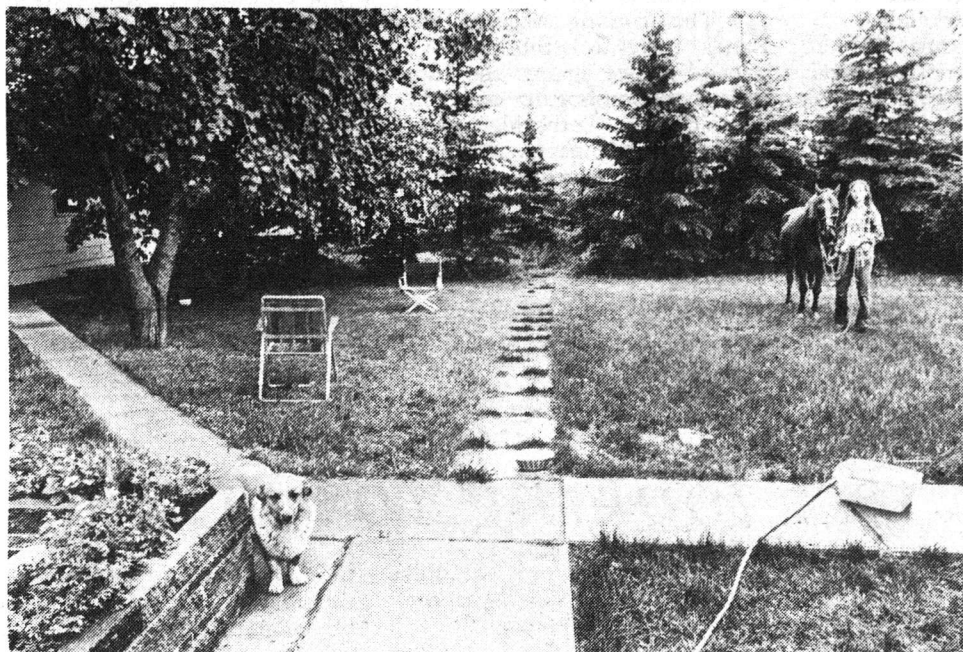


Slick photos document Alta's 75th



Late morning in July, Holly has just finished riding her horse. By Wally Houn. Photo courtesy of "A Photographic Project: Alberta 1980"

by Bill Inglee

Documentary photography is the process of recording people in their surroundings at a given time. The exhibition now on display at the Edmonton Art Gallery, "A Photographic Project

Alberta 1980" is documentary photography of Alberta. It is an attempt by photographers to commemorate the province's 75th anniversary. However, it comes off not as history but as hype.

The photographs were taken by professionals and amateurs. The professional photographers were hired by the project to spend twelve days taking pictures in assigned communities. Most photographers stayed just the required period and only two remained in their small towns for the entire summer, according to Ronnie Tessler, one of the photographers hired.

The amateur photographs were purchased under a program called "Get Clicking." This campaign designed to appeal to amateur photographers, paid successful participants one hundred dollars for each photo used.

The cost of the project, which included money for professional caption writers and the salaries of the contract photographers brought the total cost of the project to \$375,000.

The photographs are basically pleasant and depict Alberta as it looked in the summer of 1980. There is an emphasis on glossy color and only a few photographers used black and white. Those who did use black and white, most notably Vancouver photographer Ronnie Tessler, showed a much more graphic picture of the people and landscapes of the province.

The documentary photographs presented in the project do a creditable job but the project fails in two ways. First, the slick confines of the major art

galleries in Calgary and Edmonton, where the project is scheduled to be shown, are not where the project belongs. The images in the display need to be seen by more than just the artistic communities of Alberta's two major cities. The second failure goes beyond mere art and presentation and enters into the realm of political and artistic decision making. The decision to allocate an outrageous

Perhaps an advertising agency could have done the same job at less cost.

\$375,000 to a project which brought together a gaggle of professional photographers who did not live in the communities they photographed is unsound. When documentary photographs have been commissioned in the past, the photographers have normally come from the communities they sought to record.

The photographs are pleasant and do a creditable job of presenting a view of Alberta in the 1980's. Whether or not they provide a candid representation of life in Alberta is another question.

But if the aim of the project was to document Alberta, the results certainly don't show it. Perhaps an advertising agency could have done the same job at less cost.

Triple bill show brings house down

by Brent Jeffery

A strong display of Canadian talent rocked the Coliseum Thursday night. The New Year's triple bill concert featuring Harlequin, Toronto and Streetheart drew a sell-out crowd of over 16,000. The show was good from start to finish and with each band vying to bring the house down; bring it down they did.

Harlequin opened the show ripping into their songs as if there was no tomorrow. Lead singer George Bellanger commanded attention as he moved confidently around the stage, warming the audience with his intimate interaction and carefree personality.

The heavy metal element in Harlequin's music blended with pop style melodies makes their material unique. Their use of the keyboard is excellent and the interchange between keyboard and

guitar adds a pleasing dimension to their sound. Indeed, the band's strong presentation and good music might soon make them top bill contenders.

After Harlequin, Edmonton resumed its love affair with Toronto (the band not the city) by giving them a deafening reception. In return Toronto gave the best performance of the night.

They opened with "Don't stop me" and then moved on to other old favorites and new material from their upcoming album. Joking around and referring to Edmonton as their "home city", the band seemed to be thoroughly enjoying themselves. But they never let up giving fans exactly what they wanted - hard rock.

Toronto's music has one characteristic which gives it its special appeal, the ability to excite. Both live and on record its stimulative quality never



Streetheart's bassist Spider Sinnaeve and guitarist John Hannah whoop it up on stage.



Toronto at the Coliseum, New Year's Day: "I'm playing Delirious. What're you playing?"

diminishes. At the concert, the high-pressure edge was maintained through the very fast "Delirious" to the new slow song "Boozin and Blue." The only low point in Toronto's act was Brian Allen's incredibly boring guitar solo. Repetitive and simplistic, it was no different from anything anyone else has ever done before.

The anticipated highlight of the evening, Streetheart, came close to meeting expectations but fell short in the end. Lead singer Kenny Shields, the man who traditionally carries the force of the band, appeared bored, disinterested and oblivious to what was going on. However, guitarist John Hannah and bassist Spider Sinnaeve were a different story. They appeared more relaxed, confident and enthusiastic on stage than ever before. When asked about this new

assurance Hannah said, "The presence has come with maturity. Initially with me coming into the band there was a lot of pressure in performing which restricted the presentation."

The band played a good selection of songs from their four albums and kept the rocking pace set by the previous bands. The musical high-light of the evening was Sinnaeve's bass solo. Backed by the drummer, Herb Ego, Sinnaeve demonstrated his talent by playing a variety of different styles from funk to jazz to old style rock, totally captivating the audience. He was interesting, receptive to the crowd and very entertaining.

It was a great way to start off a new year in concerts. Thursday night proved beyond a doubt that Canadian bands can rock hard and rock well.