

# LOOKING AHEAD

Special Events on the Vancouver Music Scene

January/February • 1990

## HUGH FRASER QUINTET

January 9  
Vancouver East  
Cultural Centre  
8 PM • \$12

### FRASER'S HIGH TIDE

"...bop at its fastest and most furious. The Fraser gang may just be the hottest band in the country."-Mark Miller, *Globe and Mail*

Over the years, Canada has produced its share of world-class jazz talent. **The Hugh Fraser Quintet**, though barely four years old, has established an enviable reputation as one of this country's finest jazz ensembles. Led by pianist/trombonist **Hugh Fraser**, and featuring saxophonists **Phil Dwyer** and **Campbell Ryga** along with



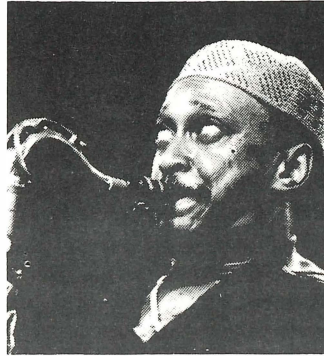
Jazzphoto: Larry Svirchev

bassist **Chris Nelson** and drummer **Blaine Wikjord**, the fivesome handily won the 1987 Alcan Jazz Competition at the Montreal Jazz Festival.

Since 1987, when an international panel led by world renowned bassist Miroslav Vitous voted them the most outstanding young Canadian jazz artists, the Fraser Five has captured hearts and minds with performances across Canada and in London, Dublin, Glasgow and Holland. In addition to live appearances, the unit has been heard on French National Radio from the Paris Jazz Festival, CBC Radio and Television from the Montreal Jazz Festival and on BBC Radio in London, England.

The group began 1989 with an extensive tour celebrating their first Jazzimage release, "Looking Up", which eventually went on to win the 1988 Juno Award for Best Canadian Jazz Album. The band's second Jazzimage recording, "Pas de Problemes", has just been issued and a subsequent cross-country tour will take place. Shortly thereafter, the group plans to return to Europe.

Leader Hugh A. Fraser is the group's primary composer. He started jazz studies as a drummer with coaching from his father in his hometown of Victoria, B.C.. After two years



of college in Vancouver, Hugh formed the 12-piece Vancouver Ensemble of Jazz Improvisation (VEJI). He has produced and recorded two albums with VEJI, toured Canada yearly, and performed with such jazz greats as Dave Holland, Dave Liebman, Slide Hampton, Kenny Wheeler, Sheila Jordan, Don Thompson, Joe Henderson and others.

Fraser has received many awards and scholarships including Most Outstanding Band 1981 in the Canadian Stage Band Festival, four scholarships to the Banff School of Fine Arts jazz programmes, and two Canada Council Arts Grants for private study in New York City and London, England. He is currently on the faculty of the Banff School of Fine Arts Summer Jazz Workshop and the Royal Academy of Music in London.

The Hugh Fraser Quintet's performance during the 1989 du Maurier International Jazz Festival in Vancouver was a highly-charged affair which left the audience screaming for more. We welcome you to a special evening at the Vancouver East Cultural Centre where this group's hot, modern bebop sounds will be a significant opening to the New Year.

## GEORGE ADAMS QUARTET

January 21  
Arts Club Theatre  
Granville Island  
8 PM • \$15

### UNSAFE SAX

"When you hear George Adams uncoil into a solo, like watching Wade Boggs step into a fastball, spraying out a line drive of biting sixteenth notes with a brawny follow-through, it's easy to understand when the tenorman states, "I like to play uncompromisingly" - Gene Kalbacher, *Hot House Magazine*

Uncompromising. Fiery. A soulful balladeer. A combination of musical virtues and ideals fused during a brilliant career have made **George Adams** one of the greatest saxophonists in jazz.

His story began in Covington, Georgia in the early '50s. His first instrument was the piano, followed by the alto sax in the high school band. Soon he was doubling and tripling on the clarinet and bassoon. On Sundays, he played piano in church during the day, but by night he was wailing on tenor as a member of the house band at the Royal Peacock. There, absorbed in the "emotional directness" of the blues, he backed such illustrious performers as Howling Wolf, Muddy Waters, Elmore James and Sam Cooke.

In the early '60s, having moved to Ohio, Adams played in several organ groups, that peculiar wasteland for tenor players in the '60s. These turned

## Inside:

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Brass Band

Imagine  
The Sound

Lorraine  
Desmarais  
Trio/  
Denny  
Christianson  
Big Band

out to be fine experiences for the players who survived the night to night competition with that loud, heaving monster. In order for the tenor players to be heard, they had to learn to blow - which they were frequently made to do while strolling over glasses and beef bottles on the bar top. According to Adams, "I had to find a way to be heard, and I began to use my horn as a weapon."

Since his arrival in New York City in 1968, Adams has built a reputation as a dramatic saxophonist who can growl, grunt and howl in the most harmonically complex fashion. But no matter how far Adams' stratospheric forays push the outer limits of sound, they never lose their highly vocal, blues-drenched feel.

While in New York City, Adams worked with Roy Haynes, Art Blakey and Gil Evans. The gig with Haynes lasted, on and off, from 1969-73. Then George put in a short time with Art Blakey and the Jazz Messengers. Charles Mingus was forming a new group in 1973 when he asked Adams to join him. Anybody who saw Mingus in performance during the mid '70s was struck by the unassuming tenor player in the knit cap. Many times George Adams would play a solo that would leave listeners in awe of his ability to conjure strength, imagination and sheer beauty.

Adams left Charles Mingus in 1976 to begin playing a little more on his own. After a short time freelancing, he joined McCoy Tyner's band. Then came the creation of the Don Pullen - George Adams Quartet, a highly acclaimed unit whose most recent albums, "Breakthrough" and "Song Everlasting", on Blue Note bear witness to Adams' burgeoning talent. In addition to guest spots with the Mingus Dynasty band, Adams participates in Phalanx - a free-bop metal band that includes Sirone (bass), drummer Rashied Ali and guitarist James Blood Ulmer.

**The George Adams Quartet** is the saxophonist's current group. It includes **Hugh Lawson** on piano, **Greg Hutchison** on drums and bassist **Cameron Brown**. Their latest recording, "Nightingale" (Blue Note), is a spiritual statement expressing Adams' gratitude to the late drummer Dannie Richmond and arranger/composer Gil Evans.

George Adams lists his influences as Charlie Parker, Ben Webster and Coleman Hawkins. He, no doubt, has used their vast contributions to advance his own musical agenda. But when it comes to sheer energy, few musicians can match the power and intensity generated by tenor saxophonist George Adams.



**THE DIRTY DOZEN BRASS BAND**  
Plus Brass Roots!  
February 4  
The Commodore  
8 PM • \$20

**MARDI GRAS MAYHEM**

"The band's repertoire starts with traditional tunes, but they are played with an untraditional rhythmic intensity, based on African drumming, kicked along by rapid-fire, insistent riffs and expanded to include bop, rhythm and blues, avant-garde and the band's own original tunes. It draws on such sources as

**Charlie Parker, Duke Ellington, Thelonious Monk, Miles Davis and even Michael Jackson."** - John S. Wilson, *New York Times*

With a unique blend of raucous funk and disciplined finesse, the Dirty Dozen have stimulated New Orleans' musical traditions with distinctly modern accents. As a result they've become an in-demand horn section for the likes of Elvis Costello, Daniel Lanois, Buckwheat Zydeco and The Neville Brothers. David Byrne credited the Dirty Dozen's approach with inspiring his solo effort, "Music from the Knee Plays". More recently, the band released its major label debut LP, "Voodoo", for CBS Records with cameo appearances by Dizzy Gillespie, Dr. John and Branford Marsalis.

Back in New Orleans, the music community is happy to see some of their own make good in the world, though not without some purist grumblings. This is a town that reveres its heritage, after all, and when it comes to traditional jazz, the Dirty Dozen Brass Band is definitely a hybrid. Their innovations include faster tempos, intricate and daring arrangements, a broad repertoire (from bebop to R&B to the theme from "The Flintstones") and a liberated attitude about horn solos. Trumpeters Gregory Davis and Efreem Towns, Saxophonists Kevin Harris and Roger Lewis and trombonist Charles Joseph are free to play sweet, raunchy or completely "out", as the mood dictates. They're anchored by Kirk Joseph's agile sousaphone, which he plays more like an electric bass, and the one-two punch of drummer Lionel Batiste and snare drummer Jenell "Chi-Lite" Marshall.

The results offer ample stimulation for serious listeners, but, this being New Orleans, they're presented by the Dozen as street-wise dance and party music, with the wildest possible reactions encouraged. Trumpeter Davis says, "If we play a supper club like Sweet Basil, I don't

want to be just the dinner music side show. I don't feel that I've done my job till I've disrupted the customer's meal."

The Dirty Dozen Brass Band got started working in a format that is exclusively steeped in New Orleans tradition. The brass band played the funerals and parades and it was their job, as Davis says, to get the people dancing, to create a "second line" of people marching after the parade. While there were once dozens of such bands, by the 1970s they were a dying breed. When the Dirty Dozen started playing together, they were hoping to fill the gap left by the aging, disappearing brass bands.

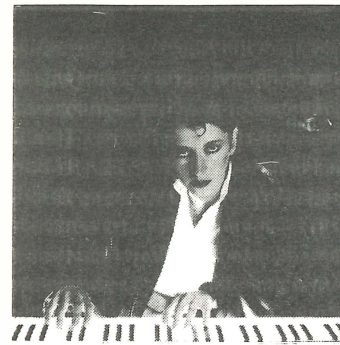
They started playing the occasional jazz funeral, parades and of course Dirty Dozen get-togethers. Then came the calls from caterers to play conventions and other tourist soirees. They became a Monday night fixture at a club called the Glass House, a gig they held for six years straight and continue to do when they're in town.

Their "extended traditionalism" has kept the Dirty Dozen Brass Band busy for well over a decade, first as local faves in New Orleans, then as a group recognized world-wide for musical excellence. As the Executive Director of the New Orleans Jazz and Heritage Foundation put it, "The Dirty Dozen represents a major development in traditional brass band music."

As such, the Dirty Dozen have fit comfortably on bills with artists as diverse as Wynton Marsalis, Al Green and Grandmaster Flash, in addition to playing on three songs on the latest Elvis Costello album.

You'll wanna be in that number...when the Dirty Dozen Brass Band comes marching in.

**The great Sarah Vaughan appears with the VSO at the Orpheum, Sunday, February 4th at 7 PM. After the show, the music and festivities continue with the Dirty Dozen Brass Band at the Commodore. More on Sarah, p.4**



**LORRAINE DESMARAIS TRIO/ DENNY CHRISTIANSON BIG BAND**  
February 17  
Vancouver East Cultural Centre  
8 PM • \$15

**MONTREAL MAINSTREAM**

"Lorraine Desmarais really knocked me out. She sounds like she's listened to a lot of Bill Evans, but plays with more power, more strength. She's also lyrical...a very fine musician." - Leonard Feather, *Los Angeles Times*

Lorraine Desmarais has garnered a lion's share of piano awards; in 1986, from the Great American Piano Competition; two years before that, from the Montreal International Jazz Festival; in 1979, first prize for interpretation in a competition at the University of Sherbrooke, where she earned a master's degree. It's easy to hear why. Her crisp touch, developed from years of playing the classics, surpasses mechanical precision by swinging hard. Convoluted horn-like lines in her right hand skitter over her sure, dense left-hand voicings. Her post-bop melodies subtly recall the mathematical precision of Bach and the pan-tonal harmonies of Ginestra and other modernists. Through it all, she maintains a robust style.

In her trio work, Desmarais evokes the piano stylings of McCoy Tyner and Chick Corea. She has released two trio albums under her name on the Canadian Jazzimage label. She won a Felix Award (1985) for the LP entitled "Trio Lorraine Desmarais". Her third album, "Pianissimo", and first solo outing was recorded live at the Montreal Jazz festival in 1986. Her approach in these solo improvisations resembles Keith Jarrett's free soloing of the 1970's, although she likes to sprinkle in a few standards.

Desmarais' long awaited Vancouver performance will feature **Camil Belisle** (drums) and **Michel Donato** (bass).

"Without doubt one of the best jazz orchestras heard in some thirty-odd years of concertgoing...the band has to be heard live to be believed." - *Crescendo Magazine, London, England*

Montreal's **Denny Christianson Big Band** (19-piece), in the words of an English critic, "is more than the equal of the bands of Kenton, Herman and Rich." As most big bands fade into obscurity, along comes a group of talented composers, arrangers and instrumentalists, led by flugelhornist Christianson, who make the genre vital and exciting. Most large jazz groups favour the nostalgia sounds of swing. But this band plays in a thoroughly modern, tough-minded style. As a result, it is not surprising that Christianson has recorded two albums, "Doomsday Machine" and "Suite Mingus" (both on Justin Time Records), noted for their sleek orchestrations and big-city intensity. This is urbane music noted both for its fiery spirit as well as its poignant, tender moments.

The band recently completed its second European tour, playing in Finland, England, and at the Stockholm Jazz Festival, a concert which was recorded and recently aired on CBC FM's Jazzbeat.



The band's most recent Justin Time release, "More Pepper" with the late baritone sax legend Pepper Adams, was recently honored with a nomination for a Felix Award for Jazz Album of the Year and has received critical praise in several leading jazz magazines. After their Canadian tour, the band will return home to tape a special with CFCF Television in Montreal.

**IMAGINE THE SOUND**  
February 15  
Pacific Cinematheque  
7:30 PM • \$5

"Imagine the Sound captures the spirit of adventure that irrevocably changed the face of jazz. Intelligence, subdued craftsmanship and love of jazz permeate every frame and result in a film that is essential viewing..." - John Griffin, *Montreal Gazette*

*Imagine the Sound* is a Canadian feature-length documentary co-produced by Ron Mann and Bill Smith (musician and publisher of Coda Magazine) in Toronto over four days in February, 1981. It's subject is the music of the "October Revolution in Jazz" which occurred at the beginning of the 1960's in New York City.

Four figures associated with the jazz vanguard of the 60's - Cecil Taylor, Archie Shepp, Paul Bley and Bill Dixon were invited to McClear Place Recording Studio. Each musician played at length and talked about his music; the filmmakers were content to record them and stay out of the way.

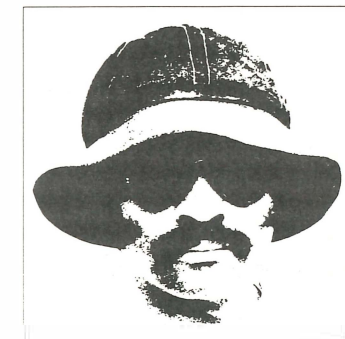
*Imagine the Sound* is probably the best place to be introduced to this groundbreaking music. The album-quality sound and the fluidity of the camera work make this film a 16-mm equivalent of Martin Scorsese's "The Last Waltz".

**Paul Bley** - The Canadian pianist, whose work has appeared on over fifty record albums, has played and recorded with such artists as Charlie Parker, Charles Mingus, Ornette Coleman, Don Cherry, Sonny Rollins, and as a member of the Jazz Composers Orchestra.

**Cecil Taylor** - The pianist and composer whose work over the last twenty-five years - as a soloist and in his various "Units", as poet, educator and eloquent spokesman for his art - has elevated him to legendary status in his own lifetime.

**Archie Shepp** - Saxophonist, composer, actor and playwright, leader, poet and teacher, has been in residence at the University of Massachusetts, Amherst, since 1975. In recent years he has been recognized as taking his place alongside Coleman Hawkins, Lester Young and John Coltrane as a major tenor saxophonist.

**Bill Dixon** - Trumpeter and composer, since 1961 has concentrated on the performance of his original compositions. In the early 1960's he was instrumental in forming the Jazz Composer's Guild in New York City - a cooperative of avant-garde musicians which included, among others, Paul Bley, Archie Shepp and Cecil Taylor. Bill Dixon is a professor of Black Music at Bennington College in Vermont.



# The View From Here

READY FOR THE NINETIES... Coastal Jazz and Blues bids the eighties farewell with many fond memories, a few shivers over the close scrapes of our first four years, but with an overall sense of joy from generating all the remarkable music we have heard since 1986. We launch ourselves into the nineties on the strength of our most active and successful year to date with optimism and an ever-growing sense of adventure.

To the many individuals and organizations who have helped us get this far we offer our sincere gratitude. We especially thank two groups of people - the artists and the audiences. It is our privilege as a non-profit arts society to work to bring together creative artists and creative listeners to share this remarkable music. Furthermore, our upending praise to the hundreds of volunteers who contribute so generously of their time and energies. Thank you!

The struggle continues to present the arts in our society and no doubt always will. We are very pleased, therefore, with the initial results of our **Jazz Friend** campaign. To date we have generated \$2,500 to assist presentation of the music. Our sincere appreciation to all those who became Jazz Friends in 1989. We encourage you to renew your support in 1990 and suggest more people take advantage of the concert discounts available to Jazz Friends. More incentives to be announced in the next *Looking Ahead*.

**Congratulations** are due to **Jane Martin** who became a **Jazz Friend** this year and won our first special incentive: a \$500 CD/LP/cassette buying binge at Black Swan Records. Happy listening Jane.

Best Wishes to everyone for a cookin' New Decade. See you at the gigs! - Bob Kerr

## Women in View Festival

is pleased to welcome the Montreal group **Wondeur Brass** and Vancouver bass clarinetist

**Lori Freedman.**

**Wondeur Brass**

Feb.2 • 10 AM, Feb.3 • 5 PM

Pitt Gallery, 36 Powell Street

Feb.4 • 10:30 PM

Firehall Arts Centre Theatre

**Lori Freedman**

Feb.3 • 2:45 PM

St. James Church, 303 East

Cordova

Feb.4 • 8:30 PM

Firehall Arts Centre Studio

**Ticket Information: Contact**

**Women In View at 875-6210.**

## grunt gallery

209 E. 6th Ave.

### January

• 10 •

Video Bar-B-Que

• 17 •

Babayaga String Quartet

• 24 •

Roger Baird Group

• 31 •

Garbo's Hat

### February

• 7 •

Fort-Worth Travelogue

• 14 •

Bill Smith

• 21 •

Patric Caird Group

• 28 •

Joseph Danza

## Blues Alive

**Joe Louis Walker  
& The Boss Talkers**

plus **The Belairs**  
Commodore • Jan. 13

**Little Charlie & The  
Nighcats**

plus **Wailin' Walker's House  
Party & the Vaqueros**  
Commodore • Jan. 20

**Clarence "Gatemouth"  
Brown**

The Yale • Jan. 31

## TICKETS

**Hugh Fraser Quintet**

Jan. 9 • \$12 General

\$10 Jazz Friend and Student

**George Adams Quartet**

Jan. 21 • \$15 General

\$13 Jazz Friend and Student

**Dirty Dozen  
Brass Band**

Feb. 4 • \$20 General

\$18 Jazz Friend and Student

**Imagine The Sound**

(film) Feb. 15 • \$5 General

\$4 Jazz Friend and Student

(On sale at Cinematheque only)

**Lorraine Desmarais  
Trio / Denny  
Christianson  
Big Band**

Feb. 17 • \$15 General

\$13 Jazz Friend and Student

General admission tickets are on sale for all concerts at all **Ticketmaster** location including **Eatons** and **Infocentres** in major malls: **Black Swan Records** 2936 West 4th Ave.; **Highlife Records** 1317 Commercial Dr. **Charge by Phone: 280-4444**

### DIRECT DISCOUNTS

Jazz Friend and student discount tickets are available only through the CJBS office. General admission tickets can now also be purchased in this way. Send your order by mail with cheque payable to Coastal Jazz and Blues Society or **Charge it on the Hotline: 682-0706.**

## Sassy

The great **Sarah Vaughan** is coming to Vancouver on Sunday, February 4th. The Coastal Jazz and Blues Society is proud to be involved with this benefit concert for the VSO at the Orpheum.

The evening begins with a pre-concert party in the Vancouver Law Courts' Great Hall. Cocktails and cajun hors d'oeuvres will be served up to complement the hot sounds of the popular Brass Roots jazz band. Then the entire ensemble parades, "Mardi Gras" style, down Smith Street to the Orpheum Theatre.

It's Classical. It's Jazz. Enjoy an evening with Sarah performing with the VSO, led by well-known conductor Erich Kunzel.

After Sarah's concert with the VSO, it's time to party! Make a move to the Commodore for a **Mardi Gras Party** that'll have you dancing the night away to the hot jazz sounds of the **Dirty Dozen Brass Band** direct from New Orleans.

**All this jazz only \$95 per person Call 876-3434 for reservations.**

COASTAL  
**JAZZ  
BLUES**  
SOCIETY

## 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:

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\$100 Sponsor

\$1000 Lifetime

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