

Blondheim's jazz adds to RATT

by Keith Layton

Those who appreciate music are being catered to thanks to the efforts of Peter Wood, present Special Events Director for the Students' Union. Wood is embarking on a program that will provide the room with live entertainment during the week. Says Wood, "I'm trying to integrate the RATT facilities with different entertainment, as a vehicle for offering the most for the least to students and their friends... In recent history there hasn't been entertainment up here during the week."

This week it's jazz with the George Blondhiem trio featuring Edmonton's George Blondhiem on keyboards along with John Sereda bass, and as a special treat, Tommy Doran, one of the few really superb drummers in Edmonton. The band performs a lot of the cooler jazz of the mid and late sixties. Herbie Hancock and Chick Corea are two composers that figure prominently in the band's repertoire. Stevie Wonder pieces add a touch of lightness to the proceedings.

Lightness is provided too, by John Sereda's flute playing. Flute is something Sereda picked up about a year ago as a hobby. While he's no virtuoso his playing is adequate on the less demanding pieces. The flute with its airy open qualities accented by the subtle bass of the electric piano provided a contrast to the band's often more solid orientation.

Chick Corea's *Crystal Silence* was a fine example of this. Tastefully executed the piano accented the pulsating nature of the song with the flute and drums blending and accenting the whole.

Probably the best examples of the band's stronger alter ego were a Blondhiem composition and a classic 1950's style piece. Blondhiem's *Latin Time* was a rollicking tune well received by even some of the more blasé members of the crowd. Phase shifted piano and electric bass emphasized the strength and power of its performance. The classic 50's tune featured John Sereda on stand-up bass which was a welcome sight, both due to Sereda's ability, and the fact that stand-up bass is ever becoming an aesthetic of the past. Doran is at his best in the fast tempo of the late 50s jazz and his soloing was eloquent and expressive.

If you're a jazz fan and you like beer, this is a scene you won't want to miss. Blondhiem's trio are appearing at RATT until Saturday night. If you're not a jazz fan you'll want to watch out for some of Wood's attractions of weeks forthcoming. Hott Cottage will be performing at RATT on March 10 and 12 with a one dollar cover charge on both nights. March 14 will begin a week's performance by Sharon Anderson, a solo country rock performer. During Bar-None week hard core C & W performer Mel Wilson will, as Wood says, "add to the atmosphere of that annual aggie function."

Wood sums up his position regarding the entertainment at RATT in saying ... "I hope people appreciate what they're getting, and the efforts being



George Blondhiem—piano, John Sereda—bass and an oft obscured Tommy Doran drums, are playing RATT till Saturday night. photo Grant Wurtz

made on their behalf ... Its frustrating to hear people complaining, although they are a minority, about paying a one dollar cover charge on a Saturday. Comparable entertainment would certainly cost them more anywhere else... Funny how people are always complaining about wanting entertainment but aren't willing to pay a nominal fee to support it."

It seems that this minority Wood speaks of hasn't

considered that they don't have to pay a dollar for something they don't want to see. After all there are other places to drink in Edmonton, and to pay for something one doesn't want to see and then complain isn't intelligent, nor is it justifiable.

Jazz fans should try to make it to RATT until Saturday. It's worth seeing and it would make the situation better for all concerned. Honest.

Labelling Luxury Liner

Harris' best album

A collage of movement

by Shirley Glew

The program for last Saturday's Tournesol performance described it as "a collage of our current explorations in movement". Carole Eder explains that each dance tries to explore a movement theme. Although there is no story as such behind it, as in classical ballet, there is an attempt to create a mood or an energy. This attempt is most often successful.

Each of the three pieces presented were very different. *The Call* a solo by Carole was very quiet and lyrical with delicate costuming, lighting and music adding greatly to the effect achieved.

The second piece, *3 a.m. at the Border of the Marsh From Okefenoke* was performed on wire cables strung across the stage. Very slow motion, a theme which recurs often in the Eders' work, characterized this innovative technique which they plan to explore further in the future.

Keep Going part two—Variations on a Circle is a continuation of Ernst's original exploration of this idea in conjunction with the Alberta Contemporary Dance Group. Tournesol's version I found the more satisfactory of the two. Perhaps this is due to the fact that the Eders were performing themselves rather than trying to work through other dancers.

The use of isolated, almost mechanistic, movements, again the slow motion, and gruelling fast passages successfully created a variety of moods. Unfortunately, the piece tended to be a trifle lengthy, and repetitive, was overall quite effective.



Emmylou Harris, *Luxury Liner* WEA Bs2998

by Gordon Turtle

Emmylou Harris has become one of the most distinctive characters in the twelve year history of country-rock. Her new album, *Luxury Liner* is her third solo work, and, if conceivable, excels her fine second album, *Elite Hotel*.

For a while, it seemed that Emmylou was destined to forever be regarded as making her way in music through Gram Parsons, rather than on the basis of her own talent. But Ms. Harris has managed to disassociate herself from the image of being the late Gram Parsons'

protegee while at the same time maintaining the respect she holds for Parsons as a musician, and a human. The title track of her new album is a Parsons cover, and the album also includes Gram Parsons' *She* and Chris Ethridge's modern classic *She*.

There are primarily three reasons for labelling *Luxury Liner* Emmylou's best album. First, Emmylou seems to have gained a strong confidence in her own voice that was conspicuously absent in her first two releases. On all of the songs, she sings with great conviction and strength, which is enhanced by the second improving feature, better, sharper, more concise production by Brian Ahern. On previous albums, Emmylou's voice seemed strangely muted. On *Luxury Liner* she comes through loud and clear. Ahern's production reaches points of excess, notably on the Louvin Brothers tune, *When I Stop Dreaming*. But, on the whole, the production does not interfere with Emmylou's vocals.

The third and most surprising element in the appearance of Albert Lee on lead guitar. Playing several tunes, Lee's unique style and crisp technique adds a new dimension to Emmylou's music. Country-rock in general. Especially on the title track, Lee provides an excellent supplement to the rest of the back-up band.

It is not fair to compare Emmylou Harris with Gram Parsons, though people invariably do. Parsons approaches rock music through a country motif (at least she did until *Hasten Down the Wind*), while Emmylou does exactly the opposite. *Luxury Liner* stands as an example of the ability of a fine, distinctive voice to interpret country songs well. It has a more contemporary, rock vein. Because of her emphasis in voice emphasis and her vocal range, there are times when Emmylou's vice sends shudders up my spine.

Luxury Liner is a masterpiece of very personal treatments of other people's songs. Buy it.