



WESTERN FRONT

March 1985

Push The Right Buttons

VANCOUVER'S ENTERTAINMENT WEEKLY

ARTS

FASHION

CONCERTS

RESTAURANTS

MOVIES

CLUBS

THEATRE

FREE

THE GEORGIA
straight

Musicians Free Classifieds

For display ad rates call 734-5520

WESTERN FRONT March 1985

Calendar

- Friday March 1 8:30pm \$2/3
An Evening of Computer Music
- Thursday March 7 8pm Free
Writers Reading: Erin Mouré and John Marshall
- Friday March 8 9pm \$3/4
Piano Festival: Gordon Monahan
- Saturday March 9 9pm \$8/10
Piano Festival: Anthony Davis
- Tuesday March 12
Exhibition opens: Daniel Dion
- Wednesday March 13 8pm Free
Writer Reading: Paulette Giles
- Thursday March 14 8pm \$2/3
Filmmite: Experimental Narrative
- Tuesday March 19 9pm \$2/3
Performance: Vanalyne Green
- Friday March 22 8:30pm \$4/5
Piano Festival: Al Neil Quintet
- Tuesday March 26 7:30 & 9:30 \$8/10
Piano Festival: Michel Petrucciani Trio
- Friday March 29 9pm \$3/4
Piano Festival: Paul Plimley Octet

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A non-profit cultural centre.
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PIANO FESTIVAL



Jeremy Jones

GORDON MONAHAN

Friday March 8, 9pm, \$3/4

Gordon Monahan is a performer/sound experimenter who is presently residing in Toronto. His work explores the acoustical properties of sound and the phenomenology of performance. He has worked with piano, guitars, electronics, and sound constructions of his own design.

Monahan has received numerous awards for his work, including grants from the Canada Council Multidisciplinary and Performance Art Division, and from the Touring Office of the Canada Council. His composition Piano Mech-

anics was awarded first prize (solo compositions) in the 1984 CBC National Radio Competition for Young Composers.

He has performed with the New Music Co-operative and the Evergreen Club Gamelan Ensemble, and has premiered important new works by James Tenney and Udo Kasemets. Currently, Gordon Monahan is Assistant Editor of Musicworks, the Canadian Journal of Sound Explorations.

ANTHONY DAVIS

Saturday March 9, 9pm, \$8/10

"If Anthony Davis were to pass away tomorrow, the epitaph on his tombstone would probably read 'The Best New Pianist To Come Along In Years.' A piano virtuoso he is, but more importantly, Davis is by nature a formalist, a composer. It is the mathematical puzzles of rhythm and harmony, the variations of motifs, the sculpturing of jagged textures, that serve as sustenance for his searching mind, not the endless string of press clips raving about his prodigious piano talent. Davis's real artistic purpose is to redefine the musical ground plans that house his creative imagination, yet to retain all the emotional grandeur that he finds so important in the art of his mentor, Duke Ellington.

Davis approaches his intellectual activities systematically, but with the uninhibited inquisitiveness of a child. In his conversation, as in his music, Davis bubbles with energy and the tantalizing possibilities of the new. But at the same time it is exactly this fascination with new compositional landscapes that has sent Davis journeying back ' with Ellington to Nippon, with Sun Ra to Saturn, on a wobbly rail with Cecil Taylor,' with Stravinsky to the Urals, with Balinese gamelan masters to shadow puppet theatre and with Monk to Brilliant Corners."

- Cliff Tinder, Musician

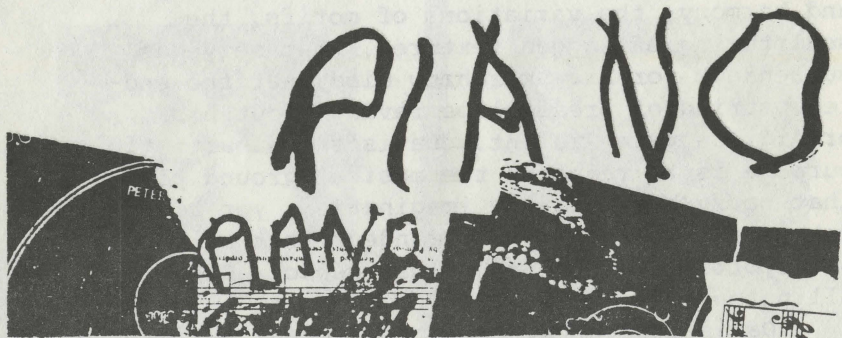
"You've never heard a piano sound like this before."

- David Bither, New Beats

AL NEIL QUINTET

Friday March 22, 8:30pm, \$4/5

As senior shaman by (self-) appointment to the West Coast avant-garde, Al Neil needs neither introduction nor explanation, save to mention that his fractured but lovely post-bop piano lines are as idiosyncratic, sharp, sly, and tricky as ever, and that for this performance he has assembled one of the most unusual ensembles ever to appear at the Western Front. Long-time Neil associates Carole Itter (rattles and slide-visuals) and Howard Broomfield (percussion) will be augmented by virtuoso bassist David Lee (from Toronto's acclaimed Bill Smith Ensemble), Simon Fraser prof and computer synthesis pioneer Martin Bartlett, and avant-rock guitarist Alex Varty. Surprises are to be expected.



MICHEL PETRUCCIANI

Tuesday, March 26, 7:30 & 9:30 \$8/10

"A phenomenal master of the piano."

-Leonard Feather

With only a few albums out on OWL and more recently on the CONCORD label, this French prodigy was named pianc "talent deserving wider recognition" by the 1984 DOWNBEAT Critics' Poll. Wowing audience on both sides of the Atlantic, he was the hit of last year's Montréal Jazz Festival. He is 22 years old.

with: Eliot Zigmund - drums
Palle Danielson - bass

PRODUCED IN COLLABORATION WITH THE PACIFIC JAZZ
AND BLUES FESTIVAL.

PAUL PLIMLEY QUINTET

Friday March 29, 9pm, \$3/4

The Paul Plimley Octet brings together eight musicians of highly varied performing backgrounds who share a common desire to develop a music which affords a complete spectrum of ensemble tone colours and melodic invention, a music that is both rhythmically alive and sustained in an atmosphere of sensitive lyricism and good humour.

For the most part, the Octet plays original compositions enhanced by each individual's interpretive collaboration. (Adapted material includes Thelonious Monk tunes and Souse marches.) Unique in concept, the Octet functions as a contemporary "mini-orchestra". Inspired by a number of regional traditions (especially Afro-American and European Classical) the band intends to communicate with as wide a range of listeners as possible.

Appearing with the Octet will be Graham Ord (alto sax, flute); Coat Cooke (tenor sax, flute, guitar); Gordon Bertram (baritone sax, clarinet); Kevin Lee (trumpet); Ralph Eppel (trombone, euphonium); Paul Blaney (bass); Blaine Wikjord (drums); and leader Paul Plimley on piano and vibraphone.



JOHN MACKAY

Friday April 5, 9pm, \$3/4

John Mackay is a distinguished pianist who teaches at the University of Victoria and specializes in the music of the twentieth century. His recital will include not only contemporary pieces but also some 'classics'. The Schönberg pieces are particularly recommended to fans of Theodor Adorno or John Cage.