouragement and soon had Lake working with a local R & B band that would back such soul singers as Solomon Burke and Rufus Thomas at the "Gano Club" (which is documented in a track of the same name on Lake's new recording "Otherside" on Grammavision Records).. Another song on side one, "Whitestone", is a tribute to the local church where his mother was involved in the church choir.

Over the years, Lake has worked with such musicians as James "Blood" Ulmer, Anthony Braxton, Leroy Jenkins and Michelle Rosewoman. From the outset, he has been a pioneer in the contemporary jazz movement. He and several associates formed the Black Artist Group (BAG) in 1968 along lines similar to the Association for the Advancement of Creative Musicians (AACM) in Chicago. In 1976, with Hamiet Bluiett, David Murray and Julius Hemphill he formed the World Saxophone Quartet, a group which has performed world-wide and won considerable critical acclaim. In 1981, he formed the Jump Up. In 1983, Oliver received a commission from the Brooklyn Philharmonic for two compositions which were featured in the Brooklyn Academy of Music's MEET THE MODERNS series. 1986 saw the founding of a group called BlueStar, a quartet devoted to Lake's more experimental musical



## Vinny Golia/Rob Frayne Quintet

Plus Richard Underhill/  
Tom Walsh Duo  
Thurs. November 9  
V.E.C.C. • 8 PM • \$15

"Golia's music seethes with creative fire, and has chops to burn... consistently reaches a high level of sensitive ensemble communication."  
- *Musician magazine*

**Vinny Golia**, an internationally noted multi-instrumentalist, composer and bandleader fuses the rich heritage of jazz, contemporary classical and world music into his own unique compositions.

With a background in visual arts, Golia's lifelong interest in music came to a head in 1971 when the then painter took the money he'd earned from painting the cover for Chick Corea's "Song of Singing" album and bought a soprano saxophone. Shortly thereafter Golia put down his brushes and began devoting himself full time to music. Over the years, he has become one of America's foremost improvisational musicians; he plays 15 different woodwinds, going "from tenor to soprano to baritone to bass saxophone, from alto flute to piccolo to bass flute, all with the nimbleness of an Olympic decathlon entrant" (downbeat).

In 1977 the reeds player formed his own record company, Nine Winds, and has released numerous albums on that label including "Solo" which received an

award of merit from the National Association of Independent Record Distributors and Manufacturers. Besides leading his own groups, which range from duos to the 15-piece Large Ensemble, Golia has performed with such musical greats as John Carter, Bobby Bradford, Anthony Braxton, Horace Tapscott, George Lewis and the Indian violin virtuoso L. Subramaniam. He has also written original music for modern dance and theatrical productions.

Saxophonist Rob Frayne has distinguished himself within a highly competitive jazz scene in Toronto. He has had gigs with Tim Brady, Gil Evans, Kenny Wheeler and The Shuffle Demons, as well as several recordings. His repertoire ranges from jazz standards to distinctive original material. As a soloist he can "sound like Stan Getz and Archie Shepp in successive breaths and make it seem logical." (Mark Miller, *Globe and Mail*)

The Vinny Golia/Rob Frayne Quintet brings together a highly creative unit featuring **Wayne Peet** (piano), **Ken Filiano** (bass) and **Claude Ranger** (drums). Compositions by Golia and Frayne.

Whatever the context, Oliver Lake makes music of emotional and physical intensity. It's highly-charged expressionistic music that rumbles, ruminates and reverberates with vitality and vision. Like such "new jazz" musicians as Lester Bowie, David Murray and Henry Threadgill, Lake utilizes blues, swing, funk, reggae, rock and dixieland to create forward-looking music that's firmly rooted in the jazz tradition.

This performance marks the Vancouver debut of the Oliver Lake Quartet. The stellar group includes **Anthony Peterson** (guitar), **Santi DeBriano** (bass) and **Eli Fountain** (drums). Should be quite an evening.

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### Acknowledgements

We gratefully acknowledge the financial support of:

- Government of British Columbia/ Ministry of Municipal Affairs, Recreation and Culture
- City of Vancouver/Social Planning Department
- Leon and Thea Koerner Foundation

We are grateful for the additional support of the Vancouver Community College Music Department.

## Richard Underhill/ Tom Walsh Duo

This curious pairing brings together trombonist **Tom Walsh** of the Thin Men and saxophonist **Richard Underhill** of The Shuffle Demons in an exciting new project. The work of these two group leaders has cut across the heart of the contemporary jazz scene in Canada connecting such diverse elements as The Shuffle Demons, N.O.M.A., the Sax Pistols and the Thin Men.

While the musicians' styles are clearly rooted in the deep tradition of jazz, both bend the established shape of the music into a modern context. In short, this is a duo where the blues can stomp through screaming into the splintered sounds of the eighties.

The **Walsh/Underhill Duo** was first featured at the premiere Rendezvous Festival at Clinton's in Toronto, 1988. In the course of playing together further as a duo at the Montreal "Dialog" Festival in the spring of 88, Walsh and Underhill discovered that they shared a common language and approach to the inherent freedom that makes jazz what it is. They as well share playing experience in many different Toronto projects and groups including the Paul Cram Orchestra.

Presented By:

straight

TOM LEE

Music



CO-OP  
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Roots Radio

# Time Flies

## Vinny Golia Orchestra

(All Vancouver musicians except where indicated)

### trumpets

Daniel Lapp  
Kevin Elaszchuck  
Bill Clark

### trombones

Ralph Eppel  
Joe Bjornson  
Jason Lievert  
Tom Walsh (Toronto)

### tuba

Brad Muirhead

### winds

Vinny Golia (Los Angeles)  
Richard Underhill (Toronto)  
Rob Frayne (Ottawa)

Coat Cook

Roy Styffe

### piano/synth

Wayne Peet (Los Angeles)

### vibes/marimba

Paul Plimley

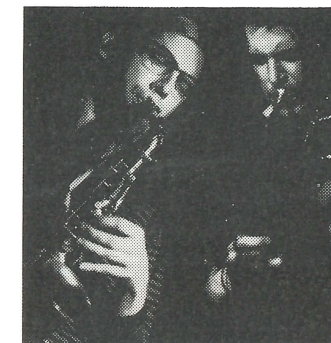
### bass

Ken Filiano (Los Angeles)

Clyde Reed

### drums

Claude Ranger



## Vinny Golia Large Ensemble

Fri. November 10  
V.E.C.C. • 8 PM • \$15

"His large ensemble soars and roars, as subtle as chamber music and hard-driving as the hardest bop... and the susurrating textures of his arrangements are miles ahead of those of the moonlighting studio musicians who dominate local clubs... Definitely not typical third-rate, fourth-generation Basie-clone material. Golia uses his jumbo palette well."

- *Los Angeles Weekly*

This evening promises to be exciting and memorable as internationally recognized composer/improvisor Golia heads an all-star Canadian orchestra performing many of Vinny's highly acclaimed compositions. Although Golia leads a Large Ensemble back home in Los Angeles, this will be his first orchestral effort featuring a Who's Who of Canadian jazz musicians.

### Vinny's Large Ensemble philosophy:

"I feel the name 'Large Ensemble' is more descriptive than the term 'Big Band' because most big band music I've heard lacks a certain flexibility - the true essence of jazz - usually found in smaller jazz ensembles. I wanted to maintain this flexibility, but I also wanted the instrumental colors and precision of a chamber group; for me the Large Ensemble is the answer. It plays strict, sharply notated music, has richness of color to spare and swings its collective butt off."



New Orchestra Workshop is a non-profit society with a mandate to provide a focus for the creative and improvised music of West Coast artists.

Originally formed in 1977, NOW has been actively fulfilling a need in the West Coast scene for the performance of improvised music. Since 1986 NOW has produced four creative music festivals, the most recent of which was 1988's HEAR IT NOW.

Our co-productions with the Coastal Jazz and Blues Society have included workshops at the 1988 duMaurier International Jazz Festival and concerts and workshops at the 1988 Time Flies Contemporary Music Festival.

NOW is pleased to once again be co-producing Time Flies, bringing you the best of today's creative music by international and local artists.

## Lunar Adventures

Musicians: **Coat Cooke** (saxophones), **Ron Samworth** (guitar), **Clyde Reed** (bass), **Gregg Simpson** (drums).

The music of Lunar Adventures reflects a variety of sources and influences, from Jazz and Harmolodic Funk to Celtic and other World Music. Their improvisations are rooted in both free jazz and the blues.

Formed in 1985, Lunar Adventures has played four Vancouver Jazz Festivals and opened for Ornette Coleman's Prime Time and the Michael Brecker Band in 1988. They have recorded twice for the CBC and in 1987 were nominated as Jazz Performer of the Year by the West Coast Music Awards. Lunar Adventures toured Canada this year (sponsored by the Canada Council Touring Office) and will soon release a compact disc on the Nine Winds label.  
**Wed. Nov. 8 • 8 PM**  
V.E.C.C.

## New Orchestra Workshop at Time Flies

### Chief Feature

**Chief Feature** is a marriage of traditional and avant garde elements; passionate, intense, sensitive interaction.

**Bruce Freedman** (tenor sax), leader and composer, has performed in Europe, the USA and across Canada. Over the years he has played with groups ranging from the latin-jazz of Rio Bumba to the powerful intensities of the Vancouver Art Trio. **Bill Clark** (trumpet) has



Lunar Adventures • Photo: Brian Lynch

played with VEJI, Jazzoids, Powder Blues and in 1988 won the western finals of the Alcan Jazz Competition with his own sextet. **Clyde Reed** on bass has appeared with numerous groups including the Vancouver Art Trio, the Paul Plimley Trio, and Lunar Adventures. Legendary percussionist **Claude Ranger** has collaborated with Sonny Rollins, Dave Liebman, and Dewey Redman in addition to leading his own uncompromising ensembles.

**Sat. Nov. 11 • 11 PM**  
Glass Slipper

### Unity

Musicians: **Graham Ord** (saxophones/ flute), **Daniel Lapp** (trumpet/ violin), **Paul Blaney** (bass), **Roger Baird** (drums).

"More important than the individual abilities of the four **Unity** players is their evolution of a group sensibility that allows them to work together as one, even as they probe the demanding frontiers of spontaneous composition... We've seen them do sets entirely within the jazz tradition, and we have also seen them perform a sort of acoustic psychedelia,

## Rob Frayne

"...an outstanding instrumentalist and improviser."  
-Gil Evans

**Rob Frayne** is one of Canada's finest young saxophonists. A grad student in music theory at the University of Ottawa, Rob will perform three times at this year's Time Flies.

When he's not busy studying or working on his duo recording project with drummer Chris McCann, Rob is a prolific composer. He's finishing a commissioned piece for the Toronto Symphony Orchestra for performance in December 1989.

**Thurs. No. 9 • 9 PM**  
with **Vinny Golia Quintet**  
**Fri. Nov. 10 • 9 PM**  
With **Orchestra**  
**Fri. Nov. 10 • 3-5 PM**  
Workshops with **Kate Hammett-Vaughan • VCC**

## Lisle Ellis

Interview: Larry Svirchev  
After his Freedom Force Ensemble played in July, I asked **Lisle Ellis** where the name came from: "Music is a sound, a force. It keeps travelling past the ear. Things vibrate, everything moves. I called the band the 'Freedom Force'. It's almost a political statement."

The music of Lisle Ellis draws together different cultures: "The western mind loves to divide and conquer. We separate rhythm from melody and melody from harmony to get down to the proton. I'm not so much interested in separation as in unification, seeing the whole picture."

downbeat magazine said "Lisle Ellis can get near miraculous sounds from his bow." Listen to his music. It may change your way of hearing the world.

**Sun. Nov. 12 • 9 PM**  
Glass Slipper

wholly improvised performances utilizing various ethnic styles to create a sound that seemed to hint at the development of a uniquely 'North-Western' improvisational style. So we have no idea what the group will bring to its concert...part of **Unity's** appeal. They're a fresh, provocative, entertaining outfit."

- Alex Varty, *Western Front Magazine*.  
**Fri. Nov. 10 • 11 PM**  
Glass Slipper

## Jazz at the Gallery

grunt gallery  
209 E. 6th Avenue

The fall series at the grunt opened with Video Bar-B-Que (sponsored by The Canada Council, Music in Alternate Spaces Division). They're a Vancouver sextet who recently gained acclaim as winners of the 1988 CTR Shindig.

Video Bar-B-Que is better than ever; very strong writing and soloists. Stand-outs were Tony Wilson on guitar, trumpeter Aron Doyle and Rob Armis on tenor.

Also sponsored by Canada Council was **Garbo's Hat** on October 11th. A new jazz trio on the scene comprised of vocalist Kate Hammett-Vaughan, Paul Blaney on acoustic bass and saxophonist Graham Ord, they play a mixture of standards, originals and free improvs. The instrumentation is unique, their performances are highly communicative, their music lyrical and intense.

Offering contemporary visual art and music in a casual atmosphere, the grunt gallery is one of the best places in town to hear what's happening now. Jazz at the Gallery is co-produced by grunt gallery and NOW

### grunt gallery

- November 1**
- Fort Worth Travelogue
- November 8 • (closed)**
- November 15**
- Lisle Ellis Freedom Force
- November 22**
- Archipelago
- November 29**
- Brad Muirhead Collective
- December 6**
- Kate Hammett-Vaughan
- December 13**
- Joseph Danza World Music
- December 20**
- Brian Harding Trio



Chief Feature • Jazzphoto: Larry Svirchev

## NOW Concerts in Review From the Glass Slipper

**Fri. September 22:**

led by vocalist **Kate Hammett-Vaughan** and guitarist **Ron Samworth**, Turnaround played a night of original music and some great standards. Highlights were a beautiful reading of Mingus' "Goodbye, Pork Pie Hat" and Samworth's compositions "How Much Time...?" and the Sonny Greenwich inspired "On the Spot". All were vehicles for Patric Caird's lyrical and passionate tenor playing.

**Sat. September 23:**

A solo concert by **Paul Plimley** is always sure to be a musical delight, and although the audience was small the music was in no way disappointing. The pianist's concept is clear and vivid and becomes more personal with each performance. Plimley played an evening of his music

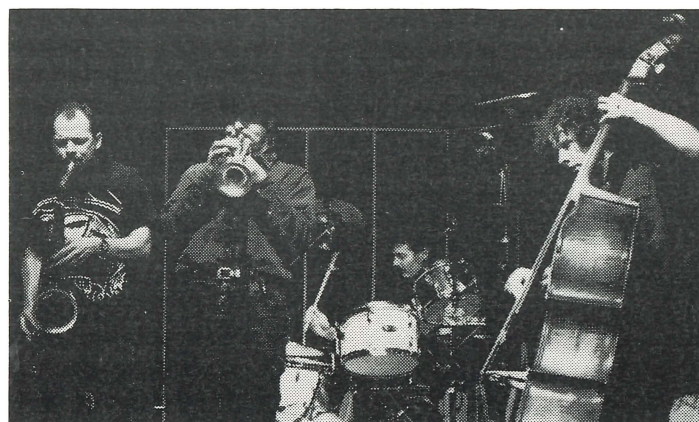
replete with his characteristic rhythmic excursions, bursts of humor and gorgeous crystalline improvisation. The October '89 issue of downbeat said that Paul Plimley is "more than ready for much greater recognition". They're right.

**Fri. September 29:**

**Lunar Adventures** played some new takes on group standards, like the jagged, angular opener "Just Ask" and their closing tune "Strange Air" which segued into "Celtic Calypso". New material included Gregg Simpson's "Azatlan" and Coat Cooke's "Paramilitary Shuffle". Second set highlights were a lyrical improvised ballad and a hard swinging, rowdy version of Simpson's "The Fever".

**Sat. September 30:**

**Chief Feature** played two sets that showcased their development and maturity as a group. Clyde Reed on bass was the perfect foil for the always brilliant drumming of Claude Ranger. Bill Clark played a soulful unaccompanied trumpet



Unity • Photo: Clyde Reed

intro to Ornette's "Lonely Woman". His bright bluesy approach contrasts beautifully with Freedman's passionate introspection. Freedman's solo on "In Lieu of Hugh" was one of his best of the night.

**Fri. October 6:**

**Unity** opened their set with the "theme improv" from which the band takes its name. A request for the standard bossa "Desafinado" turned into "A Night in Tunisia" and then into a swinging version of "Well You Needn't" featuring Graham Ord and Daniel Lapp. Paul Blaney on bass is an explorer, always pushing the boundaries of his role, and drummer Roger Baird shone on "Two Blue".

**Sat. October 7:**

Two compositions by Coat Cooke made up the first set. "Paradigm Shift" (premiered at 1988's Time Flies) featured Ron Samworth soloing through the piece in various instrumental settings. "Main Tenant", a Latin tinged piece, had a strong bass line over which Bruce Freedman soloed. The second set was a 60 minute rendition of Baird's "From Sirius With Love", a seven movement piece, heavy on improv and defined by unison melodic interjections.

## TIMEflies Club: The Glass Slipper

\$5 Cover • Doors 10 PM  
Music 11 PM

Good news! Vancouver has a new warm and intimate space for jazz. The Glass Slipper is comfortable, informal and inexpensive and is quickly becoming a focal point for Vancouver's jazz audience.

**Fri. Nov. 10 • Unity**  
**Sat. Nov. 11 • Chief Feature**  
**Sun. Nov. 12 • Lisle Ellis Freedom Force Trio**  
(Door 8 PM • Music 9 PM)

185 E. 11th Avenue  
-downstairs from the  
Cinderella Ballroom



## Time Flies

### Joanne Brackeen Trio

Sat. November 11  
V.E.C.C. • 8 PM • \$15

"Brackeen does not pussyfoot when she gets to the keyboard. She dominates it." -John S. Wilson, *New York Times*

Think of Thelonius Monk, Bill Evans, Erroll Garner, Cecil Taylor and Keith Jarrett. Each pianist has made highly original contributions to the jazz piano lexicon.

Now think of **Joanne Brackeen**. Bassist and frequent collaborator Cecil McBee has obviously done so: "In my opinion, Joanne Brackeen is one of the most brilliant musicians that America has produced." And Jan Pareles of the *New York Times* says: "Her powerful two-fisted playing has absorbed all the major modern jazz piano styles, notably those of McCoy Tyner, Chick Corea, Bill Evans, Herbie Hancock, Bud Powell, Randy Weston and even a little bit of Cecil Taylor; her improvisations whiz around the keyboard, undaunted by harmonic complexity or high speeds."

A self-taught musician, Brackeen started playing - copying solos from records - at age eleven. By the time she was in high school (in L.A.) she was performing regularly in clubs and by 1958 she was working with Dexter Gordon, Harold Land, Charles Lloyd and Bobby Hutcherson. She had also fallen under the spell of Ornette Coleman (who lived in L.A. at that time). The

early 60's saw her marriage to saxophonist Charles Brackeen and the birth of their four children.

She has the rare distinction of being the only female musician to have had a long stint with Art Blakey and The Jazz Messengers (69 - 72), but it was her subsequent work, with Joe Henderson (72 - 75) and Stan Getz (75 -77), that garnered international recognition and enabled her to perform and record the music she had been nurturing all along.

Since launching her solo career in the late 70's, Brackeen has performed in small group settings (duos, trios) collaborating with top-notch musicians such as Cecil McBee, Clint Houston, Billy Hart, Al Foster and others. Her numerous recordings have met with critical acclaim as have her live concert appearances.

Joanne Brackeen is a pianist who plays with great authority. She makes her presence felt from the first few notes of a composition. Her ideas flow rich and fast; she takes risks - sometimes you think she'll lose the thread - but the result is always wondrously intricate and always exciting. Brackeen's current New York trio features the magnificent **Clint Houston** on bass and the superb drumming of **Freddie Waits**.



### Max Roach Double Quartet Featuring the Uptown String Quartet

Tues. November 14  
V.E.C.C. • 7 & 10 pm • \$20

"Max Roach's Double Quartet is probably the most remarkable new ensemble to emerge in the last decade." -Stanley Crouch, *Village Voice*  
"... greatest drummer of all time." -Leonard Feather, *Los Angeles Times*

As one of the most consummate artists in jazz and a brilliant drummer, **Max Roach** has built a recording career that spans some 40 years and is recognized as one of jazz's most challenging leaders and talented writers.

He first came to prominence as Charlie Parker's drummer between 1946 - 48. In 1954, Roach assembled a classic quintet with the great trumpeter Clifford Brown and Harold Land or Sonny Rollins on tenor sax. Between 1958 and 1978 Roach toured or recorded with greats like Booker Little, Coleman Hawkins, Abbey Lincoln, Eric Dolphy, Anthony Braxton, Clifford Jordan, Charles Mingus and Duke Ellington just to name a few.

In 1973, Roach founded M'Boom, a still-active 10-member percussion ensemble. In 1979, a momentous meeting took place between Roach and master pianist Cecil Taylor at Columbia University, New York City. The subsequent recording "Historic Concerts" was



issued by Italy's Soul Note label to rave reviews.

The mid - 80's found Roach writing music for three Sam Shepard plays (for which he won an Obie award), working with rap artists, break-dancers and turntable mix-masters and teaching at the University of Massachusetts at Amherst.

In May, 1986, Roach premiered his Double Quartet - his regular quartet, including **Odean Pope**(saxophone) **Cecil Bridgewater** (trumpet), **Tyrone Brown** (bass), plus The Uptown String Quartet. The Double Quartet remains Roach's passion; a group that has achieved a successful merger of jazz and classical instrumentation that he says would not have been possible two or three decades ago when classical string players were unable to improvise or to phrase with blues-like feeling, and jazz composers still had a long way to go in tapping the unique sound properties of strings.

**The Uptown String Quartet** is comprised of four young women: **Diane Monroe** (violin) is an award-winning soloist and has recorded with trumpet virtuoso Wynton Marsalis. **Lesia Terry** (violin) is trumpeter Clark Terry's niece. She is a graduate of California State University and the only woman with the

hit Broadway musical "Black and Blue".

**Maxine Roach** (viola) is a graduate of Oberlin Conservatory and daughter of drummer Max Roach. She has worked with, among others, Aretha Franklin, Frank Sinatra, the Alvin Ailey Dance Theatre and the American Symphony Orchestra.

**Eileen M. Folsom** (cello), appeared as a soloist with the world-renowned Philadelphia Orchestra at the age of 17. She played with the New York Philharmonic for two years and has appeared with jazz greats David Murray, John Blake and James Newton.

Under Max Roach's leadership, the strings achieve a swing and authority never before heard in jazz. The Double Quartet's two recordings "Easy Winners" and "Bright Moments" (Soul Note Records) are bold initiatives; the music produced by the two groups together is innovative, fresh... awesome.

### TIMEflies TICKET INFORMATION

Tickets for all Vancouver East Cultural Centre shows on sale now at all Ticketmaster locations (Lower Mainland Eaton's and Info Centres in major malls), Black Swan Records, 2936 W. 4th Avenue, Highlife Records, 1317 Commercial Drive, Charge By Phone 280-4444

All VECC shows: \$15  
except Max Roach  
Double Quartet (\$20)  
All Glass Slipper shows:  
\$5 at the door.

### SERIES PASSES

Significant savings available!  
Series pass \$50 provides entry  
to all five VECC shows.  
38% discount!  
Passes may be purchased at Black  
Swan Records and Highlife Records.  
Only 50 available for sale.

## Youssou N'Dour

Nov. 23/24 • 10 PM  
Commodore  
Ballroom • \$20



Youssou returns with 10-piece African band & dancers

"N'Dour filigrees his extraordinarily supple, high-arching vocalizing with melismas and slurs taken directly from the Islamic traditions. Extraordinarily smooth and powerfully seductive, this charged singing is about as simple and awe inspiring as holding a tiger by the tail. N'Dour can toss it off with apparent ease for his hours-long shows. It's breathtaking..."

-*Pulse Magazine*

**Youssou N'Dour** has emerged as an essential figure in pancultural world music. His breathtaking voice and innovative, bluesy style have captivated audiences around the globe, most recently during Amnesty International's wildly successful "Human Rights Now!" tour.

Youssou N'Dour (pronounced You-sue en-Dure) is by far the most popular musical star in Senegal, Africa, his native land. He was born into a very musical family - his mother was a "griot", or an esteemed traditional singer storyteller. From his early teens, Youssou performed in public at various religious and social ceremonies, where music functioned not only as entertainment, but as a powerful force of unity and history. By 1976, Youssou was performing in Dakar's hottest nightclubs with the city's premiere band, the Star Band. Inspired by traditional African music as well as Cuban and American popular music, Youssou and the Star Band attained great popularity quickly. Still, Youssou felt

he needed to step out on his own. He invited six members of the Star Band to join him and, recruiting six other musicians, he formed Etoile de Dakar, which matured into today's Super Etoile de Dakar.

Youssou's worldwide success can be attributed to a number of factors, not the least of which is his incredible voice; a soaring, celebratory instrument that touches any audience, regardless of the fact that Youssou sings in his native language Wolof. That Youssou and the Super Etoile de Dakar have almost singlehandedly developed their own distinctive musical style - the bluesy, polyrhythmic sound known as "mbalax" - has also brought attention their way. One cannot discount the singer and his band's riveting live performance either - shows that have "an overriding spirit of exultation" as Newday recently wrote.

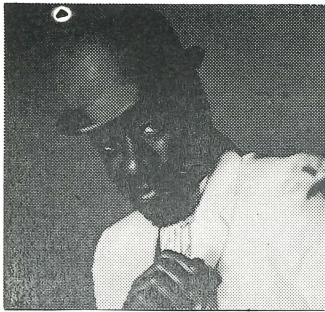
Youssou's new album "The Lion" (Virgin) captures the singer's very special qualities. Producer George Acogny says, "this record is going to break a few barriers that have always been there, that is between jazz, pop, rock, soul, African music- all these elements are on the

same album." In addition to working with Acogny, Youssou also recorded one song - "Shakin' the Tree" - with Peter Gabriel for "The Lion". Gabriel has been a longtime friend and supporter of Youssou's. Youssou sang on Gabriel's "So" album (the song "In Your Eyes"), and opened Gabriel's concerts throughout the world during his "So" tour. Also, Gabriel and N'Dour were together throughout last year's Amnesty International "Human Rights Now" tour along with Bruce Springsteen, Tracey Chapman and Sting.

Like most of Youssou's music, "Shakin' the Tree" marries ethereal melodies with complex percussion and an inspiring message - truly music for both body and soul with an international sensibility.

Youssou's last Vancouver appearance was opening night of the 1988 du Maurier International Jazz Festival. The Senegalese superstar had 4,000 people dancing in the aisles. This time around, the Commodore Ballroom's ample dance floor should accommodate everyone who feels the urge to sway to the sounds of N'Dour's magnificent music.





**James Blood Ulmer/  
Jamaaladeen Tacuma  
Band**  
December 14 • 10 PM  
Town Pump • \$18

"The most original guitarist since Jimi Hendrix."

-Robert Palmer, *Rolling Stone*

Guitarist **James Blood Ulmer**, along with bassist Jamaaladeen Tacuma and drummer Calvin Weston, play original music with grit and guts. This trio dazzles audiences with an exciting mixture of funk and free jazz.

Each of the three alumni from alto saxophonist Ornette Coleman's electric ensembles has found critical acclaim. Some have called Ulmer the most innovative, daring guitarist - composer on the scene today. Since the late 70's, Tacuma has been voted at or near the top of *down beat* magazine's critics poll in the electric bass category. Drummer Calvin Weston combines the precision of a studio musician with the originality of a Ronald Shannon Jackson (another ex-Coleman drummer).

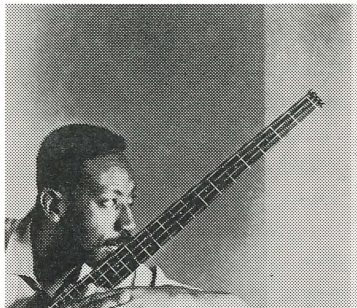
In the 1960's and 70's James Blood Ulmer played with jazz greats Art Blakely, Rashied Ali and Arthur Blythe among others. After moving to New York City in 1971, Blood began his legendary collaboration with Ornette Coleman. Since 1977, Blood has been an established solo artist and band leader earning a reputation as a groundbreaking musician.

Just as Blood refuses to accept limits in the playing of his

instrument, no pre-existing categories define his original sound. Blood is well-known as one of the followers of Ornette Coleman's harmolodic theory and is a leader in experimental, improvisational jazz. But this categorization of Blood's music as avant-garde ignores its accessibility as well as its appeal to a large audience. This audience includes funk and rock fans as much as devotees of the avant-garde.

While Blood and the musicians he plays with do boast impressive jazz credentials, they use this background to progress beyond the accepted boundaries of jazz music. The result is an individual, unique sound which Blood terms "harmolodic - diatonic" funk music.

Blood's explosive synthesis of musical styles and the virtuosity he uses to express it caused critic Stanley Crouch to accurately predict that "James Blood Ulmer has not only created the most original guitar style and system since Wes Montgomery but is now getting ready to extend the possibilities of funk." Should be quite an evening!



**TIMEflies**

**Free Student Workshops**

**Vancouver Community College  
King Edward Campus  
Auditorium**  
1155 East Broadway  
3 - 5 PM Daily

Once again this year, Time Flies offers a unique opportunity for high school, college and university music students to develop their craft with some of the most creative artists in jazz today.

Students will be able to gain valuable knowledge into the art of jazz improvisation in an open, interactive environment. These workshops are free of charge to music students. For information and registration, call 682-0706.

**SCHEDULE**  
**Tuesday, November 7**  
**Vinny Golia (Los Angeles)**

Vinny Golia is an internationally recognized multi-instrumentalist and composer from Los Angeles (see p .2-3)

**Wednesday November 8**  
**Oliver Lake (New York)**

Oliver Lake is a brilliant alto saxophonist/composer from New York City who was co-founder of the World Saxophone Quartet. One of modern jazz's leading artists. (see P.3)

**Thursday November 9**  
**Paul Plimley (Vancouver)**

An exciting pianist and accomplished composer who is equally at home with jazz standards and original works, Paul has performed in a wide variety of musical settings. His workshop will allow students to play any instrument ( and any combination of instruments) while being led through his own compositions. Within the structure of the written material many possibilities for solo and collective improvisations will be explored.

**Friday November 10**  
**Kate Hammett-Vaughan (Vancouver)**

Kate's workshop will center around a discussion of the vocalist's role in improvised music.

Students will be introduced to a number of pieces intended for vocal improvisation and will be invited to participate. Kate will be accompanied by saxophonist/pianist Rob Frayne and bassist Paul Blaney. The role of instrumentalists in groups which feature vocalists will also be discussed and instrumentalists of all kinds are invited to attend and participate.

**Win a \$500 CD/LP/Tape Shopping Spree at Black Swan Records ... Draw date Dec. 1 '89**

**Become a Jazz Friend before Dec. 1, 1989 to be eligible. Contributors receive one entry, Sponsors two entries, Lifetimers, ten entries.**

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