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created 'instantaneous knowledge'. A hit here is a hit there so quickly that (people's) attitudes are basically the same," he says. However, in the past forty years and, even in the past twenty, attitudes *have* changed. Lifestyles have changed. Needs and wants have evolved to fit those lifestyles. This causes a natural shift in the reactions of audiences.

Herman handpicks the members of his own band. He chooses them from the graduating classes of the best music schools in the United States, but the presence of women in the Thundering Herd is rare. Although there have been some in the past, Herman has found no one in recent years.

He believes that this is mainly because women tend to concentrate in the classical areas of music and not in jazz. Nonetheless he has had a few women in past bands, but he believes that women just do not have the same level of interest in jazz as men do.

Herman's belief is that "Rock has made its impact and now it's time for new things. Jazz is many faceted. (It) is everchanging."

This capacity for change enables it to survive and evolve throughout the years. The possibilities for jazz are endless. It is quite likely that it will lead the way in the new era of music that is just now beginning, which is exactly what Woody Herman is working and hoping for.

Eve Rose

Is it possible? A local literary magazine...

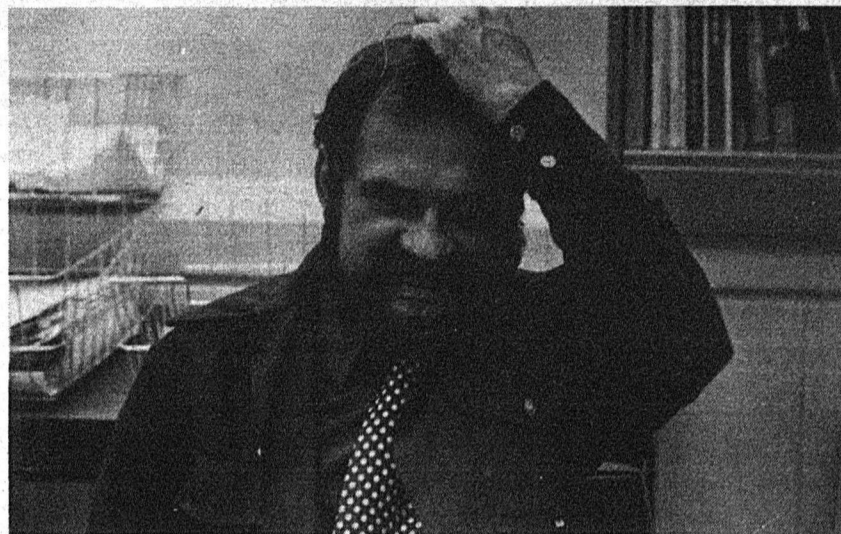


photo by Bob Austin

Vic Yanda: the face behind the feathers.

Some might call *The Edmonton Culture Vulture* an ambitious endeavor, or a valiant project noteworthy of admiration.

Others might call it a foolhardy venture.

Regardless of opinion, editor and publisher Vic Yanda plowed his way through a mass of deaf ears in high places and a wall of financial restraint, and has actually printed an Edmonton literary magazine.

The Culture Vulture is designed to fill a gap in Edmonton and Canadian literature. "The Edmonton Report", says Yanda, "tells you what happened - past tense. The Culture Vulture is going to tell you what is going to happen. The Journal does both but badly."

He wants it to be "A poor man's New Yorker; an alternative to sitting on your ass watching TV, a platform for Canadian writers in Canada."

Mr. Yanda is Information Services Manager at the Campus Ser-

vice Department of the university. Almost entirely on his own initiative and financing he has dreamed of, organized, edited and published the Culture Vulture.

Despite appeals for support he has had only rejections from Alberta Culture and the Federal Government, although he is hoping for money from Canada Manpower (training funds for staff) and from a LIP grant which is in the offing.

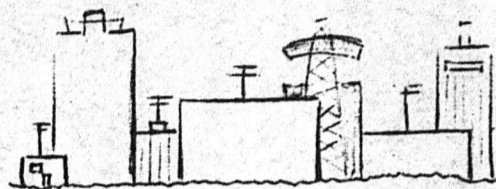
About the only help he has received so far came from a local religious commune who helped make the printing plates.

But if opposition is so strong, why bother at all?

"This isn't a new idea", says Yanda, "but Canadians are too damn conservative to take up on it. Canada's been so neglected by Canadians, someone has to do it."

Mr. Yanda explained how he once went looking for an album by Quebecoise Monique Leyrac, and

Culture Vulture descends on Edmonton



every store he went to said, "We don't have it; let's look in the foreign section."

This is the sort of negligence of Canadian talent that prompted Mr. Yanda to do something about it. "It isn't the trouble of Americans buying up Canada, it's the Canadians who are selling it and taking the commission."

The Culture Vulture format includes a guide to sundry Edmonton activities entitled "What's doing in town?", a series of memoirs of a fighter pilot, one consumer article per issue, short stories, poetry, reviews, and a feature on prominent Canadian figures.

This issue's feature was on Louis Riel's right hand man, Gabriel Dumont. Next issue it will be either Mounty scout Jerry Potts or else Ray Brown, the Canadian World War One ace who shot down Baron Von Richtoffen.

Mr. Yanda pointed out that few people realize who the man was who got the better of the legendary Red Baron. "Canadians don't know that. Why should they? He wasn't American."

Culture Vulture is looking for people who will help with circulation, advertising, reporting, writing features, music and theatre reviews. Poetry and short story submissions are also encouraged. Mr. Yanda is especially interested in science fiction for the next issue. In fact, he's completely open to anything.

Money is provided for submissions, though not as much as he would like to pay. Short stories go for under \$30 at present.

The first issue of the Culture Vulture is not as slick and professional-looking as might be hoped. Production problems will hopefully iron themselves out in time and the quality of the material should improve constantly.

At any rate, it's a pretty good buy at 75c, as well as being an excellent medium for young writers to have their works published. It provides an array of interesting material in a format which cannot be found in any other Edmonton (Albertan?) publication.

The magazine is sold in the university vicinity at the SUB Bookstore, LifeForce Books in HUB, and Varsity Drugs. The next issue will hit the stands October 24, and the magazine will eventually be put out weekly.

Students wishing to submit articles to the Culture Vulture must concur to **only one stipulation**: "We have to consider credibility," says Yanda. "For instance, I'd never hire Barry Westgate."

Kim St. Clair

lay dirt

Feature by Brent Kostyniuk

years have shown that their hard work is beginning to pay off. With the recent success of the groups' albums, they can take time off to be with their families and rehearse. "We don't have to keep playing steady just to pay the bills. Our new album will come out seven months after the last one, rather than a year and a half."

"Three years ago we couldn't even take a holiday. Now we can take off two months a year to rehearse, to holiday and work on outside projects."

Some of the outside projects involve cutting albums for other

performers which the band has done background for in the past. Linda Ronstadt (a friend of the band's for many years), Jackson Brown and Michael Murphy have all benefitted from the talents of the Nitty Gritty Dirt Band.

John feels the breaks from touring combined with their other projects are already causing improvements in the band. He sees the band as having a lot of potential with big things happening in the next year or two.

When asked about the groups' name, John replied, "Jeff thought it up; you can't get work unless you

have a name. We call our selves the Dirt Band now, and leave out the Nitty Gritty."

A last question to John was an open one: was there anything he would like to say? "I would like to come to Canada and give a benefit for the Canadian Indians. When I think of what the white man did to the Indians, I wish I was another color. Here we are about to celebrate the American Bicentennial, and the original inhabitants, the people we stole this country from, are starving. It is time to think of the original inhabitants."

ieve- a washboard solo ?

mouth organ and violin were all used and, when was the last time you heard a washboard solo?

The concert (a Brimstone Production) was a mixture of music running from an old Johnny Horton tune, "The Battle of New Orleans," to the new song entitled "Joshua Come Home", which shows strong reggae influence and sounds like it belongs on the beaches in Jamaica. It is this skill which makes the band so entertaining. They play blue grass, rock, reggae, and jug band music, and do each with equal success. They play enough of each to entice the audience, but never enough to become boring.

Some of the songs were played

in a style that can only be called 'dirt band music'. "Bo Jangles," off the "Uncle Charlie and His Old Dog Teddy" album, has been done by a lot of groups, but seldom with the success of the Nitty Gritty Dirt Band. "All I Have To Do I Dream" cannot be considered jug music, but still retains the style which will always be known as Dirt Band.

A standing ovation brought the band back for the first of three encores. Someone in the audience had called out for the "Orange Blossom Special" and the band responded with a 15 minute rendition of it which they called "The Mushroom Special". Their version had everything in it from fast fidd-

ing, to bass and guitar solos that would do any rock band proud. In the next encore they played a Flat and Scruggs tune called the "Foggy Mountain Breakdown". It was bluegrass music to satisfy even the most devoted fan.

The standup comedian who opened the evening, Steve Martin, came back for this encore and combined with John McEuen in a twin banjo performance. Standing side by side, they did the finger work on their own banjos and the plucking on the other person's.

The Nitty Gritty Dirt Band continues to improve, and if their next concert is anything like this last one, it should not be missed.