

LOOKING AHEAD

Coastal Jazz & Blues Society's Newsletter

Saturday, February 20
 St. Andrew's-Wesley
 Church • 8 PM
 1012 Nelson Street

MARCUS ROBERTS

takes it all in stride

Quickly now, how many jazz pianists have the creative imagination and extraordinary technique to play solo and sustain a listener's interest? Art Tatum and Oscar Peterson for sure. Bill Evans and Joanne Brackeen—absolutely.

Well, add to that list the name of **Marcus Roberts**, a 29-year old blind pianist who rose to fame in 1985 when he joined trumpeter Wynton Marsalis's group. In the six years he spent with that ensemble, he left his indelible mark on such Marsalis recordings as *J Mood*, Marsalis Standard Time Vol. 1, and *Live at Blues Alley*.

Since leaving Wynton's group, Roberts has released four recordings under his own name that further display his awesome command of the keyboard. His 1991 solo-piano recital *Alone With Three Giants* is an homage to the music of Jelly Roll Morton, Duke Ellington and Thelonious Monk. Like its predecessors, it topped the Billboard jazz charts

(marking the first time an artist's first three albums achieved that distinction).

With his current recording, *As Serenity Approaches*, Marcus continues to pay tribute to the greats of jazz, exploring the galloping stride style pioneered by James P. Johnson and Fats Waller, while always finding something new to say. "To be a complete piano player, you've got to play stride", states Roberts. "James P. Johnson used to play for dances all night long, just as himself. Today we have a concept of solo piano that's more like cocktail music."

Marcus Roberts has never played cocktail music. He got his start in Jacksonville, Florida where his mother led the choir at the Silas Missionary Church. At the age of 12 he heard his first jazz—some Ellington on the radio—and about the same time started taking formal piano lessons. After graduating from high school, Roberts spent four years at Florida State University studying with Russian pianist Leonidus Lipovetsky, learning complex things about tone production and developing power and resonance on the

piano. By then, Wynton Marsalis was an influence on Roberts, who was 17 when he first heard the trumpeter. By 1982 Marcus was regularly engaging Marsalis on the phone in philosophical discussions about the nature and history of jazz. In 1985 pianist Kenny Kirkland left the Marsalis group and Roberts was asked to replace him. The rest, as they say, is history.

As for the future, Roberts plans to record more music inspired by James P. Johnson and Fats Waller, then turn to boogie-woogie greats Meade Lux Lewis and Albert Ammons. From there, he'll re-examine Nat "King" Cole, Ahmad Jamal and Erroll Garner. And of course, more



concert tours are in store for this dynamic young performer. Last year, Marcus Roberts played to a sold-out house at the Vancouver East Cultural Centre during the Jazz Festival. On this occasion, Roberts will work his solo magic in the beautiful surroundings of St. Andrew's-Wesley Church. Amen!



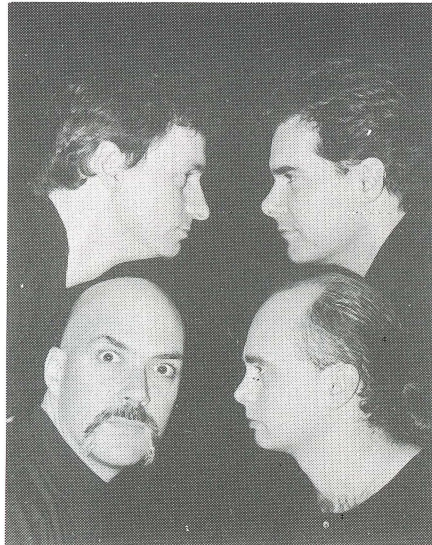
- Stellar Saxophone Quartet •
- Kokoro Dance & the Kane/Taylor Explosion •
- Tim Brady • Splatter Trio • François Houle 4 •
- Bugs Inside • Tribal Dynamics •

stellar SAXOPHONE quartet

One of the hottest bands on eight legs, the Stellar Saxophone Quartet was formed in 1990 by composer/ baritone and tenor saxophonist **Coat Cooke**. This burning ensemble's range of eclectic material runs the gamut from heartfelt ballads and incendiary jazz compositions to funk and new music pieces.

Over the past decade Cooke has composed for groups ranging from solo to 20 pieces, yet he had never written for a sax quartet. He decided to create one in order to hear his ideas for this instrumentation come to life. Besides his own compositions, on any given night you'll hear music by Arthur Blythe, Canadian composers François Houle and Rob Frayne, or a traditional piece from the repertoire of the Bulgarian State Female Vocal Choir.

This is a dynamic and exciting unit comprised of four of Vancouver's finest musicians. *Soprano saxophonist/clarinetist François Houle* is creating some of the most provocative and contemporary sounds in Canadian music. A gifted and innovative composer holding degrees from McGill and Yale universities, he has received numerous awards and scholarships including the Montreal Debut Competition and the Benny



Goodman Memorial scholarship (Yale). Having performed all over Canada, the U.S. and Europe, François was recently featured with his ensemble Et Cetera at the 1992 du Maurier Ltd. International Jazz Festival Vancouver and Musique Actuelle in Victoriaville, Quebec. His debut CD *Hacienda* (Songlines) has received international acclaim.

Baritone and tenor saxophonist Daniel Kane has appeared as a sideman with the

Gil Evans Orchestra, Freddy Stone Ensemble, Hugh Fraser Quintet, Kenny Wheeler Big Band and other international artists. On the Vancouver scene, Daniel's versatile approach to music is much appreciated and he can be seen in as many as 12 groups a month playing ethnic music, avant garde jazz, bebop, new music and R&B. Daniel's primary focus this year has been multi-

media collaborations with theatre, dance, poetry and performance art. Recent highlights in Daniel's career include a sold-out six-night run at the 1992 du Maurier Ltd. International Jazz Festival Vancouver and the multi-media spectacle *BATS* with Kokoro Dance and his own group the Kane-Taylor Explosion.

Alto saxophonist Bob Walker performed extensively with the B-Sides between 1980 and 1985. Since 1985 he has

FRI., FEB 12
9 PM
PITT GALLERY
(317 West
Hastings)

worked with the acclaimed Canadian dance troupe La La La, the world music ensemble Club Mango, and Coat Cooke and The Evolution.

Leader **Coat Cooke** has been a busy man since arriving in Vancouver from Winnipeg in 1975. He helped co-found the New Orchestra Workshop Society and was a member of CORD Orchestra, and Motion (with Paul Plimley, Clyde Reed and Gregg Simpson). He also co-leads Lunar Adventures, with whom he has been touring and recording since 1985. At the Time Flies series in 1988 he composed *Paradigm Shift* for the NOW Orchestra featuring New York pianist Marilyn Crispell. In 1990, feeling the need to express his "electric side", he formed Coat Cooke and the Evolution, a nine-piece band mixing the influences of Ornette Coleman, James Brown and Ronald Shannon Jackson. Around that same time, the Stellar Saxophone Quartet was born.

The **Stellar Saxophone Quartet** promises "a rollicking good time". Based on their reputations it's a promise these four gentlemen are sure to keep.

SAT., FEB 13
9 PM
PITT GALLERY
(317 West
Hastings)

Kokoro Dance and the **Kane Taylor Explosion** continue their relationship of free-form jazz and improvisational dance at the Pitt Gallery. The two groups started jamming together at the 1990 City on the Edge project on the steps of the Vancouver Art Gallery and subsequently had late night encounters at the Glass Slipper which led to six sold-out performances of *Bats* at the Waterfront Theatre at the 1992 du Maurier Ltd. International Jazz Festival Vancouver. *Bats* was described by Chris Dafeo of the *Globe and Mail* as "...a fascinating and often riveting piece of work" and Renee Doruyter of the *Vancouver Province* called it "...a fascinating trip to the dark side that anyone with an appreciation of contemporary dance, theatre

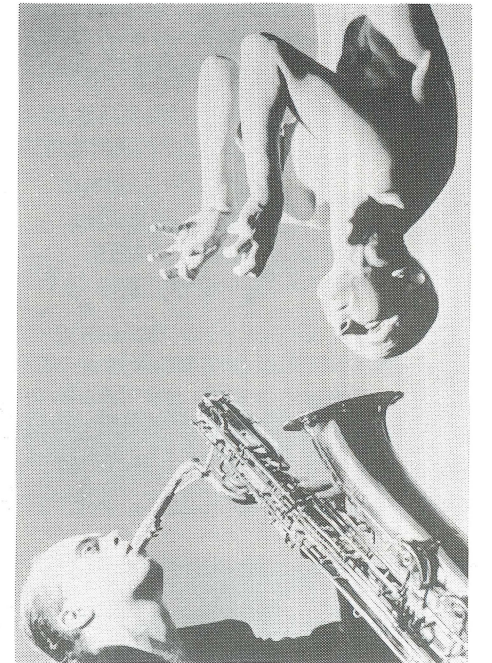
KOKORO DANCE kane/taylor explosion

and jazz will enjoy." In 1991, Kokoro Dance set box office records with its production of *Sunyata*, a performance where the dancers emerged from a vat of liquid clay.

Husband and wife team **Jay Hirabayashi** and **Barbara Bourget** are the creative powers behind Kokoro Dance. Bourget's early training was in classical ballet while Hirabayashi entered dance after obtaining a master's degree in Buddhist studies. Both were recent winners of Step Magazine's *Kojak in Tights* Award as two of Vancouver's most outrageous and original people. Joining Bourget and Hirabayashi in this project is long-time Kokoro collaborator and dancer **Jean Ziyian Kwan**.

Tenor saxophonist Daniel Kane and *drummer Stan Taylor* co-lead one of the most fearlessly

expressive jazz bands in the country. Their music mixes hard-blowing free-bop with original compositions and tunes by Dewey Redman, Blood Ulmer and Thelonious Monk. Kane has built an international reputation for his ferocious attack and boisterous stage personality, and Stan Taylor, a hard-swinging and dynamic percussionist, is anything but a shrinking violet when sitting on the drum stool. *Guitarist Tony Wilson*, known to Vancouver audiences for his work with Video Bar-B-Que and numerous other groups, and ubiquitous Vancouver *bassist Brent Gubbels* round out the sound of this volcanic group.



The **Kane/Taylor Explosion** and **Kokoro Dance** leave in March for 27 shows in Toronto and New York City. For a close encounter with new art in Vancouver you really should see and hear this performance.

(BEFORE)
THEATRE
(AFTER)

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February	10	Post-Cecil Taylor Garage Music*
	17	FortWorth Travelogue
	24	Garbo's Hat
March	10	Ray Piper Project
	17	Lori Freedman / Graham Ord*
	24	Kate Hammett-Vaughan / DB Boyko
	31	Blair Lewis Group
April	7	Bill Smith Project
	14	Standing Wave

* With the assistance of the Canada Council Music in Alternate Spaces Program.



JAZZ AND IMPROVISED MUSIC

9 pm to 1 am
Thursday to Sunday
World Music Wednesdays
Tuesday, Feb 16 & Mar 16:
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Moving Benefit
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Electroacoustic Dominion
 Saturday, February 27,
 8 PM Mt. Pleasant Baptist
 Church NE corner, 10th Ave.
 and Quebec
 tickets \$14/9, 874-6200

Solo and ensemble brilliance: Michael Finnissey, Michael Matthews (premiere), Rodney Sharman, Paul Steenhuisen (premiere), Iannis Xenakis, James Clapperton, Therese Costes, Vancouver New Music Ensemble, Owen Underhill.

(Clapperton)...
cascades of brilliance...
 Klassekampen, Norway.

Works from Canada's thriving electro-acoustic community: Serge Arcuri (premiere), Wende Bartley, Barry Truax & others. (Truax) "...**simply stunning...**" *Computer Music Journal*.

Complexity and More
 Sunday, March 21,
 8 PM
 Vancouver East
 Cultural Centre
 tickets \$14/9, 254-9578

*Youth under 15, accompanied by an adult, admitted free to all VNMS concerts.

VANCOUVER
NEWMUSIC

TIM *Imaginary Guitars*
BRADY

FRIDAY, MARCH 5 • 9 PM
PITT GALLERY
 (317 West Hastings)

"Brady's putting out so much work, so much of it good, that you're bound to run into his name again." - Kyle Gann, *Village Voice* (NYC)

Composer/guitarist **Tim Brady's** musical vision encompasses chamber, orchestral, and electroacoustic music, composition for dance and music theatre, free improvisation and contemporary jazz.

He has released six critically acclaimed recordings, and has worked with such well-known jazz artists as Gil Evans, Kenny Wheeler, John Abercrombie, John Surman, Barre Phillips and Pierre Tanguay.

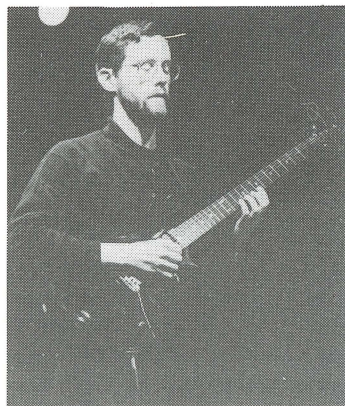
His innovative approach to the electric guitar has led to three commissions from the Canadian Broadcasting Corporation among others, and guest performances with the Canadian Electronic Ensemble, l'ensemble EMC2 and Espace Musique (Ottawa), the Pittsburgh New Music Ensemble, and concerts with the American electronics composer Nicolas Collins.

Tim's new CD *Imaginary Guitars* (Justin Time) reveals the power, intensity and diversity of the electric guitar, challenging our stereotypes of the instrument and questioning our ideas on the future of new music. Each work on this new release explores a different approach to the electric guitar, from the orchestral *Symphony in Two Parts* to the intimate *Time Lapse Exposure*; from Alain Thibault's rock-driven *Incertitude pourpre* to Rene Lussier's text-

based *Roche noire (chronique irlandaise)*. Paul Dolden's *Physics of Seductions; Invocation #1* and Brady's *Imaginary Guitars* combine electroacoustic tape music with virtuoso guitar solos, while *Dead of Winter* uses live electronics to create a series of haunting and expressive sonic images.

Throughout the CD, the barriers between rock, jazz, electronic and contemporary music are shattered, extended and re-drawn. Brady's goal is to create a new music of inclusion, drawing freely on the diversity of contemporary music, rather than from narrowly-defined categories.

In his solo Vancouver performance Brady will play a series of pieces for electric guitar, live electronics and tape; his own works, plus pieces by other Canadian composers and by some of Europe's most exciting young composers. The North American leg of the tour starts in February with the premiere of Brady's new work *Loud* for electric guitar and orchestra, commissioned by the Winnipeg Symphony Orchestra for their second annual New Music Festival. It continues with shows in Regina, Calgary, Edmonton, Vancouver and Toronto as well as a variety of American concerts. The *Imaginary Guitars* tour ends in late March with two solo concerts in Spain. Don't miss the Vancouver date!



SAT.,
 MARCH 6
 9 PM
PITT GALLERY
 (317 West
 Hastings)



SPLATTER
trio

"They plunder ethnic music, free jazz, classical composition, and speed-metal rock with exhilarating abandon." - *Boston Phoenix*
 "Seeing our band perform is like watching an artist complete a painting on a canvas," explains **Splatter Trio's** guitarist and bassist **Myles Boisen** to the *San Francisco Weekly*. "Part of the appeal in watching our band is that you see us creating our art in front of you rather than offering prepackaged music. We're presenting an alternative to preprogrammed musical experiences."

After five years of performing and recording, this Bay Area group continues to be unpredictable, surprising and funny. Their second recording *Anagrams* (Ratascan) reflects the band's philosophy of playing music that allows for an uninhibited flow of ideas. There are angular sax blasts, bluesy shuffles, percussive explosions and bass excursions, splintered guitar chords, melodic sax runs and tender marimba voicings, moody saxophone nocturnes, sinewy tangos and primal scream pandemonium, lending each improvisation an off-the-wall flavour.

Although influenced very much by Thelonious Monk, Charles Mingus, Anthony Braxton and Ornette Coleman as well as by the Grateful Dead, Jimi Hendrix, Cream, and Burt Bacharach, Splatter Trio's music simply defies categorization. Is it jazz? Free jazz? They contend that it is neither, although there are elements of each in the music. There are also classical influences, ethnic music leanings and power-packed rock forays. *Percussionist/drummer Gino Robair* simply calls what the trio does "structured improvisation".

The three members trace the beginnings of the Splatter Trio to 1987 when Boisen and Robair performed in San Francisco as members of John Zorn's Cobra Ensemble with Zorn and the ROVA Saxophone Quartet. *Multi-saxophonist Dave Barrett*, a member of the Club Foot Orchestra at that time, caught the show and was impressed. Robair had been studying with Braxton, David Rosenbloom, and other leaders of "new music" at Mills College, and double-necked guitarist and bassist Boisen, who describes his roots as "suburban rock", had been playing with such Bay Area groups as Beach Ogres and Hard Grind. Both agreed to join Barrett and set off on what they still call their "fearless musical exploration of the full spectrum of the twentieth century soundscape." Splatter have an easy-going off-beat quality that makes them incredibly entertaining. Check out one of the West Coast's top improv groups.

Centennial Theatre Centre
 2300 Lonsdale Ave, North Vancouver

TORONTO DANCE THEATRE

Tuesday, Feb 2. 8:00 pm
 Wednesday, Feb 3. 8:00 pm

DANCEMAKERS

featuring
 a new work by
 Serge Bennathan

Sunday, Feb 28. 8:00 pm
 Monday, Mar 1. 8:00 pm

TICKETS & INFO:
 Centennial Theatre Box Office
 2300 Lonsdale Ave, North Van
 Noon - 4pm, Monday - Saturday
984-4484

The Canada Council
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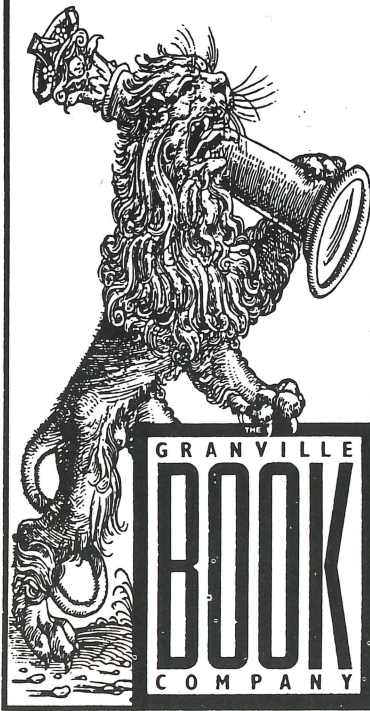
HOGAN'S ALLEY

730 Main Street (under Puccini's Restaurant) • 689-8645
February & March Jazz Listings
 (and more to come!)

Pat Coleman Trio	Mon., Feb. 1st
Miles Black Quartet	Mon., Feb. 8th
Bob Murphy Band	Mon., Feb. 15th
Karen Graves Quartet	Mon., Feb. 22nd
Shannon Gunn Quartet	Mon., Mar. 1st
Above Ground	Sun., Mar. 7th
Robin Shier Quintet	Mon., Mar. 8th

Music at 9:30 PM • Cover \$5 at the door

850 Granville St. Phone 687-2213
 Vancouver, B.C. Open 7 days
 V6Z 1K3 & 7 nights.



FRANÇOIS HOULE

FRI., MARCH 12 • 9 PM
PITT GALLERY (317 West Hastings)

"... Houle's clarinet chops are most formidable: weird fingerings, deft slinkings around the register break, mahogany tone, no squeaks." - Kevin Whitehead, *Cadence Magazine*

The François Houle 4, comprised of the internationally acclaimed Et Cetera rhythm section plus its leader, are set to greet the arrival of spring with a set of new original compositions in addition to Houle's ongoing tribute to the masters of the straight horns (John Carter, Jimmy Giuffre, Steve Lacy, etc.). This is a unit that thrives on the great diversity of styles that define the contemporary jazz quartet.

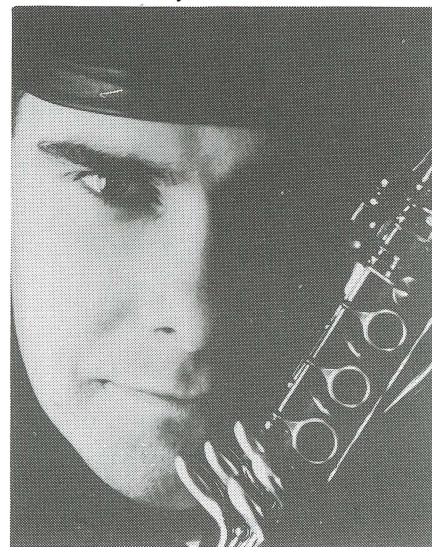
Composer, clarinetist and soprano saxophonist François Houle is creating some of the most provocative and contemporary sounds in Canadian music. A gifted and innovative composer holding degrees from McGill and Yale universities, François has worked extensively at the Banff School for the Arts with some of the world's leading composers and performing artists, and he has performed at festivals and concerts all over Canada, the U.S. and Europe. His debut CD *Hacienda* (Songlines), recorded live at the Glass Slipper in Vancouver, has been greeted by

enthusiastic critical acclaim.

Bassist Paul Blaney is no stranger to Vancouver audiences as a member of Garbo's Hat, a co-leader of the PG Amalgam and a long-time member of the Stephen Fearing group. Tony Wilson, one of the busiest guitarists in the Vancouver creative music community, is visible as a member of the popular jazz/funk/free-for-all ensemble Video Bar-B-Que and as leader of his own group Bugs Inside. Dylan Van Der Schyff, a talented drummer still in his early 20s, incorporates the influences of the great jazz percussionists Ed Blackwell, Paul Motian and Elvin Jones into his playing.

Fresh from performance at New Music Across America in Vancouver and the Festival International de Musique de Victoriaville (Quebec), Houle and his musicians display a remarkable degree of maturity and vision in their performances while encompassing a wide range of musical possibilities, from dixieland to contemporary music currents.

This group is sure to generate a lot of excitement.



UBC / AMS

JAZZ FESTIVAL

February 22nd-26th

Lunchtime & evening shows
 Located at UBC
 After Feb 8th for more information regarding schedule details, call
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 February 19 & 20
 (Fri. & Sat.)
 George Robert Quartet

George Robert sax
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Tickets available
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CALL FOR JAZZ FESTIVAL SUBMISSIONS FROM VANCOUVER ARTISTS

Please submit your music, bio, and group proposal to Ken Pickering at CJBS, 435 West Hastings Street, V6B 1L4 by February 15, 1993.

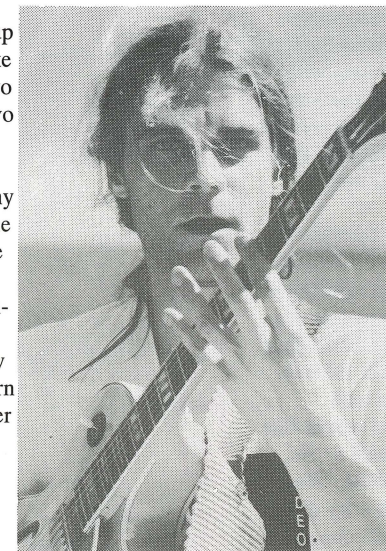
Bugs Inside

SAT., MARCH 13 • 9 PM
PITT GALLERY (317 West Hastings)

Bugs Inside was formed in early 1992 by guitarist Tony Wilson to develop the concept of melding music and poetry into an accessible, dynamic art form. The band touches on many musical styles such as jazz, reggae, klezmer, country, pop, thrash, and more. Influenced by John Zorn and Ornette Coleman's electric band, the ensemble explores a unique sound based on original compositions and poetry. Their repertoire also includes works by Zorn, Coleman, Captain Beefheart and Thelonious Monk.

Wilson cites Bill Frisell as a prime inspirational source. "I think Bill is highly original; his playing is sparse—not a lot of notes, just the good ones." On the

subject of his 10-piece group he says, "I like the idea of two drummers, two guitarists and two sax players. At any given time one drummer, one guitarist and one saxophonist can lay down a steady musical pattern while the other three are free to improvise on top. The cello is also really impor-



tant; it lends a nice texture to what we do. Peggy (Lee) has perfect intonation and she improvises very well, unlike a lot of classically trained players."

Comprised of some of the best musicians in the country, Bugs Inside plunges in to the music with unbridled enthusiasm,

grabbing the listener with riveting words and sounds. A Bugs Inside performance is a joyful surprise.

Bugs Inside is: Tony Wilson and Ron Samworth guitars, Stan Taylor and Dylan Van Der Schyff drums, Peggy Lee cello, Terry Crane voice and poetry, Daniel Kane and Karen Graves tenor saxophones, Brent Gubbels electric bass, and François Houle reeds.

TRIBAL DYNAMICS

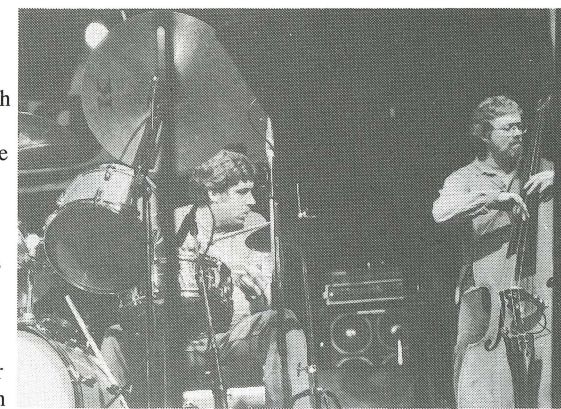
SAT., MARCH 27 • 9 PM
PITT GALLERY (317 West Hastings)

Tribal Dynamics, a group from the ancient future, is a recently formed ensemble conceived by drummer/composer and visual artist Gregg Simpson. Drawing on his interests in the music and culture of the ancient world Simpson has woven together a combination of his own original pieces and indigenous world music. The resulting tapestry combines Mayan, Berber and Simpson's Celtic-tinged songs into an organic fusion that evokes primal ancestral worlds.

The group, which features the hot reeds of François Houle and Daniel Kane, the churning drones of Ralph Eppel and Brad Muirhead's trombones over Clyde Reed's bass and Gregg Simpson's high energy rhythmic invention, has kept audiences reelin' (and jiggin') in their 1992 concerts at the Glass Slipper. There are plans to record in the near future, and in the spring of

1993 a collaboration will begin with the Jennifer Mascal Dance Company.

Simpson has had many collaborations with the current members of his group over the years; with



Eppel in the New Orchestra Quintet, E.S.B., and the Ralph Eppel Quintet, with Kane in a new trio with Victoria bassist James Young (who alternates occasionally with Reed as the Tribal Dynamics bassist), with Reed in a variety of groups going back to the 1974 Sunship Ensemble and most recently Lunar Adventures, with Muirhead in the NOW orchestra and as a sousaphone substitute for

bassist Reed in Lunar Adventures, and with Houle in the Coat Cooke Quintet and the NOW Orchestra.

Simpson himself traces his roots back to early gigs with Frank Foster, Chris Gage, Flip Nunez and Jack Wilson, sessions with the legendary Philly Joe Jones, and a five year close collaboration with Al Neil. He has been part of many groups in

Vancouver, Toronto and Montreal over the 20 years since he worked with Neil. These include the Vancouver Sound Ensemble, Rio Bumba, Paul Cram Trio, Paul Plimley Trio and the Vancouver Art Trio. He has also played with international artists John Tchicai, Peter Brötzmann, Marilyn Crispell, Vinny Golia, Karl Berger and Gunter Christmann, while opening with his own groups for Ornette Coleman, Keith Jarrett, Michael Brecker, Oliver Lake, Craig Harris and Andrew Cyrille. He has worked with Montrealers like Jean Derome, Robert Leriche and Lisle Ellis. Simpson currently plays in a hard bop quartet led by saxophonist Henry Boudin that recorded for the CBC French network in December.

Simpson can be heard on numerous recordings, including three recent CDs produced by Vancouver's New Orchestra Workshop on the Nine Winds label.

Call To Volunteers

As we enter 1993, we would like to extend our appreciation to our wonderful crew of year-round and festival volunteers. We encourage others interested in volunteering for the Coastal Jazz and Blues Society to contact us. Volunteers are needed throughout the year to help with poster, mailings, box office and concession sales, office assistance, transportation, staging and many other duties. In return you receive free tickets to our shows *plus* the sublime satisfaction of knowing that you have contributed to the growth and development of Vancouver's vibrant and exciting live music scene.

Our major production is the annual **du Maurier Ltd. International Jazz Festival Vancouver**, held this year from **June 25-July 4**. Volunteers are needed in both the pre-festival preparation period (May 1 - June 24) and during the festival itself. Details on the ways you may help us out for the festival will be provided in the next issue of *Looking Ahead* (with a Volunteer Information form which you will be asked to complete and return to us by April 30). Until then, **past festival volunteers who wish to return this year and anyone who would like to discuss volunteering with our society (either year round or for the 1993 festival) are encouraged to contact me at 682-0706. We expect to have our full complement of volunteers together by mid to late April. Our crews fill up quickly, so don't delay. Meetings for all volunteer crews will be held in May.**

Jeffrey Turner, *Office Manager*

JAZZ TICKET INFORMATION

MARCUS ROBERTS

St. Andrew's-Wesley Church (1012 Nelson Street at Burrard)

February 20 • 8 PM • \$22

\$18 for Students, Seniors and Jazz Friends

STELLAR SAXOPHONE QUARTET

Pitt Gallery (317 West Hastings)

February 12 • 9 PM • \$8

\$5 Students, Seniors and Jazz Friends

KOKORO DANCE & KANE/TAYLOR EXPLOSION

Pitt Gallery (317 West Hastings)

February 13 • 9 PM • \$8

\$5 Students, Seniors and Jazz Friends

TIM BRADY

Pitt Gallery (317 West Hastings)

March 5 • 9 PM • \$8

\$5 Students, Seniors and Jazz Friends

SPLATTER TRIO

Pitt Gallery (317 West Hastings)

March 6 • 9 PM • \$8

\$5 Students, Seniors and Jazz Friends

FRANÇOIS HOULE 4

Pitt Gallery (317 West Hastings)

March 12 • 9 PM • \$8

\$5 Students, Seniors and Jazz Friends

BUGS INSIDE

Pitt Gallery (317 West Hastings)

March 13 • 9 PM • \$8

\$5 Students, Seniors and Jazz Friends

TRIBAL DYNAMICS

Pitt Gallery (317 West Hastings)

March 27 • 9 PM • \$8

\$5 Students, Seniors 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**. **Pitt Gallery tickets not available at Ticketmaster. Jazz Friend and Student/Senior Tickets available only through the Jazz Hotline and at the door. All Prices Include GST.**

**Charge by Phone • VISA • MasterCard
• 682-0706 •**

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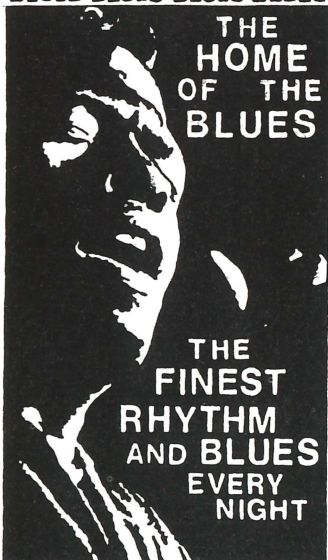
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BLUES BLUES BLUES BLUES



BLUES BLUES BLUES BLUES



Rogue Folk Club

Thur. February 25th to
Sunday February 28th

Winter Roots Music Festival

Call 732-1305 for info.

Friday March 5th (8:30)
The Tony Trischka,
Ken Hamm Band
Tix \$11 (\$8 members)

Friday March 12th (8:30)
**Dirty Dozen
Brass Band**
Tix \$16 (\$14 members)

W.I.S.E. Hall

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Reservations and
Info. 736-3022

