

# LOOKING AHEAD

Special Events on the Vancouver Music Scene

October/November 1990

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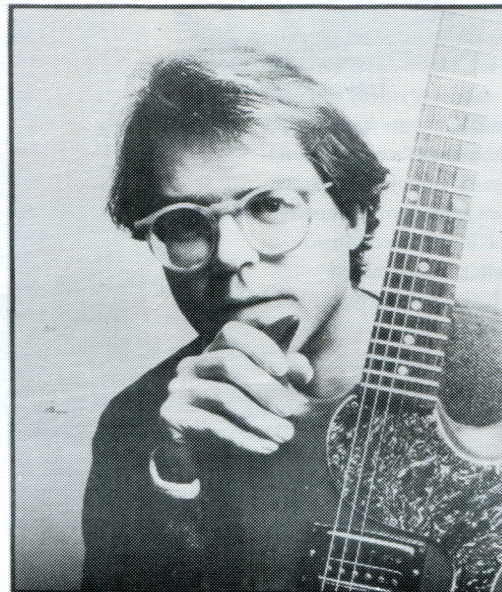
DAVID MOSS &  
Direct Sound

TIMEflies  
Complete Program  
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COASTAL  
JAZZ  
BLUES  
SOCIETY

## TIMEflies

The Third Annual Celebration of  
Contemporary Jazz and Improvised Music  
November 7 - 11, 1990



"The new electric guitar sound of the decade - oozing, cloudy, enveloping ... Frisell's music is accessible and avant-garde, a lyrical victory of man over machine, of personality over mechanics, of message over mathematics." - *Minneapolis Star Tribune*

### BILL FRISELL & WAYNE HORVITZ

With GARBO'S HAT  
VECC • NOV. 8 • 8 PM • \$15

Bill Frisell's work over the years with such demanding and diverse musical personalities as Paul Motian, John Zorn, Marc Johnson, Bass Desires, Marianne Faithfull, Jan Garbarek, Vernon Reid, Julius Hemphill, Paul Bley, Wayne Horvitz and numerous others has established him as one

of the most sought-after guitarists in contemporary music. The breadth of such performing and recording situations reflects both Frisell's musical versatility as well as his singular guitar conception.

Born in Baltimore, Bill Frisell played clarinet throughout his childhood in Denver, Colo-

rado. His interest in guitar began with his exposure to pop music on the radio. Soon, the Chicago Blues became a passion through the work of Otis Rush, B.B. King and Buddy Guy. In high school he played in bands which covered pop and soul classics, James Brown songs and other dance material. "When I was 16, 17, I was listening to a lot of surfing music, a lot of English rock. Then I saw Wes Montgomery and somehow that kind of turned me around and fitted it all together. Jim Hall made a big impression on me and I took some lessons with him, I suppose I play the kind of harmonic things Jim Hall would play but with a sound that comes from Jimi Hendrix," Frisell told *Wire Magazine*. Besides Hendrix, Hall and Montgomery, Bill lists Paul Motian, Thelonious Monk, Charles Ives, Sonny Rollins, John Zorn and World Music among his musical influences.

In addition to dozens of albums as a sideman, featured player or co-leader, Bill has recorded five albums as a leader including his latest "Is That You" (Elektra Musician) which features his longtime musical collaborator **Wayne Horvitz**.

35-year old Wayne Horvitz has been active as a performer and composer since 1976, writing for his own ensemble as well as for theatre, dance and film. A former student of pianist Art Lande, he's been an integral figure in New York's downtown new music scene. As a keyboard player, he's performed regularly in Manhattan both as the leader of his own band, The President, and in collaboration with artists such as John Zorn, Butch Morris, Billy Bang, Fred Frith and others.

See  
**Frisell & Horvitz**  
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## OCTOBER CONCERTS

### TREVOR WATTS' MOIRE MUSIC DRUM ORCHESTRA

**GLASS SLIPPER**  
(185 E. 11th Ave. at Main)  
**OCT. 11 & 12 • \$10**  
**9 pm (Doors 8 pm)**

The multi-faceted saxophonist **Trevor Watts'** contribution to the development of contemporary jazz in Britain has been immeasurable. From his early involvement with the Spontaneous Music Ensemble in the 1960s, he has continued to break new ground in the '80s with his highly acclaimed 10-piece Moire Music.

Moire Music was formed in 1982, the same year as the Drum Orchestra. It featured four soprano saxophones, two violins as well as African Mbira (Wooden Xylophone), piano and percussion. In 1984 he received a commission from the Bracknell Festival to write a piece of music. For this he added three voices and extra African percussion, resulting in a major work of one and a half hours duration called "Mr. Sunshine" which was broadcast and performed at many major festivals throughout Europe. This fourteen piece group was a precursor to similar groups such as Loose Tubes and had a major influence on European music. The ten piece group was selected for a Contemporary Music Network tour in 1985, a major annual event organized by the Arts Council of Great Britain, and Moire Music achieved much acclaim. In 1988 a new nine piece group was formed with two saxes, accordion, keyboards, piano, voice and percussion, and toured the USA and Canada. The group also received enthusiastic receptions during its tour of New Zealand, Australia and India in March. The band will embark on a new tour of the US, Canada, Mexico and Venezuela in October and November.



Trevor Watts

Originally Watts had the Drum Orchestra as a purely improvisatory vehicle and Moire Music to explore compositional music. The new Moire Music Drum Orchestra has pulled together the best elements of both groups.

The music defies categorization and can fit into any environment. Watts looks for disparate musicians and loves to mix African, classical, folk, jazz and rock musicians. He feels that "anyone can play with anyone else if the desire to do so is there, and in fact makes the music more interesting". Watts himself has worked with Archie Shepp, Don Cherry, Steve Lacy, Dave Holland and Keith Tippett, among others.

The word *moire* in its simplest form means the laying of one pattern over another to make a third that shimmers and moves like watered silk. This is an apt description of the MMDO's music as it is often layered in patterns of rhythm and melody. The group welcomes the chance to combine with musicians of other cultures as the mixing of those musical cultures is the very core of Watts' vision. A way to peace and understanding!

Trevor Watts' last Vancouver appearance was at the 1988 Jazz Festival where he drew rave reviews. We're fortunate to have

him back so soon.

The members of the Drum Orchestra are **Trevor Watts** saxophone, **Colin Gibson** bass guitar, **Liam Genockey** drums, **Nana Tsiboe**, African drums, voice, marimba, **Jojo** African drums, percussion, voice, mbira, kalimba, **Nana Appiah** African drums, voice, percussion, **Patato** African drums, voice, percussion.

### KAREN YOUNG & MICHEL DONATO

**OCT. 14**  
**ARTS CLUB**  
**THEATRE**  
**Granville Island**  
**8 PM • \$12**

"The musical marriage of double-bassist Michel Donato and mezzo soprano Karen Young is a study in counterpoint and colour; in foundation and melody. Whether they're tackling Bartok or bebop, Bach or blues or swing a la Stravinsky, their material is transformed into music-making of the highest order." - *Le Devoir*, Montreal

**Karen Young's** background in folk and classical music inspired her to explore jazz singing in the late 1970's with a vocal bebop group called Bug Alley. With two recordings and an appearance at the Monterey Jazz Festival under their belts, Downbeat magazine twice recognized them in the Critics polls for best vocal group. After the group's demise in 1981, Young continued expanding her musical horizons - with the Karen Young Latin Band; as a vocalist/percussionist with the Haitian-Latin ensemble Buzz; on the musical stage; as a vocalist in the medieval vocal ensemble Studio de Musique



Karen Young & Michel Donato

Ancienne de Montreal and as an active participant in Quebec's new music scene. As well, she teaches at the University of Montreal.

**Michel Donato's** teen years found him playing in the house band of the Jazz Hot Club in Montreal which gave him an opportunity to play with many of the world's jazz greats - Miles Davis, Zoot Sims, Bill Evans, Sonny Stitt, Art Blakey and the Jazz Messengers, Carmen McRae and many more. In the mid-70s he toured the world with Oscar Peterson and was featured on Peterson's "Live in Tokyo" recording from that period. Returning to Montreal after extended tours with the Moe Koffman Orchestra and Louis Bellson's band, Donato became a professor of music at both McGill University and the University of Montreal. A busy studio session musician, he has released an album of his own material and writes much of the duo's material with Young. His work with the duo encouraged him to sing and play piano on the "Contredanse" album.

"Contredanse" is the duo's second album and its release coincided with their appearance at the Gala opening of the 1988 Montreal International Jazz Festival. "Contredanse" is defined as a folk dance in which couples face each other in two lines. This recording weaves the rhythms and colours of such diverse material as Latin salsa, new jazz and Haitian creole into an exotic musical tapestry that is their trademark. "Contredanse" recently won a Felix award as Jazz album of the year. Their new album, "en Vol III", is due out in September on the Justin Time label.



## MARCUS ROBERTS QUARTET

**SATURNO SUPPER CLUB**  
**1320 Richards St.**  
**OCTOBER 21**  
**8 PM • \$15**

Marcus Roberts gospel-singing mother allowed her son to bang on the church piano at age



eight. Soon after that young Marcus began taking lessons. He studied classical piano and was turned on to jazz at age twelve after hearing Duke Ellington on the radio.

While touring abroad in the summer of 1981 with a group of high-school musicians, Roberts encountered the 19-year old Wynton Marsalis at the Montreux Jazz Festival. A year later he met the young trumpeter at a National Association of Jazz educators conference in Chicagao. The two subsequently began an extended telephone relationship that reached its logical conclusion when Roberts, whose entire jazz-concert experience had been limited to a handful of shows with high-school and college bands and piano competitions ( Jacksonville's Great American in 1982 and the Thelonious Monk competition in

1987), was asked to join the band in June 1985.

The young pianist has exhibited remarkable musical growth ever since, beginning with "J Mood", his first album with Wynton, continuing through a pair of solo albums. His immediate game plan includes the release of a long-form video (some of which was filmed at New Orleans' historic Saenger Theatre, as a tie in with his latest release "Deep in the Shed") an unaccompanied solo album featuring the music of

Marcus Roberts

Ellington, Monk and Morton, and his own solo and group dates.

The critical success of Marcus Roberts' 1988 debut recording for RCA Novus, "The Truth is Spoken Here", was no surprise to fans of this talented young player. After another year of extensive touring and recording with Marsalis's band and committed practice and studying of the masters, Roberts has emerged with "Deep in the Shed" a stunning followup recording. A collection of six new Roberts compositions, each an exploration of the blues, the album also contains compositions ranging from the Middle Eastern flavored to the Monk inspired to a straight ahead groove. "Deep In The Shed" is an exotic triumph.

Despite Roberts' devotion to the masters, his music is not stiff,

## OCTOBER CONCERTS

formal or academic. These six Roberts originals brim with spontaneity and looseness, energy and insight. Produced by Delfeayo Marsalis (who produced "The Truth is Spoken Here") "Deep in the Shed" consists largely of the Marsalis band: tenor saxophonist Todd Williams, alto saxophonist Wessell Anderson, trombonist Wycliffe Gordon, bassist Reginald Veal and drummer Herlin Riley. The pianist holds Wynton Marsalis in the highest regard calling him the "premier leader of our generation".

Marcus Roberts' first appearance in Vancouver should be a real treat. Plan to be there!  
**Marcus Roberts piano, William Barnhart trumpet Christopher Thomas bass Maurice Carnes drums.**

**TICKET INFORMATION**  
**for October and TIMEflies concerts**  
**see page 8.**

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**BELAIRS NOV 6-10**  
**CHUBBY NOV**  
**CARRIERE 12-14**  
**CURTIS NOV**  
**SALGADO 15-17**  
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# TIMEflies

## MARILYN CRISPELL TRIO (with Tom Walsh & N.O.M.A.)

VECC • NOV. 9  
8 PM • \$15

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



She is one of the most exciting pianists in the world. Crispell is leading piano music into the 1990s.

Marilyn Crispell

Bold statements, indeed, but hearing is believing!

Marilyn Crispell is a graduate of the New England Conservatory where she studied classical piano. She discovered jazz through the music of John Coltrane and Cecil Taylor, the latter to whom she is most frequently compared.

Her admiration of Taylor has led a few critics to label her a derivative follower; but if she was once of the Taylor school, the power and beauty of her own music (as it's evolved through LPs like "A Concert in Berlin", "Rhythms Hung in Undrawn Sky", "And Your Ivory Voice Sings" and "Gaia") shows she is now very much a distinct musical personality in her own right.

Crispell herself praises Taylor as an inspirational influence. But while she uses many of the same musical devices: the chord clusters, the thundering cross rhythms and the blistering attack one would identify with Taylor, Marilyn really has a different concept altogether. She

builds transparent structures; she hears a wider range of melody, and, as she has stated, "I'm not really interested in playing free jazz per se, I'm interested in playing against different rhythms that don't have to lock into a groove..."

Comparisons with Cecil Taylor aside, Crispell is perhaps best known for her work with

Anthony Braxton, whom she met in 1979 at the Creative Music Studio in Woodstock, N.Y.

Crispell has also worked with Roscoe Mitchell, Leo Smith and others. She is currently a member of Reggie Workman's quartet and he is a member of her trio. She has also collaborated with Anthony Davis

on his opera "X", with African percussionist Olatunji and with poet Ed Saunders on his opera "Star Peace".

Crispell has performed in Vancouver as a solo artist. This time around, she'll be accompanied by the great bassist Reggie Workman, who's worked with Coltrane, Art Blakey, etc. Reggie's been a long-time collaborator with Crispell and is prominently featured on her critically acclaimed "Gaia" (Leo 1987). Drummer Gerry Hemingway has been composing and performing solo and ensemble music since 1974. Over the years he's worked with Braxton, Oliver Lake, Anthony Davis, Ray Anderson, George Lewis, etc. Hemingway's quintet performance at this year's du Maurier Ltd. International Jazz Festival Vancouver was a tour de force. Workman, Hemingway and Crispell have a special musical chemistry. Come and hear it for yourself.

## TOM WALSH & N.O.M.A.

"The range of each human being is the archeo-biological key of our harmony" - Tom Walsh

Trombonist Tom Walsh has been busy making a name for himself on the national jazz scene. As leader of the Toronto based Thin Men, Walsh appeared at the 1988 Vancouver festival, toured Canada in 1989 with the adventurous Walsh/Underhill duo and appeared with the Gerry Hemingway Quintet at Vancouver's 1990 festival. His boisterous, swaggering trombone style echoes a wide spectrum of jazz influences, from New Orleans swing to the harmolodics of Ornette Coleman.

Ornette's theory of harmolodics is at the heart of Walsh's concept for N.O.M.A. (Northern Organic Musical Associations). Formed in 1987, N.O.M.A. epitomizes Walsh's belief that true jazz needn't be played by trained jazz musicians. The musical backgrounds of the members are as eclectic as the music they play. N.O.M.A. has become a major force in Canadian New Music, playing a repertoire that includes Walsh's clever compositions and musical collages, plus some drastic overhauls of jazz standards, all played in an uncompromising style devoid of imitation. The harmolodic approach, which usually features several or all of the members playing simultaneously with no-one soloing, still allows the talents of the various players to shine through.

Tom Walsh and N.O.M.A. will be making their first Vancouver appearance as a part of their Canadian tour (which will include an appearance at Victoriaville's Festival Musique Actuelle); featuring some of Canada's outstanding contemporary players: guitarists John Gzowski and Nilan Perera, drummers Peter Valsamis and Gerry "Great Bob" Scott, bassist Linus Yaw and keyboardist James Gray, plus New York City guitarist Bern Nix, a former member of Ornette Coleman's Prime Time.

## PETER BROTZMANN / ULRICH GUMPERT TRIO (with Kane/Taylor Explosion)

VECC • NOV. 10  
8 PM • \$15

Peter Brötzmann, best known for his explosive and apocalyptic saxophone style, is unquestionably one of the most influential jazz improvisers in the world today.

Peter started playing Dixieland jazz in high school but was more interested in art than music. He played in a semi-pro



Peter Brötzmann

Swing band while attending art college and, over the years, music became more important to him. As more gigs became available and his wife returned to work after their children grew up she encouraged him to pursue his musical career.

In addition to pioneering free improvisation itself during the mid-60s, Brötzmann was instrumental in the formation of Free Music Production, the largest (and now resurrected) European free jazz label of the '70s. In addition, he organized "alternative" jazz festivals throughout West Germany for the presentation of European and American improvisors.

Brötzmann has performed, toured and recorded with such musicians as Andrew Cyrille, Milford Graves, Louis Moholo, Albert Mangelsdorff, Johnny Dyani, Willem Breuker, Carla Bley, Evan Parker, Han Bennink,



Fred Frith and John Zorn to name but a few. He has recorded over 40 LPs including "Machine Gun", a tour de force of European free improvisation.

Peter has toured widely throughout the world with numerous improvising groups as well as with Last Exit (Bill Laswell, Sonny Sharrock, Ronald Shannon Jackson), with whom he has recorded four LPs. He can be heard on his two most recent LPs on the FMP label: a trio record with Barre Philips and Gunther Sommer and a quartet record with Manfred Schoof, Willi Kellers and Jay Oliver.

Brötzmann's last Vancouver appearance was a scorching duet performance with drummer Han Bennink. This time around he'll be joined by bassist **Ulrich Gumpert** and drummer **Hamid Drake**.

## KANE / TAYLOR EXPLOSION

During the 1990 du Maurier Ltd. International Jazz Festival Vancouver, the Kane / Taylor Explosion's intense presence was a big surprise to the contingent of international jazz artists and press that attended their four night engagement at the Glass Slipper.

Their raw, Coltrane and Blood Ulmer influenced hard-blowing free-bop may be shocking to the uninitiated. Daniel Kane is a ferocious tenor and baritone player, Stan Taylor one of Vancouver's most dynamic jazz drummers.

Wear your hard hats! Also featuring **Tony Wilson** guitar, and **Brent Gubbles** bass.

## JADE ORCHESTRA

**VECC • Nov. 11  
8 PM • \$15**

Presenting the premiere theatre performance of the **Jade Orchestra**, a nineteen-piece group under the direction of **Clyde Reed** and **Claude Ranger**.

The Jade Orchestra was conceived by the legendary Canadian jazz drummer Claude Ranger, who for years has been a

guiding light to many of this country's young musicians both as a collaborator and as a performer with musicians like Don Thompson, Dave Liebman and Sonny Greenwich. His roster of bassists and saxophonists through the '70s and '80s has yielded some of the most stellar names in our national jazz community.

Ranger came to Vancouver in 1987, worn out by Toronto, intending to settle down and give up music. He rested for a year, and as his body healed so did his musical spirit. He began to play again, and started a series of workshops as a way of meeting players and interacting with the



Claude Ranger jazz community. As more and more players flocked to his workshop, Ranger felt encouraged and began composing again, conceiving of a large ensemble to play his music.

The result is the Jade Orchestra, the first time in his long career that Ranger has taken on such an ambitious project. With the help of bassist Clyde Reed (who is no stranger to Vancouver audiences, he's one of the busiest contemporary jazz players in the city), he has assembled nineteen of Vancouver's finest jazz musicians and improvisers. Ranger's compositions are influenced by some of this century's foremost composers, among them Duke Ellington and Billy Strayhorn, Stravinsky, Shostakovich, Debussy and Ravel. He encourages the soloists to use his structures and fly free of them, to play tonally or atonally as the music inspires them. From terrifyingly powerful chords to

sublimely delicate melodies, this mixture of "inside" and "outside" music gives the orchestra a sound unique in Canada.

Claude Ranger is thrilled at the opportunity to perform with this ensemble, and says that much of the credit goes to Ken Pickering and Bob Kerr of CJBs for their financial and spiritual encouragement. Living in Vancouver suits Ranger, he says living "this side of the mountains" has healed him, and he is looking forward to even bigger projects. The Jade Orchestra could grow, says Claude. "It could possibly be 50 pieces next time".

The Jade Orchestra boasts a line-up of Vancouver musicians that ranges from new young players to seasoned veterans of the contemporary music scene. They are **Claude Ranger** drums, **Clyde Reed** bass, **Ron Samworth** guitar, **Coat Cooke**, **Bruce Freedman** and **Terry Dean** tenor saxes, **Saul Berson** and **Graham Ord** alto saxes, **François Houle** clarinet and soprano sax, **Daniel Kane** baritone sax, **Suzanne Marie Duplessis** flute, **John Korsrud**, **Aron Doyle**, **Derry Byrne**, and **Jeff Mahoney** trumpets, **Brad Muirhead**, **Dennis Esson** and **Jason Liebert** trombones, and **Ian MacIntosh** tuba.

## BILL FRISELL & WAYNE HORVITZ

(Continued from Page 1)

Horvitz's exploratory work on piano and synth underlies his musical sense of adventure. Instead of churning out high-speed riffs, Wayne goes about his work methodically, blending elements of rock, jazz and the street rhythms of New York in dark, immediate, sometimes hypnotic packages. Though Horvitz plays extensively with some of New

York's most experimental musicians, his range encompasses styles that even the most mainstream audiences can appreciate.

For instance, Wayne's recent release "Bring Your Camera" on Elektra Musician follows the lead of "This New Generation", his first solo LP on the same label. Powerful electronic rhythms and shifting timbres underline thoughtful solo excursions by Horvitz, guitarist Elliot Sharp, reed player Doug Wieselman, and the rest of Horvitz's group, The President. Their sound falls somewhere between the interlocking melodic and harmonic structures of Indonesian gamelan music and the blues grooves of New Orleans rhythm masters Allen Toussaint and the Meters. Some have compared the group to Weather Report but the music has little in common with so-called fusion and jazz-rock. It simply defies classification. It's exciting, it's unusual and yet it remains accessible. In short, it's jazz, '80s and '90 style.

These days Bill Frisell and Wayne Horvitz call Seattle home. Their musical careers have reached a level of success which no longer requires them to be based in New York City.

TIMEflies welcomes two creative musicians who'll be setting the musical standards for the '90s.

## GARBO'S HAT

"Hammett-Vaughan is a wonderfully breezy singer ... an important Canadian jazz voice." - Mark Miller, *Globe and Mail*

"Between standards like Lush Life, the trio would embark on sound experiments that involved a lot of call-and-answer between sax and human voice." - Marke Andrews, *Vancouver Sun*

Voice and bass duos are more common in jazz than they used to be. Sheila Jordan and Harvie Swartz, Karen Young and Michel Donato are among the most notable. Adding a saxophone into



# 1990 • TIMEflies • Schedule

	Wed. Nov. 7	Thurs. Nov. 8	Fri. Nov. 9	Sat. Nov. 10	Sun. Nov. 11
VANCOUVER EAST CULTURAL CENTRE 8 PM	/	BILL FRISELL & WAYNE HORVITZ with Garbo's Hat	MARILYN CRISPELL with Tom Walsh & N.O.M.A.	PETER BROTZMANN with Kane/Taylor Explosion	JADE ORCHESTRA
GLASS SLIPPER (185 East 11th at Main) 11 PM		Roger Baird's SIRIUS ENSEMBLE	PAUL BLANEY QUARTET	TOM WALSH & N.O.M.A.	BILL CLARK SEXTET
WORKSHOPS at VCC King Edward Campus 3 - 5 PM	COAT COOKE	REGGIE WORKMAN	MARILYN CRISPELL	Sunday, Nov. 11 Western Front (303 East 8th) 5:30 PM	DAVID MOSS "DIRECT SOUND"

## GARBO'S HAT (cont'd from page 5)

the mixture is not quite as expected. **Garbo's Hat**, a Vancouver trio, thrives on the challenges of this unique instrumental mixture. Performing a repertoire that ranges from original compositions through free improvisations to jazz standards, the three members bring a wide range of influences and experience to their music.

Garbo's Hat was featured this year in the Connections jazz series and performed to critical acclaim at the du Maurier Ltd. International Jazz Festival Vancouver. **Kate Hammett-Vaughan** is gaining a national reputation as one of Canada's premier jazz vocalists, both as an improviser and singer of standards. Whether he's playing free jazz, R&B or standards bassist **Paul Blaney** is a versatile player with a strong individual approach to his music. **Graham Ord**, soprano and tenor saxophonist, adds his lyrical improvisations and helps give this group their very original sound.

## DAVID MOSS "Direct Sound" featuring Carlos Santos and Anna Homler

WESTERN FRONT  
(303 East 8th)  
Nov. 11  
8 PM • \$8

"Moss' incredible specialty is improvised and extravagant vocalizing that can evoke anything from a newscast in Lithuanian to a soprano wrestling a hyena." - *New York Times*

**David Moss**, who has a four-octave vocal range belongs to an avant-garde vocal tradition that includes Joan La Barbara, Cathy Berberian and Meredith Monk. Reviewers have likened his range to "demented radio announcers", "swooning ingénues" and "metal-chomping aliens".

David began his career in the early 1970s as a post be-bop percussionist and jazz drummer. He broke away from jazz when he began using his voice to add other

layers of sound and he eventually put together a vocal quintet called "Direct Sound". He wanted to prove that "the pure voice can be more powerful than all the technologically oriented performances we're seeing these days."

### CARLOS SANTOS

Born in Spain, composer, pianist, vocalist Santos is known for the intense energy and unique structures of his solo vocal work. He has released a solo LP called "Voice Tracks". In 1986-87 he received a DAAD Fellowship and lived in Berlin. He is continually performing as a soloist in Europe and recently premiered an evening-length "operetta" for voice and actors at Kunst Akademie, Berlin.

### ANNA HOMLER

Homler is a singer and visual performance artist from Los Angeles. She works with the mysteries of language and narrative, creating special songs that tell non-linear stories through evocative and ever-changing melodies.

**DIRECT SOUND**—vocals like you've never heard before!

## Roger Baird's SIRIUS ENSEMBLE Glass Slipper Nov. 8 • 11 PM • \$5

Percussionist **Roger Baird** has been a force on the Vancouver creative music scene since his arrival here in 1986. A collaborator in many local ensembles Baird founded the **Sirius Ensemble** in 1989.

Sirius Ensemble explores the far reaches of improvisational space. Baird's original compositions are the catalyst for this direction. Influences from Indian, Asian, South American, and jazz music coalesce in a potpourri of sound.

**Roger Baird** drums, **Clyde Reed** bass, **Tony Wilson** guitar, **Ralph Eppel** trombone, **François Houle** clarinet and **Daniel Kane** saxophones.

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**PAUL BLANEY  
QUINTET**  
Glass Slipper • Nov.9  
11 PM • \$5

Versatile bassist **Paul Blaney** is well known to Vancouver audiences as a member of Garbo's Hat (with Kate Hammett-Vaughan and Graham Ord), Unity, Free F'All and the Stephen Fearing Band. A strong rhythmic player who thrives on challenge and change, Paul is at home in jazz, R & B, folk and new music settings.

This project finds him collaborating with his long-time friend pianist **Kim Darwin**. Compositions by Blaney and Darwin will be featured with an equal balance of free improvisation, an area in which Blaney excels. The quintet (piano, bass and drums plus two saxes) plays high energy music that moves inside and out.

**BILL CLARK SEXTET**  
Glass Slipper •  
Nov. 11 • 11 PM • \$5

The **Bill Clark Sextet** features some of Vancouver's finest jazz soloists in the classic acoustic jazz tradition. Their music incorporates all of the movements in modern jazz, with emphasis on the interplay between the soloists and the highly intuitive rhythm section.

Winners of the 1988 Pacific Region finals of the national Alcan Jazz Competition, the group went on to highly successful performances at the Ottawa, Montreal and Vancouver jazz festivals. They've established themselves as a strong force on the Canadian jazz scene.

**Bill Clark trumpet, Graham Ord sax, Miles Black piano, Dennis Esson trombone, Stan Taylor drums, Ken Lister bass.**

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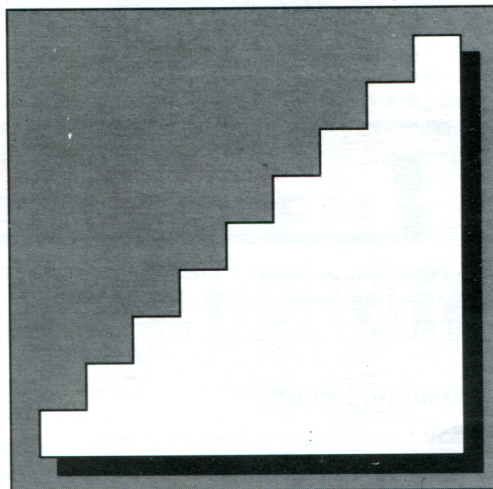
"...combines the vitality of live jazz with a menu that personifies the word eclectic" - *En Route*

"Cafe Django is a big, beautiful room with delicious food, a great view, plus good music with host Chris Nelson" - *Renee Doruyter, The Province*

"...very well appointed surroundings it should be noted, overlooking English Bay" - *Mark Miller, Globe and Mail*

Don't Miss Our  
**BLUE MONDAYS**  
with Mike Kalanj  
and Friends

## CAFE DJANGO



ON ENGLISH BAY

## COMING SOON!

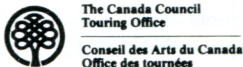
Hugh Fraser  
Jim Byrnes  
Fraser MacPherson  
Jennifer Scott  
Bob Murphy  
BabaYaga String  
Quartet  
Bill Runge  
Pat Coleman  
Chris Sigerson  
Blaine Wikjord  
Rudy Petschauer

1184 DENMAN ST. (AT DAVIE) RESERVATIONS 689-1184  
Ample Parking at Denman Place Mall (1 Block North)

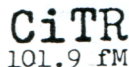


**We gratefully acknowledge the financial support of:**

- \* The Government of British Columbia Ministry of Municipal Affairs, Recreation and Culture
- \* City of Vancouver Office of Cultural Affairs
- \* The Leon and Thea Koerner Foundation



Presented By:



**TIMEflies  
Jazz Workshops**

Vancouver Community College  
King Edward Campus  
1155 East Broadway  
2 - 4 PM

Music Students Free • Others \$10

Once again, TIMEflies offers a unique opportunity for music students at all levels to develop their craft with some of the most creative artists in jazz today. Students will gain valuable knowledge of the art of jazz improvisation in an open, interactive environment. Bring your axe, workshops are open to players of all instruments. For information and registration, please call 682-0706.

**COAT COOKE** saxophone  
wednesday • november 7

**REGGIE WORKMAN** bass  
thursday • november 8

**MARILYN CRISPELL** piano  
friday • november 9

Pick a Pass for  
**TIMEflies**  
and save **BIG \$\$\$\$\$**

**BIG TIME PASS - All 9 Shows \$65**  
(Glass Slipper, Western Front & VECC)

- All 4 VECC Shows \$ 45
- Any 3 VECC shows \$ 33
- Any 2 VECC shows \$ 25

\* **GLASS SLIPPER** admission only  
\$3 with ticket stub from any  
VECC TIMEflies show.

**PASS ORDERS** through  
**JAZZ HOTLINE** only.  
**CHARGE IT!**  
VISA or Mastercard.  
**682-0706**

**TICKETS**

Trevor Watts' Moire Music  
Drum Orchestra  
Glass Slipper • Oct. 11 & 12 • \$10  
\$8 Students and Jazz Friends

Karen Young & Michel Donato  
Arts Club Theatre • Oct. 14 • \$12  
\$10 Students and Jazz Friends

Marcus Roberts Quartet  
Saturno • Oct. 21 • \$15  
\$13 Students and Jazz Friends

**TIMEflies**  
All VECC Concerts \$15  
\$13 Students and Jazz Friends

Glass Slipper Tix • \$5 at the Door.

Available at all **Ticketmaster** outlets,  
**Eaton's** and **Infocentres** at all major  
malls, **Black Swan** and **Highlife Records**  
and the **CJBS** office.

Jazz Friend and Student Tickets  
available only through **Jazz Hotline**  
and at **CJBS** office.

**JAZZ  
TIX**  
**ORDER TIX DIRECT!**  
Call the Jazz Hotline • 682-0706

**Black Swan  
Records  
The Big Draw**

Become a  
**JAZZ FRIEND**  
by **December 1, 1990**  
and get a chance to  
win a **\$200 gift**  
certificate from  
**BLACK SWAN  
RECORDS.**

Remember,  
the draw date is  
**December 1, 1990.**

**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 (1 Black Swan Entry)
- \$100 Sponsor (2 Entries)
- \$1000 Lifetime (10 Entries)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
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For supporting the music, **Jazz Friends** receive a tax receipt, our bi-monthly newsletter "Looking Ahead", special discounts on concert and festival tickets and a chance to win a \$200 gift certificate from Black Swan Records. Draw date: Dec. 1, 1990

**JAZZ HOTLINE • 682-0706**