



SEPTEMBER 22

SATURDAY

8:00PM

FESTIVAL PREVIEW CONCERT

ELECTRIC GUITAR SPOTLIGHT

**JOHN McLAUGHLIN AND THE 4TH DIMENSION;
KEVIN EUBANKS**

NOB HILL MASONIC CENTER



Pre-Concert Talk featuring Kevin Eubanks, 7PM. Free to ticket holders.

“His speed, stamina, profound lyricism and his very presence in sound—all of this is wrought through his sublime mastery of the guitar.”

—DOWNBEAT (ON McLAUGHLIN)

The *San Francisco Chronicle* recently praised John McLaughlin as “an authentic guitar god, a musician who’s had such a vast influence on guitarists, whatever their genre, that to recount it all would take a book.” He returns to the SFJAZZ stage with an electric guitar in his prolific hands—a return to high-flying form that even the legendary guitarist is enthused about. “This electric thing, it’s in my blood,” McLaughlin told *All About Jazz*. “It’s undeniable; it’s like a compulsion that I have to play it.”

From the dawnning days of his career, McLaughlin’s virtuosic command of the guitar has energized every project he has graced. His work during Miles Davis’ fusion years married jaw-dropping technical proficiency with an unerring harmonic sense and a deep respect for the groove. These same characteristics became trademarks of the Eastern-tinged work of his groundbreaking Mahavishnu Orchestra and, later, Shakti, his epic collaboration with Indian tabla player Zakir Hussain (with whom McLaughlin performed at the 2000 Festival’s Remember Shakti show). McLaughlin’s latest project, *Industrial Zen*, is a remarkable synthesis of his electric career, blending Eastern moods with everything he has learned about electronic sounds.

As quick with a joke as he is on the fretboard, Kevin Eubanks is well known as Jay Leno’s foil. The Philadelphia native (and brother of trombonist Robin and trumpeter Duane) toured with legendary drummers Art Blakey and Roy Haynes and has led his own group since the early ’80s. He and tonight’s drummer, Marvin “Smitty” Smith” also made a legendary album with Dave Holland, *Extensions*.

JOHN McLAUGHLIN AND THE 4TH DIMENSION

John McLaughlin, guitar
Gary Husband, keyboards
Hadrien Feraud, bass
Mark Mondesir, drums

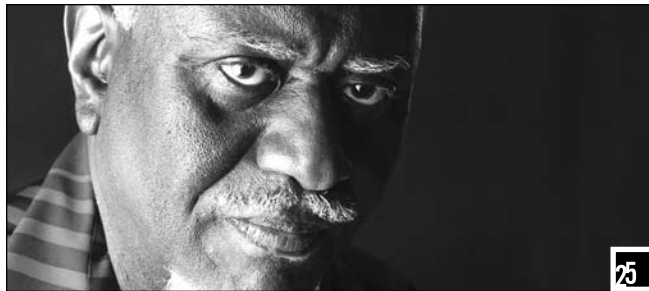
KEVIN EUBANKS QUARTET

Kevin Eubanks guitar
Gerald Etkins, keyboards
Derrick “Dock” Murdock, bass
Marvin “Smitty” Smith, drums

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Artists marking a Silver Anniversary return to the Festival.



OCTOBER 17

WEDNESDAY

7:30PM

SACRED SPACE

PHAROAH SANDERS

GRACE CATHEDRAL

“Probably the best tenor player in the world.”

—ORNETTE COLEMAN

Meditative. Awe-inspiring. Spiritual: All adjectives that apply equally to saxophonist Pharoah Sanders and San Francisco’s Grace Cathedral. Tonight the saxophonist officially opens the 25th Anniversary San Francisco Jazz Festival in another magical meeting of space and sound. (The concert reprises Sanders’ sold out “Sacred Space” concert in the 2006 SFJAZZ Spring Season.)

Grace is, in many ways, the perfect venue for Sanders, whose deep commitment to his art transcends the idea of music as a career. “Everything you do has to mean something, has to be more than just notes,” Sanders once told jazz journalist Nat Hentoff.

Born in Little Rock, Arkansas, after high school Sanders relocated to the Bay Area. It was in San Francisco that he first met John Coltrane, a relationship that would lead to Sanders joining the legendary saxophonist’s band from 1965 until his death in 1967. In that seminal free jazz era, Coltrane recognized a fellow spirit in Sanders. “He liked my qualities as a person and that’s the reason why he let me play with him,” Sanders told *All About Jazz* in 1999. “It wasn’t what I was doing musically or my instrument or anything like that. He let me play whatever I wanted to play.”

Sanders has persisted in that single-minded devotion to his personal sound in his career as a leader, working in both large and small groups and drawing heavily on Indian and African influences. He retains much of the beefy R&B sound of his youth, but credits Ornette Coleman with guiding him towards the freer sounds exhibited on his landmark late-’60s and early-’70s albums *Karma*, *Deaf Dumb Blind* (*Summun Bukmun Umyun*), and *Black Unity*. More recently, he has recorded with master Gnawa musician Mahmoud Guinia, bassist and producer Bill Laswell, and gained a new generation of fans via 1994’s hip-hop-meets-jazz benefit album *Red Hot + Cool*.

PHAROAH SANDERS

Pharoah Sanders, tenor saxophone
William Henderson, piano

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