

LOOKING AHEAD

Special Events on the Vancouver Music Scene

February / March 1991

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DAVE HOLLAND QUARTET

Three From The
Knitting Factory

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plus

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NORTH TEXAS
STATE LAB BAND

JAZZ
VOLUNTEERS

COASTAL
**JAZZ
BLUES**
SOCIETY

MAHLATHINI and the MAHOTELLA QUEENS



Just when you thought it was safe to get off the dance floor ... look out! They're back!

The joyous and infectious music of **Mahlathini and the Mahotella Queens** returns to Vancouver. With a full band of three guitars, bass, drums, sax and percussion, the group sings songs of praise and happiness. Their melodies and rhythms are so hypnotic that audiences just can't stay seated.

First heard by many North Americans on the 1985 South African compilation "The Indestructible Beat of Soweto", Mahlatini and the Mahotella Queens create their own blend of *mbaqanga* (a South African cooking term meaning a well-cooked mix of vegetables) music known as *mqashiyo*, "the beat will

never die". Inspired by a mixture of South African urban penny whistle caled *kwela*, Afro-American rhythm and blues, street music and *marabi* (township jazz), Mahlatini's music is a tougher brand of *mbaqanga*.

Born in 1937 in a township outside of Johannesburg, Simon Nkabinde Mahlatini started his career singing traditional choral music in the early 1950's. When his amazing voice began to emerge at around age 17, his mother thought her son was possessed by demons and took him to see witch doctors. Once she discovered that his voice was authentically his, he simply got on with his singing. Today, Mahlatini's deep, goat-like, roaring voice makes him one of the most distinctive singers in

COMMODORE

Feb. 5 • 9 pm

\$21.50 (GST included)

The Indestructible Beat of Soweto Returns

African music.

Though the Mahotella Queens are a prominent vocal group in their own right, their role in Mahlatini's troupe is somewhat different. Apart from their unique vocal harmonies, they create a special type of dance for each song, choreographing the tunes with dazzling moves.

Together for six years, Mahlatini and the Mahotella Queens have made a name for themselves in the west. With two records on Virgin's Earthworks label, "The Lion of Soweto" and "Thokozile", a 1988 release on Polydor ("Paris Soweto"), and having been recently featured on the Art of Noise's synth-pop "Below the Waste", Mahlatini and the Mahotella Queens, backed by the Makgona Tsohle band, have brought their up-beat dance music to major audiences.

Get your tickets early! Their last Vancouver appearance was completely sold out. Happy dancing!

ON THE ROAD ... WITH MANHATTAN'S HARD CORE IMPROVISORS

KNITTING FACTORY
Goes to the NorthWest
Town Pump
Feb. 24 • 8PM
\$19.50 (GST included)

During the 1980s, the **Knitting Factory** in New York City established itself as the place to hear creative, adventurous music. Bill Frisell, John Zorn and dozens of others have frequently played there over the years. Much of the great music heard on any given night has been documented and recently released in a series called "Live at the Knitting Factory, Vol. 1-4" (A&M Records).

During the last week of October, 1990, the Coastal Jazz and Blues Society, with the financial assistance of External Affairs in Ottawa, arranged a series of concerts at the Knitting Factory featuring leading Canadian contemporary musicians. The musicians chosen were all members of Vancouver's New Orchestra Workshop Society, with the addition of Montreal based bassist Lisle Ellis. The series, featuring Vancouver's Chief Feature, Lunar Adventures, Paul Plimley/Lisle Ellis and Graham Ord was very successful and well received in New York.

Now, the Knitting Factory hits the road. Three cutting edge bands that currently play at the club a lot will be doing a West Coast tour.

The SONNY SHARROCK Band
Sonny Sharrock - guitar
Melvin Gibbs - bass
Lance Carter - drums
Abe Speller - drums
Dave Synder - piano

Guitarist **Sonny Sharrock** lent his skills to the great improvisors Miles Davis and Pharoah Sanders in the late 1960s. He is acknowledged as one of the innovators of avant garde guitar,

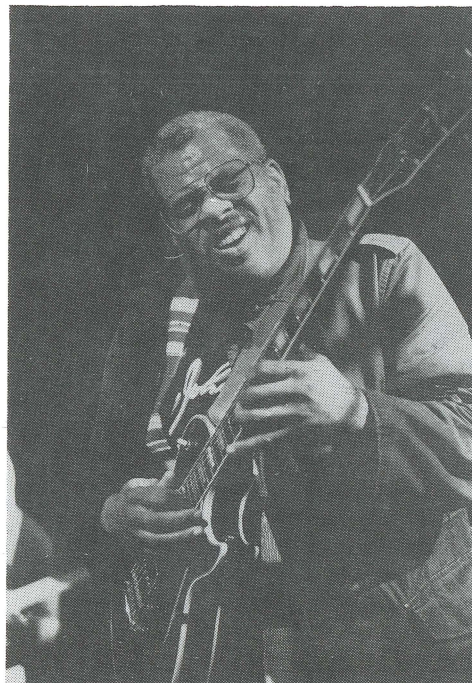
and his groups, Last Exit and No Material (with Ginger Baker), might be described as "mind meets metal" - a marriage of remarkable musical facility with a go-for-broke attitude. Musician magazine hailed him as a "genius whose playing has the beauty, power and implacable momentum of a lava flow." Guitar Player Magazine called him "America's leading free jazz guitarist".

Regarding his bandmates Sharrock says "they're killers and I love 'em ... a rhythm section that swings and improvises, brings excitement and surprise to the music. They make the music as wonderful as a first love and as devastating as death." The five piece band includes superb drummers **Abe Speller** and **Lance Carter**, each of the drummers is a multi-directional whirlwind. Sharrock took his band as part of the Knitting Factory Tour of Europe and was hailed the best band on the road. Together they turn the beat inside out, making it seem endlessly elastic, yet never lacking a pulse of extreme urgency.

CHUNK
Samm Bennett - vocals, electronic percussion
Mark Deffenbaugh - guitar, vocals
Oren Freed - drums
Joe Gallant - bass

Samm Bennett's ensemble **CHUNK** is a difficult group to pigeonhole - the usual generic descriptions or categories just don't apply. The inspirational

sources that are reflected in one way or another in Bennett's songs are diverse. One hears echoes of African drumming, the Blues, the Beatles, Appalachian Folk music, and what-have-you. The songs cover a range of styles and emotions that don't fall into readily defined modes. A New York Times reviewer said "CHUNK sets up intricate off-center patterns, clanking, jingling, sputtering, often using electrical equivalents of non-Western instruments like log-drums or



Sonny Sharrock: "...music as wonderful as a first love and as devastating as death."

gongs ... **CHUNK's** arrangements show a careful ear for texture - if one song clatters the next is likely to wheeze and twang instead."

Bennett's background as a drummer/percussionist interested in various traditions of drumming throughout the world gives **CHUNK** its unique rhythmic impetus. One reviewer in Holland put it this way, "Bennett works in the area of pop song form, but his songs have something all too often hard to find - a characteristic rhythmic design."

THIRD PERSON

Tom Cora - cello
Samm Bennett - drums/percussion
Wayne Horvitz - keyboards

Tom Cora moved to New York City in 1979 and subsequently became an important player in the downtown new music scene. Deemed an "unsung wizard" of the cello by the Baltimore Press, Cora is a founding member of Skeleton Crew with Fred Frith and has collaborated with Eugene Chadbourne, John Zorn, Karl Berger and George Lewis.

Percussionist and composer **Samm Bennett** is a regular contributor to important collaborative groups and plays with a variety of people. Bennett is a co-founder of Boshu, plays with Odd Job, Semantics with Elliott Sharp and Ned Rothenberg, and leads his own group, **CHUNK**.

In the more than twenty live concerts **Third Person** has played at the Knitting Factory over the last two years the third chair has never been occupied twice by the same person. For the Vancouver performance, the **Third Person** will be keyboardist/composer **Wayne Horvitz** (recently seen in Vancouver with Bill Frisell). Cora and Bennett have a way of improvising together that owes as much to pop song form as it does to free improvisation. Sceptics of 'free improvisation' have characterized its practitioners with the operative "when in doubt, trill". **Third Person's** grooves leave little room for doubt. This ever-changing trio keeps itself and the audience on its toes.

**For complete
Ticket Info
please see the
back page.**

NEW WINDS

Feb. 13 & 14

Glass Slipper

(185 East 11th at Main)

9 pm

\$11 (GST included)

"New Winds can improvise or achieve a chamber-group precision, working on the fringe where the textures and twitterings of classical new music meet the sultriness of jazz" - *New York Times*

The trio's premiere recording, "The Cliff" (Sound Aspects), was released in 1989 and garnered rave reviews. Graham Lock of *Wire Magazine* (U.K.) called it a "masterpiece". Gene Santoro writing in *Down Beat* said "... they blew me away ... drawing on antecedents from John Cage to the World Saxophone Quartet, **New Winds** brings a usefully broad set of perspectives to its diverse

chamber-jazz outings ... sonic concepts that are provocative and appealing."

New Winds is **Ned Rothenberg** on saxophone, bass clarinet and flute; **Robert Dick** on flute, clarinet and piccolo; and **J.D. Parran** on

multi-clarinets, saxophonists and flutes. They play both composed and improvised music, exploring various levels of integration between each. Their music utilizes extended instrumental effects such as multiphonics, altered timbres and circular breathing, creating extended transformations of



sound. These musical devices are used in such a manner that they are not merely "effects", but rather a vocabulary of musical language with phenomenal possibilities.

Robert Dick is a leading interpreter and composer of new music for flute. His activities include a recent trip to Amsterdam where he performed on the first

open holed bass flute. J.D. Parran is an alumnus of Black Artists Group in St. Louis. He also performs in both the Marty Erlich/J.D. Parran Duo and ensembles led by Jabbo Ware, Anthony Davis, Leroy Jenkins and George Lewis. Parran was featured as an instrumental soloist in Anthony Davis' new opera entitled *Under A Double Moon*. Plus, he is chairman of the Woodwind and

Brass Department at the Harlem School of the Arts. Ned Rothenberg has played with Paul Drescher, John Zorn, Yuji Takahashi and Gerry Hemingway, and has also been active with *Semantics*, with Elliott Sharp and Samm Bennett.

A must-see for fans of new music.

PONCHO SANCHEZ Latin Dance Band

Commodore

Mar. 3 • 9pm

\$19.50 (GST Included)

"This is one hot salsa album (*La Familia*, Concord). Conga player/bandleader Sanchez' group is not large, eight pieces, but it sounds like a full big band. The tunes and arrangements are equally spectacular, from Thelonious Monk's "Well You Needn't" (re-cast in a rumba rhythm) through Eddie Palmieri and Johnny Mandel tunes to several by band members, from ballads to the most infectious dance music ... extra fire power ... very exciting ..." - *Oakland Tribune*.

Poncho Sanchez has become one of the preeminent conga players and percussionists in the world. Musician magazine stated

"he's L.A.'s answer to Mongo Santamaria; as a bandleader, Poncho Sanchez's crisp arrangements, Cubop flair and informed jazz sensibility bear comparison to Machito's."



PONCHO SANCHEZ:
Fiery Latin Jazz!
Great Dance Music.

Although the modest Sanchez would never consider himself their peer, his musical tastes were definitely influenced by those two Latin Jazz legends. Born in 1951 to Mexican parents, he was raised

in California. The last of 11 children, he grew up listening to his brothers' and sisters' records; the music of Mongo Santamaria, Machito, Eddie Palmieri, Willie Bobo, Tito Puente, Clare Fischer, and his idol, Cal Tjader.

Poncho taught himself to play guitar at age 12, and went on to play the flute, drums, timbales and finally, at 18, the congas. By the time he was 17, he was already playing with local bands but had no idea that, in 1975, Cal Tjader would ask him to become a member of the Tjader band.

During their 7 years together Poncho toured extensively with Tjader and recorded numerous albums, including the Grammy winning "La Ouda Va Bien" on Concord Picante. Sanchez has performed and recorded with other jazz luminaries including Carmen McRae, Clare Fischer and Woody Herman.

In 1982 he recorded his first album as leader, "Sonande", on the Concord Picante label. His second Picante outing, "Bien Sabroso!", was nominated for a Grammy. A record a year followed ... "El Conguero", "Papa Gato", "Fuerte!" and "La Familia" - all winning rave reviews and firmly establishing the Poncho Sanchez sound: powerful horns and fiery percussion in a unique blend of traditional Latin rhythms and jazz harmonies. His 1990 Picante release was the exciting "Chile Con Soul".

Long established as Los Angeles favorites, the Poncho Sanchez band now travels the world, from San Francisco to New York and all over Europe. Last summer they were one of the many musical highlights of the du Maurier Ltd. International Jazz Festival Vancouver.

The Poncho Sanchez band generates a torrent of exciting Latin jazz. And who better to carry on the traditions of Mongo, Machito and Tito Puente than "El Conguero", "Papa Gato", "King Conga" - Poncho Sanchez.

Be prepared to party!

LORD OF THE LOW FREQUENCIES

DAVE HOLLAND Quartet

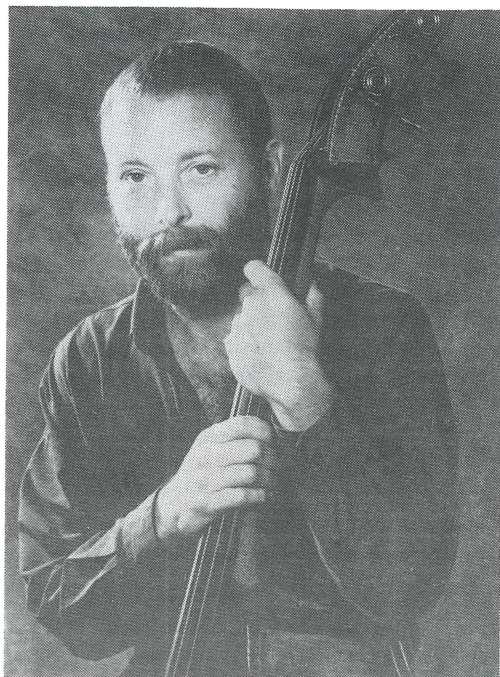
Vancouver East
Cultural Centre
Mar. 11 • 8 pm
\$19.50 (GST
included)

"There are not enough superlatives in the English language to talk about Dave Holland's bass playing ... every note is imbued with a deep ringing poetry." - *Musician Magazine*

In the summer of 1968, at the invitation of Miles Davis, Dave Holland left England to work with the great bandleader and his career as one of the music's most talented bassists truly began to take off. During his three years with Miles, Holland played on such groundbreaking recordings as "Bitches Brew", "Filles De Kilimanjaro" and "In A Silent Way" while learning from Davis lessons in leadership which later stood him in great stead. "During the period I played with him he would create the environment for the music, then let the musicians deal with it. That's what I've tried to do."

In 1971 Holland co-founded Circle with Anthony Braxton, Barry Altschul and Chick Corea. It was at this time that Dave began composing as well as playing the

cello. After Circle disbanded in 1972, Holland and Altschul continued working with Braxton in both his quartet and his orchestra. Holland's first



DAVE HOLLAND: "Extensions" (ECM) ... arguably the most brilliant of Holland's most recent output.

recording as a leader, the classic "Conference of the Birds", was recorded with Sam Rivers, Altschul and Braxton. It was acclaimed by Musician Magazine as a "masterwork". In 1975 Jack DeJohnette, John Abercrombie

and Dave Holland formed the cooperative group Gateway which recorded two albums ("Gateway" and "Gateway II").

The three years from 1977 to 1980 were spent in the studio and performing with Sam Rivers in settings ranging from duets to concerts with Rivers' orchestra. The first year of Holland's association with Rivers also saw the release of "Emerald Tears", a solo bass recording; since then Dave Holland has recorded a solo cello album called "Life Cycle" and given numerous live solo performances on both instruments.

Since he formed a quintet in 1982, the major thrust of Holland's musical energies has been towards recorded and live work as a leader of the group, but this has never stopped him

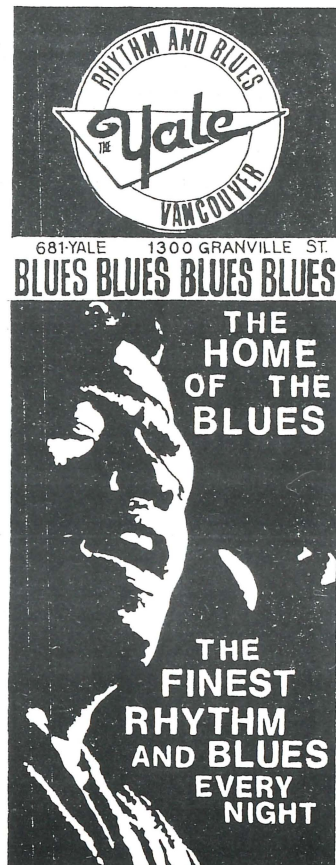
from working with a seemingly endless list of jazz greats on various projects. The quintet's first release, "Jumpin' In", received rave reviews; the 1985 release of "Seeds of Time" saw the unstinting praise continue; the third and final quintet album, "The Razor's Edge" was given the accolade of being one of the "outstanding small group recordings of the year" by The Times of London. It was followed by "TriPLICATE", a trio album with Steve Coleman and Jack DeJohnette.

Throughout his career Holland has devoted a great deal of time to teaching. For nine years he directed the world renowned Jazz Workshop program at the Banff School of Fine Arts, and is currently working at the New England Conservatory of Music in Boston.

The summer of 1990 saw Dave Holland on a 40-city international tour with Jack DeJohnette, Herbie Hancock and

Pat Metheny. The release of Pat Metheny's "question and answer" recording (with Holland on bass) and the tour supporting it has brought in a series of brilliant reviews. Other recent work includes two recordings with trumpeter Kenny Wheeler ("The Widow in the Window" and "Music for Large and Small Ensembles"). Holland has also recorded with Hank Jones and Billy Higgins. This recording, titled "The Oracle", will be released in the spring.

And of course Holland's most recent recording as a leader, "Extensions" (ECM), with his current working quartet of Kevin Eubanks on guitar, alto saxophonist Steve Coleman, and drummer Marvin "Smitty" Smith has drawn great praise since its release. Wire Magazine in the U.K. started the review by saying "Yes, yes, yes, yes, yes. When a record is this good, what else is there to say?" How about this - if you like the record, you'll love the concert. Be there!



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THE FRINGE

Feb. 20 & 21 • 9 pm
Glass Slipper
\$10 (GST Included)

The Fringe, a high impact jazz trio from Boston, plays music that does not hold back. Together since 1972, **George Garzone** (sax), **John Lockwood** (bass) and **Bob Gullotti** (drums) have received excellent reviews for all their recordings. Their most recent recorded outings, "Hey, Open Up!" and "The Raging Bulls" have received the strongest praise yet, really opening the eyes and ears of critics to the scope and power of The Fringe.

Each of the three members have received nominations on their respective instruments, as

well as the group nomination for top jazz group from the Boston Music Awards. Their music has taken them across the USA, and on highly successful tours to Italy, Austria, Germany, Switzerland, England and Australia, and recently to Portugal and the Azores. In these isolated islands off of Portugal's coast, where the way of life has changed little for hundreds of years, The Fringe was billed as American folk musicians, for lack of a better way to describe Avant Garde jazzmen. Thousands of villagers, farmers and fishermen flocked to see the trio, and, even though they

didn't understand the music, they recognized that the guys were playing from their hearts and responded by giving them the kind of ovation the musicians could only fantasize about at home.

The group's popular acceptance in the Azores and Portugal has convinced them to "make this happen on an international basis" says Gullotti. "You have to spread your music throughout the world, especially if it's music that's deep and not commercially acceptable, due to the record companies who won't go with anything that won't sell a million. All they want to know

about is the money, the money, the money. In other parts of the world it's the art, the art, the art."

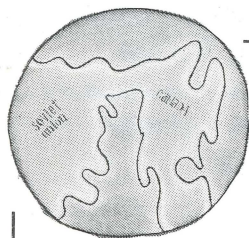
The Fringe returns to Vancouver with their brand of art (they played at last year's du Maurier Ltd. International Jazz Festival Vancouver) for two nights. The intimate atmosphere of the Glass Slipper will be a perfect place to hear their kaleidoscope of sounds and textures.

From the straightahead to the stratospheric, The Fringe will surprise and delight you with their heartfelt, communicative explorations.

RAGING BULLS ON THE FRINGE

CALLING ALL JAZZ RADIO PERSONALITIES ...

Interested in doing your own jazz or blues radio show? Please contact Jim Mullin at CJIV 93.9 FM Cable (Simon Fraser Student Radio) at 291-4423.



Without Borders CBC Vancouver Orchestra

Sunday, March 3, 1991 8:00 pm.
Orpheum Theatre

Tickets at Ticketmaster
Information: 874-6200

New works from Canada and the USSR by composers Rudolph Komorous, Brian Cherney and Sophia Gubaidulina.

Sophia Gubaidulina . . . the meditation of a well-informed and richly intuitive musical mind."

New York Times 1987

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Sunday, 9 pm.

Volunteer Report

As we begin another year of concerts, I would like to take this opportunity to thank our wonderful crew of volunteers and to invite others interested in volunteering to contact me. The Coastal Jazz and Blues Society is a year-round organization which produces concerts and workshops at a variety of venues throughout Vancouver. In order to do this, we need you! For our Festival and non-Festival concerts, volunteers are needed for help with postering, mailings, souvenir sales, box office, concession and office assistance. In return, you receive free tickets to our shows and the sublime satisfaction of contributing to Vancouver's vibrant and exciting live music scene.

Of course, our major production is the annual **du Maurier Ltd. International Jazz Festival**, to be held this year from **June 21 - July 1, 1991**. Entering our sixth year, the Festival promises to be bigger and better than ever. Over 500 musicians from Europe, Japan, Africa, South America, Canada and the U.S. will perform the full spectrum of traditional and contemporary jazz at 20 venues throughout the city. Obviously, a production of this size requires the assistance of a

large number of volunteers. Help is needed in both the pre-festival preparation period (May 1 - June 21) and during the Festival itself in a wide variety of areas (including Poster and Program Distribution, Office Work, Souvenir Sales, Transportation, and many more.) Further details and a volunteer information form (which you will be asked to return by April 30) will appear in the next issue of Looking Ahead. Until that time, past festival volunteers who wish to return this year and anyone who would like to discuss volunteering with our organization (either for our year-round productions or for the Festival) are invited to contact me at 682-0706. As Festival planning is well underway now and full production will begin shortly, we are beginning our volunteer recruitment drive today! Our full complement of Festival volunteers is generally together by late April. Meetings for the various crews will be held in May.

Once again, my thanks are extended to all past, present and future volunteers. It is a great pleasure working with all of you. Please stay tuned for more details in our next issue.

Jeffrey Turner
Administrative Assistant

University of North Texas One O'Clock Lab Band Vancouver Community College Feb. 8 • 8 pm \$6 / \$4 (Students)

The University of North Texas opened the door for jazz studies at the college level when it founded the first such program in the world in 1947. North Texas' program has led the way ever since, earning an international reputation for the quality of its faculty and students.

The **One O'Clock Lab Band** is the showcase jazz ensemble around which the program was built. It features the 20 best jazz musicians in the school, selected through auditions each semester. The One O'Clock has become a well-travelled ambassador for the university, with performances in Mexico, Germany and Switzerland, Portugal, the Soviet Union and Europe in 1982, a tour that included appearances at the Pori, Northsea, Montreux and Antibes jazz festivals. Most recently, the band toured Australia in 1986.

Many former One O'Clock members have performed with Don Ellis, Maynard Ferguson, Freddie Hubbard, Woody Herman, Thad

Jones, Stan Kenton, Wynton Marsalis, Pat Metheny, Doc Severinsen, Toshiko Akiyoshi and more.

The One O'Clock Lab Band will be performing February 8th at the Vancouver Community College auditorium (King Edward Campus, 1155 East Broadway) with the VCC Jazz Ensemble. It's an 8pm start. Tickets are \$6 adult / \$4 student at VCC School of Music. Phone 875-8220. And if you miss that concert they'll also be appearing as part of the Carson Graham Collegiate Band Fest at North Vancouver's Centennial Theatre at 8pm. Tickets are \$8 and \$5.

Coastal Jazz and Blues Society Staff

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Artistic Director -
Ken Pickering
Marketing and Promotions Director -
John Orsyk
Administrative Assistant -
Jeffrey Turner
Administrative Secretary -
Kate Hammett-Vaughan

BRASS ROOTS

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Sun. • March 31 • 9pm

\$6 (advance)

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Info: Brad at 874-5299.

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Ticketmaster: 280-3311 • Information: 669-SING

BABAYAGA String Quartet

Glass Slipper
(185 East 11th at Main)
Mar. 22 • 9 pm
\$7 (GST Included)

"Babayaga offers more than surprises. The group's on-stage buoyancy is an enjoyable departure from the more sombre attitude taken by traditional quartets ... (and) is highly entertaining. Taking a populist approach to the possibilities of the string quartet format, the Babayagas have come up with a musical blend that satisfies both serious listeners and those looking for only a little light

entertainment ... Their sound ... is their own, and it's innovative and enjoyable." - Alex Varty, *Georgia Straight*

Three years ago, four classically trained musicians based in Vancouver discovered a common interest in moving the traditional string quartet in a new direction. An invitation to perform at an evening of eclectic art, dance and live music sent them in search of appropriate music. A modern string quartet composed by French pop singer William Sheller called Babayaga inspired them. Both the piece and the name seemed right

for the group, and Babayaga was born. Their fresh, energetic approach to the string quartet finds them playing folk music, gypsy dances, jazz standards and commissioned works by local composers.

Babayaga is always a delight to see and hear, don't miss this concert.

LEFT TURN AHEAD ...



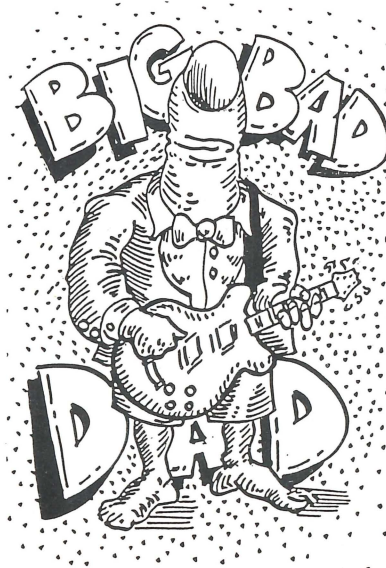
BABAYAGA: ... a welcome breath of enthusiasm and energy.

BIG BAD DAD

Glass Slipper
(185 East 11th at Main)
Mar. 23 • 9 pm
\$7 (GST Included)

Take one Tron FortWorth, aka Ron Samworth, Vancouver's most sonic proponent of the new guitar. Add visual artist/guitarist Thomas Anfield and Ron Poutt, artist, musician, animation voice expert. Mix well with a rhythm section of hard core harmo-skronk-alodics funk, spice with an indulgent dash of modern dance rap and turn the cuisinart to overload. The result? Big Bad Dad, a shotgun marriage of audio-visual delight.

Co-leaders FortWorth/Samworth and Anfield are no strangers to Vancouver's fans of creative music and art. Ron



BIG BAD DAD:
Harmo-skronk-alodics +
art + funk + rap = A
shotgun marriage of audio-
visual delight.

Samworth's contributions to the music scene are numerous and include well-known groups Lunar Adventures and Creatures of Habit, as well as the recently formed Charlie Parker Memorial and his Ornette Coleman repertory band. Thomas Anfield's brutally naive approach to the guitar is nothing short of unique. His recent appearances as leader/creator/conductor of the irreverent yet serious Post-Cecil Taylor Garage Music Orchestra came as no surprise to those who know his tireless

enthusiasm for artistic exploration.

No less important to this sizzling multi-disciplinary recipe are the manic vocal explorations of Ron Poutt, whose astonishing

assembly of vocal personalities will leave you breathless, plus the funky gumbo served up by the rhythm section which includes drummer Barry Taylor (Roots Roundup), John Zorn's Vancouver performance of Xu Feng.)

This is a band that explores and exploits the dimensions and parameters of new improvised music, yet never loses sight of the body machine's need to move. Big Bad Dad allows for the widest spectrum of soundscapes from sensitive tight all-out musicianship to the full pendulum swing of letting Anfield's guitar run wild. If this was food, it would be cajun, so if you want your music hot, crazed and reminiscent of late night TV, if you want to dance, laugh and have hallucinatory political revelations all at the same time, then Big Bad Dad is the cultural parent for you.

The THREE GREENHORNS

LINTON GARNER Trio plus Guest Vocalists

February	1, 2	Gail Johnston
	8, 9	Gail Johnston
	15, 16	Thedda Marie
	22, 23	Thedda Marie
March	1, 2	Kate Hammett-Vaughan
	8, 9	Kate Hammett-Vaughan
	15, 16	Larry Alexander
	22, 23	Larry Alexander
	29, 30	Jennifer Scott

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GLASS SLIPPER Jazz

(185 East 11th at Main)

FEBRUARY

- Fri. 1 Clyde Reed Ensemble
featuring Kim Richmond
- Sat. 2 Paul Blaney Quintet
- Sun. 3 Bill Clark Sextet
- Fri. 8 Post-Cecil Taylor
Garage Music Orchestra
- Sat. 9 Karen Graves Quartet
- Sun. 10 Video Bar-B-Que
- Wed. 13 New Winds
- Thu. 14 New Winds
- Fri. 15 Paul Plimley Solo
- Sat. 16 Ron Samworth's
Charlie Parker Memorial
- Sun. 17 Chief Feature
- Wed. 20 The Fringe (from Boston)
- Thu. 21 The Fringe (from Boston)
- Fri. 22 FortWorth Travelogue
- Sat. 23 Jamie Reed/Gregg Simpson
(Poetry and Music)
- Sun. 24 Roger Baird & Real Time
- Thu. 28 John Gross (sax fr. L.A.)
w/ Clyde Reed Ensemble

MARCH

- Fri. 1 Kane/Taylor Explosion
- Sat. 2 Tony Wilson/David Say Group
- Sun. 3 Paul Plimley/Roger Baird
- Wed. 6 Joseph Danza/David Tciaw
- Thu. 7 Garbo's Hat
- Fri. 8 Chief Feature
- Sat. 9 Ralph Eppel and Lostinato
- Sun. 10 Coat Cooke Banned
- Wed. 13 Themba Tana African Heritage
- Thu. 14 Bruce Nielsen &
Between the Lines
- Fri. 15 Roger Baird & Real Time
- Sat. 16 Lunar Adventures
- Sun. 17 Miles Black Group
- Wed. 20 Joseph Danza/Roger Baird
(Sitar & Tabla)
- Thu. 21 Free F'All
- Fri. 22 Baba Yaga String Quartet
- Sat. 23 Big Bad Dad
- Wed. 27 Boying Geronimo &
Harumba Calzada
- Thu. 28 Paul Fisher Quartet
- Fri. 29 George Robert/George Ursan
Quartet
- Sat. 30 Blaine Dunaway Quartet
- Sun. 31 Brass Roots Recording Benefit

All concerts at 9pm, tix at the door \$5.
**Underlined concerts are Special
Events with slightly different ticket
prices.**

Wednesdays (except Feb. 20) are **World Music Nights at the Slipper.**
Tix are \$5, Music begins at 9:30 pm.

Announcing the **Monday Night Workshop/Jam Sessions.**
Sponsored by New Orchestra Workshop Society.
Different host artists each week. For information please call
Kate 682-0706 or Roger 929-5053.

**JAZZ FORUM, A-TRANE, NEXT DOOR TO THE BLUES,
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jazz at grunt gallery
209 east 6th Avenue
Wednesdays 8-11pm

February

- 6 • Praxis Quartet with
Alex Varty
- 13 • François Houle
Group
- 20 • Roger Baird Group
- 27 • Bruce Freedman

March

- 6 • Saul Berson Quartet
- 13 • Garbo's Hat
- 20 • Lori Freedman &
Graham Ord
- 27 • Coat Cooke Banned

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)

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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 **Mega-Pass to all 1991 du Maurier Ltd. International Jazz Festival concerts. Draw date: June 1, 1991.**

TICKETS

All Prices Include GST.

MAHLATHINI AND THE MAHOTELLA QUEENS

Commodore • Feb. 5 • \$21.50
\$19.50 Students and Jazz Friends

NEW WINDS

Glass Slipper • Feb. 13, 14 • \$11
\$8.50 Students and Jazz Friends

THE FRINGE

Glass Slipper • Feb. 20, 21 • \$10
\$8 Students and Jazz Friends

KNITTING FACTORY TOUR

Town Pump • Feb. 24 • \$19.50
\$17.00 Students and Jazz Friends

PONCHO SANCHEZ

Commodore • Mar. 3 • \$19.50
\$17.50 Students and Jazz Friends

DAVE HOLLAND QUARTET

VECC • Mar. 11 • \$19.50
\$17.50 Students and Jazz Friends

BABAYAGA STRING QUARTET

Glass Slipper • Mar. 22 • \$7
\$5 Students and Jazz Friends

BIG BAD DAD

Glass Slipper • Mar. 23 • \$7
\$5 Students and Jazz Friends

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 and at
CJBS office.**

JAZZ HOTLINE • 682-0706