

# LOOKING AHEAD

Coastal Jazz & Blues Society's Newsletter

**PREVIEW!!**



**June 19 - 28, 1992**

## the STAPLE SINGERS plus John Hammond

An incredibly soulful double bill to open this year's Jazz Festival!

"The Staple Singers remain an eternal delight. It is truly hard to imagine anyone resisting the Staples' rich harmonies and uplifting spirit. A melting pot of soul, pop and gospel, an infusion of pure joy." - *Boston Globe*

The unique, haunting sound of this family group made them a sensation with gospel audiences when they began recording in the mid-1950s. Their fame spread to folk, rock and jazz audiences in the 1960s and their sound influenced and inspired many of the biggest stars of that era, from Aretha Franklin to the Rolling Stones. In the early '70s they became a leading force on the pop and soul music charts earning #1 hits and gold records for such songs as *Respect Yourself* and *I'll Take You There*. In the mid-'80s an affiliation with The Talking Heads brought their music to a whole new audience. Although their subject matter has diversified their power still lies in their gospel harmonies and revival-stage attitude. Mavis Staples' voice remains one of the more marvelous instruments around (she blew everyone off the stage during Bob Dylan's recent performance on David Letterman's Anniversary Show). And Roebuck (Pops) Staples with his ultra-smooth



### OPENING NIGHT

**QUEEN ELIZABETH THEATRE**

**JUNE 19 • 8 PM**

**\$28.50, \$25.50, \$22.50**

voice and bluesy Delta-style guitar picking continues to be a charming and energetic performer.

Today **The Staple Singers** remain not only a legend but a vital creative force and a thrilling musical experience.



**John Hammond** is the most outstanding solo blues artist on the scene today. He is known for his intense vocals and guitar work—a one man show carrying on a blues tradition rooted deep in America's music history. Over the course of his career, John Hammond has won a Grammy Award, released over 20 recordings, appeared on anthologies with other blues legends, and recorded the soundtracks to *Little Big Man*

and John Sayles' *Matewan*. The man is a musical dynamo!

Tickets on sale March 27 at Ticketmaster, Black Swan & Highlife Records and the Jazz Hotline 682-0706 Charge by phone 280-4444



**The Stratochiefs • Clyde Reed Quartet  
• Clusone Trio • Gerry Hemingway & Earl Howard • Hermeto Pascoal  
• Roy / Lerner Quartet • Between The Lines  
• Coat Cooke & The Evolution**

## jazz in vancouver

In the freelance music world where busy individual schedules and small venues often preclude the possibility of larger groups playing together, musicians form "rehearsal groups" just for the sake of their music and for the joy of playing together. This is the case with The Stratochiefs (don't confuse this group with the vintage car of the same name), a new group on Vancouver's jazz horizon. The Stratochiefs have emerged as one of the strongest sounding modern mainstream groups on the Canadian scene.

Leader of the pack is trumpeter/composer Kevin Elashuk. Originally from Edmonton, Kevin has been around Vancouver for a few years now and has played with such notable Canadian jazz musicians as Judi Singh, P.J. Perry, Bill Emes, Andy Cree, and Roy Styffe. He appears regularly with vocalist Jennifer Scott on Sunday nights at Joe Fortes restaurant, and is also co-leader (with drummer Mike Gillespie) of the Edmonton/Vancouver based Quintet Northwest.

Chris Sigerson, a pianist in much demand, has worked with Ernestine Anderson, P.J. Perry, k.d. lang and Campbell Ryga. Chris is also a contributing composer to the Stratochiefs' repertoire.

Bassist Miles Hill, a Juno Award winner for his work with Paul Janz, has worked and recorded with Don Thompson, Dee Daniels, Kate Hammett-Vaughan, Oliver Jones and Jon Ballantyne.

Rounding out the sound of this all-star group is Blaine Wikjord on drums. A member of the acclaimed Hugh Fraser Quintet, Blaine has worked with Eddie "Lockjaw" Davis, Freddie Hubbard and others.

Describing music with words somehow never really works. There are a lot of different influences coming to bear on The Stratochiefs music. Like the car the band is named after, they broke the mold when they made this group...

the

# Stratochiefs

GLASS SLIPPER 185 East 11th at Main  
April 3 • 9 PM • \$7

Ubiquitous as a sideman on the Vancouver creative music scene, bassist Clyde Reed has lately emerged as leader of his own group. The quartet acts chiefly as a repertory for the compositions of people associated with New Orchestra Workshop (hence the group's subtitle: RE:NOW for Repertory Ensemble of N.O.W.). These composers include Bruce Freedman, Vinny Golia, Coat Cooke, and others. The members of the group are among Vancouver's (and Canada's) outstanding improvisers. Reed has chosen the personnel for the way they interact as well as their individual talents.

Daniel Kane, whose muscular, explosive tenor and baritone saxophone is the terror of the scene, displays another side of his musical personality in this group. With drummer Claude Ranger and guitarist Ron Samworth, Daniel's lyricism comes to the fore and he plays in a hard swinging inside/outside style reminiscent of the great George Adams.

Ron Samworth is a mainstay of the Vancouver jazz scene and he plays in groups as diverse as Lunar Adventures, Creatures of Habit and the FortWorth Travelogue. This wide range of styles has become seamlessly integrated in his playing; he swings hard, plays bop and mainstream, and is an interactive improviser and strong textural player as well.

## Clyde REED Quartet a k a RE:NOW

GLASS SLIPPER 185 East 11th at Main  
April 4 • 9 PM • \$7

Claude Ranger is recognized nationwide as a jazz phenomenon. Fiercely dedicated to creative music, Ranger is capable of transforming a group's sound and elevating the music to the point of transcendence. A fiery improviser and collaborator, Ranger is a one-man rhythm section. Playing an endless variety of sounds and textures, he never sacrifices the tempo or groove for even a split second.

Clyde Reed's fearless explorations have made him the bassist of choice for many of the West Coast's contemporary ensembles. Most of the compositions in RE:NOW's repertoire come from groups that Reed has played in, allowing him to bring a strong element of the composers' original intentions to the performance. He is pleased to be providing a forum for these compositions that will introduce them to a wider audience. Reed suffers from "the classic bass player syndrome", i.e. playing in a lot of different groups with no one ensemble satisfying all his musical needs. RE:NOW provides him with an opportunity to play a variety of styles.

Come out and hear what's happening N.O.W.!

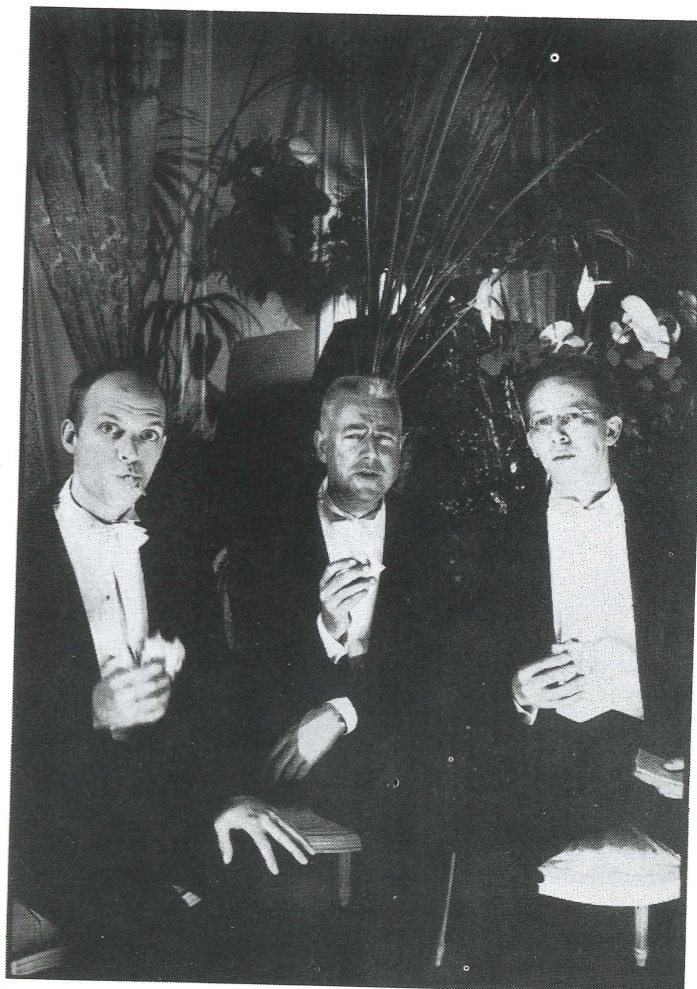
GLASS SLIPPER  
185 East 11th Ave.  
April 11 & 12 • 9 PM  
\$12

# CLUSONE TRIO

"The best playing at the Crawley Festival was done by trios. The Clusone Trio—American altoist Michael Moore with two Dutchmen, Ernst Reijseger and Han Bennink—played an extraordinary wide ranging set in which Michael Moore's alto held a continuously startling dialogue with the explosive eruptions of the rhythm section. The wit and invention were breathtaking as they unfurled a resume going from European marketplace folksiness to Paul Motian-like abstraction." - Wire Magazine, London

The Clusone Trio typifies the very best of European contemporary music. Comprised of three of the most innovative players on that scene today, the Clusone Trio approaches their improvised music with an uninhibited passion. The results are described beautifully in the quote above.

Michael Moore, alto saxophone, was born in California in 1954. He studied saxophone at the New England Conservatory and played in groups led by George Russell and Jaki Byard. In 1977 he came to Europe as accompanist for an American mime company and has lived in Amsterdam ever since. He leads two groups, Available Jelly and The Persons, and plays in the Instant Composers Pool, the Curtis Clark




Quintet, the Guus Janssen Septet, the Maarten Altena Quartet and Sean Bergin's M.O.B.

Percussionist Han Bennink is one of the greatest European jazz drummers and has played with Ben Webster, Don Byas, Johnny Griffin, Sonny Rollins, Dexter Gordon and Eric Dolphy. Since the early 1960s he has been a key figure in the development of European improvised music working with Evan Parker and Derek Bailey in Great Britain, Alex Von Schlippenbach and Peter Brötzmann in Germany. Along with Misha Mengelberg and Willem Breuker, Bennink continues to ensure the strength of the Dutch improvised music scene.

Ernst Reijseger, cellist, began playing at the age of 8. He started playing professionally in the 1970s, performing throughout Europe with Burton Greene, Sean Bergin and various theatre and dance companies. Since the early '80s he has worked solo and in duos as well as with groups like the Amsterdam String Trio, ICP Quintet (George Lewis, Steve Lacy, Han Bennink and Misha Mengelberg) and Cruise Button. He has 14 records to his credit, the latest being *Forestpath Rabbithole: The ICP Orchestra plays Ellington and Mengelberg*.


The Clusone Trio plays a mixture of free improvisations and original music—all with commitment, passion and almost telepathic interaction. This will be their first appearance in Vancouver. Be there.



EDAM  
presents

## DREAMTIGERS

a multimedia collaboration  
choreographed and directed by  
Peter Bingham



featuring the music of  
Coat Cooke  
Ron Samworth  
David Macanulty

May 5 - 9 8pm  
Firehall Arts Centre  
280 East Cordova Street, Vancouver  
Tickets: 689-0926



# Jazz Festival

1st Annual

WITH SPECIAL GUESTS:



## SKYWALK

APRIL 16, 1992  
8:00 p.m.  
at CENTENNIAL THEATRE  
2300 LONSDALE  
NORTH VANCOUVER  
TICKETS: \$12.50  
AT DOOR OR PHONE: 984-4951

AND HOST:

## Miles Ramsay

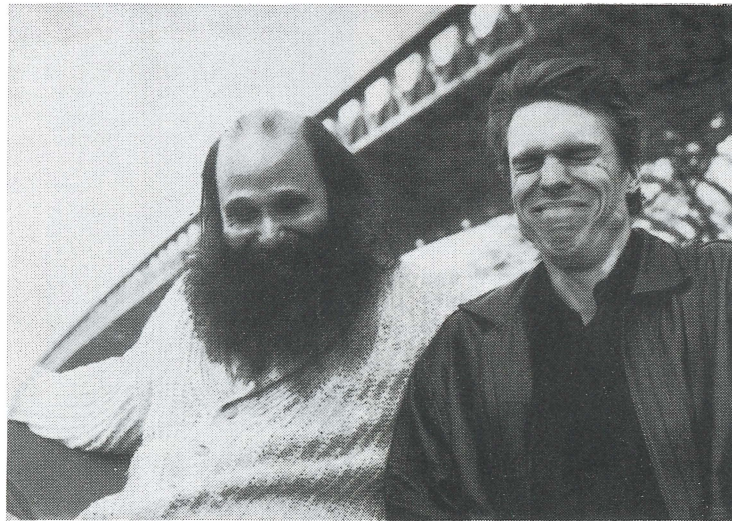
Proceeds go to Jazz Scholarship Fund

# gerry Hemingway & earl Howard

WESTERN FRONT 303 East 8th Avenue  
APRIL 30 • 9 PM • \$10

The duo of virtuoso saxophonist and live electronics master Earl Howard and the acclaimed percussionist Gerry Hemingway has existed for over ten years. Each of these musicians share a commitment to an ongoing process of extending and refining the vocabulary of their instruments. Their large, varied and unique sonic library is then utilized as building blocks for formal compositions and as a mutually understood language to draw upon for thoughtful improvisational dialogue. Hemingway and Howard also approach live electronic music with the same detail and rigour as their acoustic music, having spent many years developing and refining new possibilities for digital and analog synthesis. Last year they toured in both Holland and Germany and recorded for the West Deutscher Rundfunk in Köln. The program that they are currently performing has just been released as a CD on Switzerland's Hat Art label.

Gerry Hemingway is certainly no stranger to Vancouver's creative music audience. Over the past several years he has performed here in various configurations with Ray Anderson, Marilyn Crispell, Reggie Workman, Michael Vlatkovich, Paul Plimley, Tom Walsh, Georg Grawe and others. A dynamic and inventive player, Hemingway has been composing and performing solo and ensemble music since 1974. His extraordinary range of articulation and seemingly endless vocabulary have made him much in demand on the American and European New



Music scenes. As a member of groups led by pianists Marilyn Crispell and Anthony Davis, reeds master and composer Anthony Braxton and bassist Reggie Workman, and as a collaborator in many other ensembles, Gerry Hemingway is an indispensable contributor to the development of contemporary improvised music.

Earl Howard's method of creating orchestrated sounds with electronics and adding live, improvisational performance results in unique, densely layered compositions that have been performed to enthusiastic audiences at the Whitney Museum, The Kitchen, Roulette, and Carnegie Recital Hall. Howard's personal vision translates itself to the ensemble situation so effectively that even the sense of spontaneity is retained, though the music is clearly composed. His works

have been performed and recorded by a number of musicians including Anthony Davis' recording of Particle W., for piano and tape, and Gerry Hemingway's recording of D.R. for Solo Percussion. Earl Howard is also a virtuoso saxophonist and has developed an extended repertoire for the instrument. He has received composer fellowships from the National Endowment For The Arts and the New York Foundation For The Arts.

# HERMETO PASCOAL

VANCOUVER EAST CULTURAL CENTRE

1895 Venables  
MAY 10 • 8 PM • \$20

"The World's most impressive musician."  
- Miles Davis

A fifty-something albino with a Santa Claus beard and a snow-white mane of hair, Hermeto Pascoal looks and sounds like nothing you have ever heard before. Innovative, uncompromising and unpredictable, he's a visionary so distinctly original that audiences are dumbfounded and dazzled by him and his music. One look at his accomplishments and it's easy to understand that reaction. After all, this is an artist who a) often has pigs and chickens wandering the stage as farmyard counterpoint during concerts that last up to 5 hours. b) uses everything in his music from sewing machines and toy trains to pans filled with rocks c) not only has complete command of "normal" instruments like tenor saxophone, piano, flute, accordion, synthesizer and bass clarinet but also is a virtuoso on such "instruments" as tea kettle and half-filled beer bottle. d) has composed highly regarded works recorded by everyone from the Berlin Symphony Orchestra to the late great Gil Evans. e) rehearses his band eight to ten hours daily playing a changing repertoire of 50 of his compositions (he has more than 1,000 compositions to his credit).

Brazilian singer-songwriter Ivan Lins recently said, "Hermeto is a genius. He is a monster musician. I don't think there's any instrument he can't play well and with great creativity."

Music is everything to Hermeto Pascoal. As an albino, he couldn't follow his father into the fields to work in the sun, and instead would sit beneath a tree playing a bamboo flute. His first serious instrument was the hurdy-gurdy, and with it he accompanied small groups playing popular songs of the Brazilian northeast. By the mid-60s he had moved to Rio de Janeiro where he began to play piano. There, he formed the seminal group *Quarteto Novo* with Brazilian percussionist Airto Moreira and guitarist Heraldo do Monte.

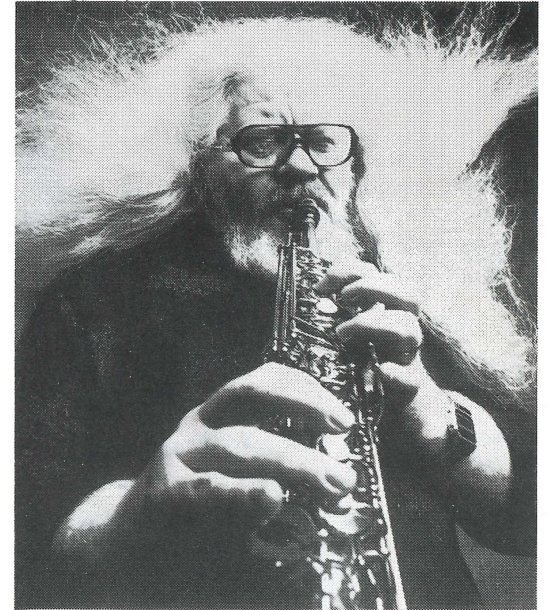
In 1969 Hermeto moved to the US where he wrote, performed and recorded with Miles Davis and Flora Purim and Airto. Shortly thereafter he recorded his first album, the critically acclaimed *Hermeto*, now a

collector's item. His reputation as an innovative composer prompted both Gil Evans and the Berlin Philharmonic to record his material.

Returning to Brazil in 1973, he formed his fiery group which records to this day. In 1978 Hermeto performed with Chick Corea, Joe Farrell and John McLaughlin at the First International Jazz Festival in Sao Paulo where he was considered the event's starring attraction. The following year, Hermeto and Group played to packed houses in Montreux and *Live Under the Sky* in Tokyo.

Like pioneering American artists Sun Ra and Cecil Taylor, Pascoal is the master of his own musical universe, a richly diverse aural cosmos where all styles converge to form an exotic whole. His compositions draw from numerous international sources but are unmistakably his own.

Hermeto's jazz festival appearance here last year was nothing short of enthralling. Expect the same!

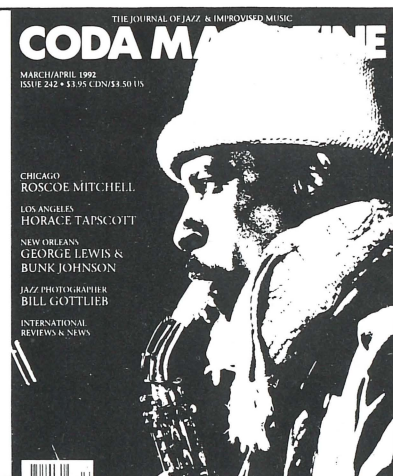


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Vancouver Community College  
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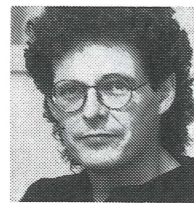


Vancouver Chamber Choir

Come to an all Canadian concert for the premiere of *Home*, a CBC commission by **David MacIntyre** for horn player **Martin Hackleman**; **John Celona's Round: O Sancta Simplicitas** by **Tomas**

**Dusatko**; and **Rudolf Komorous' Vermilion Dust**, featuring baritone soloist **Mark Pedrotti**, performed by the **CBC Vancouver Orchestra** and the **Vancouver Chamber Choir** and conducted by **Owen Underhill** and **Jon Washburn**.

A co-production of the **CBC Vancouver Orchestra**, the **Vancouver Chamber Choir**, **Vancouver New Music** and the **BC Regional Office of the Canadian Music Centre**.



David MacIntyre

FRIDAY  
APRIL 3

8 pm

Ryerson  
Church

Tix \$14/9  
280-4444

Info  
738-6822

FRIDAY  
APRIL 24

8 pm

**Signals from Heaven**  
East meets West meets East



Pentland



Takemitsu

Cultures converge in the music of Japanese composer **Toru Takemitsu**, the West Coast's **Barbara Pentland** and **Peter Hatch** from Ontario, with performers **Ian Hampton**, **Bob Rogers** and the **Vancouver New Music Ensemble**, conducted by **Owen Underhill**. **Takemitsu** is a self taught composer who composes Western art music with a Japanese sensibility. Internationally acclaimed, **Takemitsu** is popularly known for his film scores, from the 1964 classic *Woman in the Dunes* to the recent Kurosawa epic *Ran*. **Pentland** is recognized for her uncompromising directness and lucid clarity. **Hatch's** commission for the **Vancouver New Music Ensemble** *What a Country* will premiere at the concert.



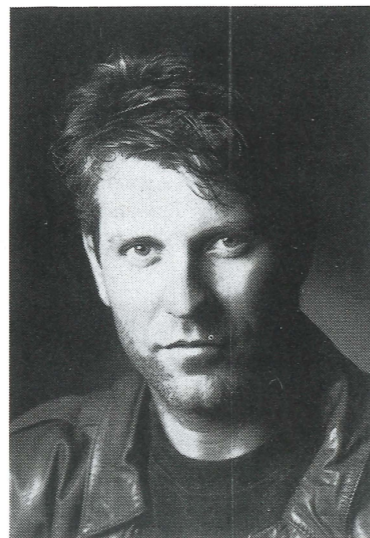
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Larry Marilyn  
**Roy / Lerner**  
quartet

GLASS SLIPPER 185 East 11th at Main  
May 15 & 16 • 9 PM • \$7

Sometimes there is strength in diversity. The Roy/Lerner Group draws energy from the creative tension between its two leaders/composers; *guitarist Larry Roy* and *pianist Marilyn Lerner*. It's the best kind of friction, and it makes the Winnipeg quartet's debut CD



*Quarter To Three* (Justin Time) a stimulating musical experience.

Recorded in Winnipeg with acclaimed drummer Peter Erskine and the up and coming young Canadian bassist Mike Downes, *Quarter To Three* marries Lerner's keen harmonic imagination to Roy's driving rhythmic approach. "For me", says Roy, "it's one of the interesting things about playing together—we don't play the same way."

After three years of working together, Roy is still surprised by the results. "It's not always that

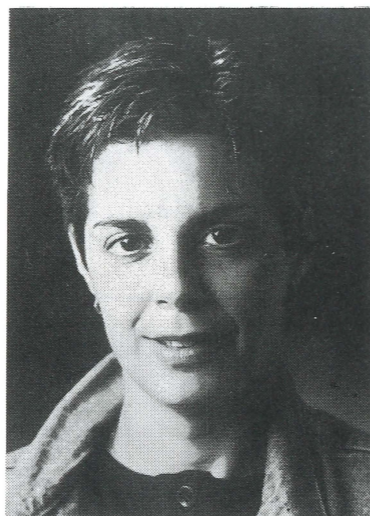
predictable what's going to happen." But it works. "It's an interesting challenge ..."

Their music reflects the leaders' broad understanding of jazz, from the pensive beauty of Bill Evans to the explorations of John Abercrombie and Keith Jarrett. This allows the music to stretch out, to go from a more traditional style of improvisation to a more contemporary style, a little freer, often within the same tune.

The **Roy/Lerner Quartet** has performed extensively, logging many radio and TV appearances and playing with such jazz luminaries as vibraphonist Bobby Hutcherson and drummer Terri-Lynne Carrington. Between them, the leaders have played on more than a dozen recordings.

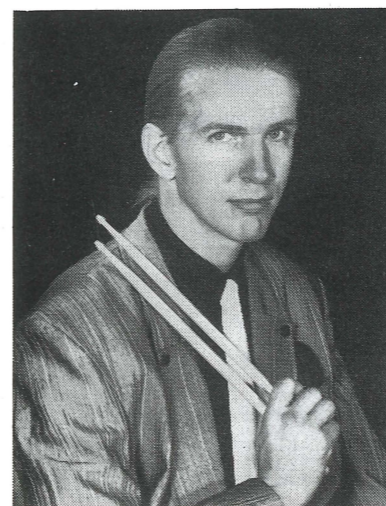
New Jersey-born *drummer Adrian Peek* moved to Winnipeg in the late '80s, bringing with him considerable stage and studio experience. Peek is in demand as a player and a teacher and recently moved into TV documentary production with *Prairie Soul*, a study of the development of black culture in Winnipeg.

*Bassist Kelly Friesen* is the youngest member of the band but has quickly become a bright new star. Having studied with Don Thompson, he's currently training with another major bassist, Ray Brown.



BETWEEN THE LINES

"Beautiful, beautiful ... true jazz out of the post-bop school." - *Katie Malloch, CBC Jazz Beat*



Between The Lines is the culmination of 5 years of work by *drummer/composer Bruce Nielsen*. Bruce started playing drums at an early age, but it wasn't until he reached age 20 that he started thinking seriously about music. It was three more years before he even considered playing jazz.

Since then Bruce has been making up for lost time. His explorations have put him in contact with many of Canada's finest jazz musicians. His studies include time spent at the Banff Centre for the Arts where he studied under Dave Holland, George Russell, Muhal Richard Abrams, Marvin "Smitty" Smith and Don Thompson.

With the 1991 debut of his band Between The Lines, Bruce has taken a bold step to the forefront of the jazz scene. They've done a CBC broadcast recording (live at the Glass Slipper) and

GLASS SLIPPER 185 East 11th at Main  
May 29 • 9 PM • \$7

have also been awarded a FACTOR grant which has helped them in the production of their self-titled debut CD (distributed on Unity).

Nielsen's own compositions make up the bulk of the group's repertoire and he cites the work of Bill Evans, John Coltrane, Billy Strayhorn and Wayne Shorter as his main influences.

Between The Lines features some of Vancouver's finest jazz talent. *Saxophonist Bill Runge's* group *Creatures of Habit* won the 1990 Alcan National Jazz Competition and has released a CD on the Justin Time label. *Bassist Ken Lister* is a member of the Bill Clark Sextet and has played with many of Canada's hottest jazz talents including Renee Rosnes and P.J. Perry. *Pianist/saxophonist Ross Taggart* is making a name for himself as one of Canada's brightest young stars playing with the Hugh Fraser Quintet, the Vancouver Ensemble of Jazz Improvisation (VEJI) and *Creatures of Habit*.

jazz in vancouver

GLASS SLIPPER  
185 East 11th at  
Main  
May 30 • 9 PM • \$7

COAT & the Evolution  
COOKE

"Saxophonist Coat Cooke ('s) ... playing sounds like an amalgam of the JB Horns' Maceo Parker, Ornette Coleman (in his tenor days), and John Coltrane in his later years." - *Option Magazine*.

**Coat Cooke** is a busy man these days fronting and composing for three bands; The Coat Cooke Quartet, The Stellar Saxophone Quartet, and The Evolution.

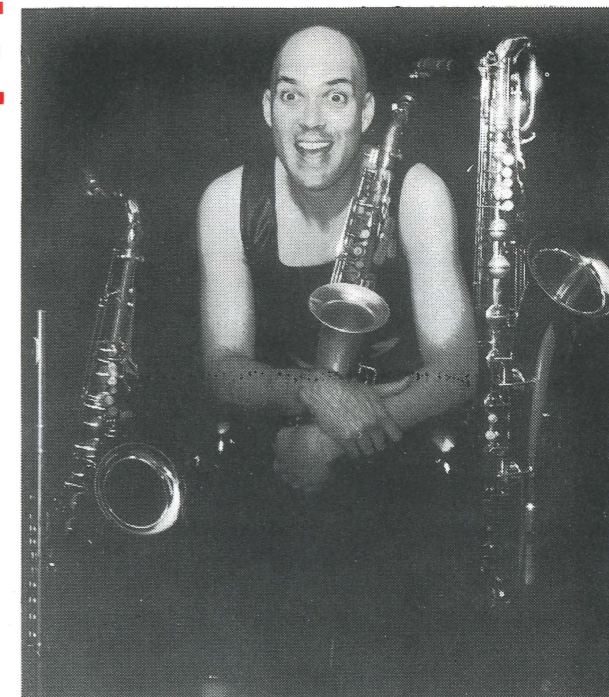
Born in Winnipeg in 1953, Cooke's first interests were in rock, folk, and classical music. A bandmate in his first group Ckptziex (pronounced Kai) introduced him to the music of Pharoah Sanders and John Coltrane, prompting a switch from guitar to tenor saxophone.

After moving to Vancouver in 1975, he met a group of like minded players with whom he co-founded the New Orchestra Workshop Society. At that time he was also a member of The CORD Orchestra, and Motion with Paul Plimley, Clyde Reed, and Gregg Simpson.

He also co-leads Lunar Adventures with whom he has been touring and recording since 1985. At the Time Flies series in 1988 he composed "Paradigm Shift" for the NOW Orchestra, featuring New York pianist Marilyn Crispell.

Having focussed on acoustic music for so many years Coat felt the need to express his "electric side". Hence Coat Cooke and The Evolution. This 9-piece band bears the influences of Ornette Coleman, James Brown, and Ronald Shannon Jackson and features Cooke's quirky compositions.

Featuring **Coat Cooke** *alto and tenor saxophones*, **Daniel Kane** *tenor and baritone saxophones*, **John Korsrud** *trumpet*, **Bob Walker** *alto and tenor*



*saxophones, Ron Samworth guitar, Tony Wilson guitar, Kathy Kidd keyboards, Brent Gubbles bass, Stan Taylor drums.*

Don't miss this wild and fun band!

## Coastal Jazz and Blues Society

### Board of Directors

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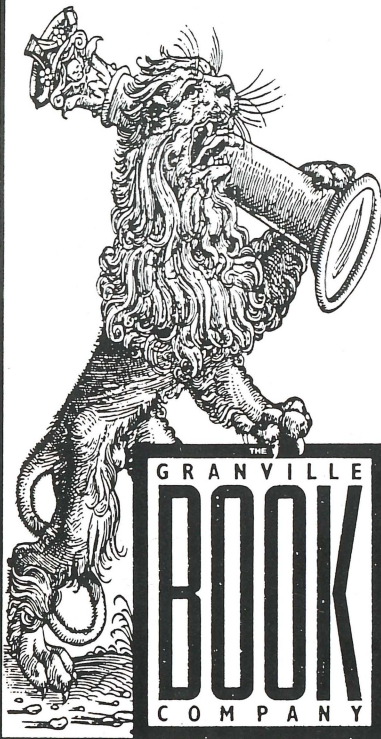
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information form and return it to us  
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We would like to acknowledge the staff and  
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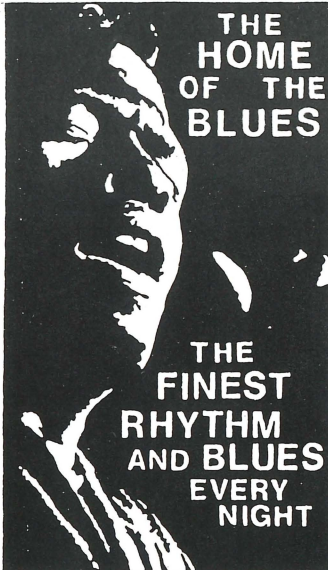
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### THE STRATOCHIEFS

Glass Slipper  
 April 3 • 9 PM • \$7  
 \$5 Students and Jazz Friends

### CLYDE REED QUARTET

Glass Slipper  
 April 4 • 9 PM • \$7  
 \$5 Students and Jazz Friends

### CLUSONE TRIO

Glass Slipper  
 April 11 & 12 • 9 PM • \$12  
 \$10 Students and Jazz Friends

### GERRY HEMINGWAY & EARL HOWARD

Western Front  
 April 30 • 9 PM • \$10  
 \$8 Students and Jazz Friends

### HERMETO PASCOAL GROUP

Vancouver East Cultural Centre  
 May 10 • 8 PM • \$20  
 \$18 Students and Jazz Friends

### ROY / LERNER QUARTET

Glass Slipper  
 May 15 & 16 • 9PM • \$7  
 \$5 Students and Jazz Friends

### BETWEEN THE LINES

Glass Slipper  
 May 29 • 9 PM • \$7  
 \$5 Students and Jazz Friends

### COAT COOKE & THE EVOLUTION

Glass Slipper  
 May 30 • 9 PM • \$7  
 \$5 Students and Jazz Friends

## JAZZ FESTIVAL PREVIEW !!

### THE STAPLE SINGERS

w/ John Hammond  
 Queen Elizabeth Theatre  
 June 19 • 8 PM • \$28.50, 25.50, & 22.50  
 (Tickets on sale March 27th)

Available at all Ticketmaster outlets, Eaton's and Infocentres  
 at all major malls, Black Swan and Highlife Records and the  
 CJBS office. Glass Slipper, Jazz Friend and Student Tickets  
 available only through Jazz Hotline. All Prices Include GST.

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Contemporary

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