

CHILLIWACK

Chilliwack is back. Once again, the finest rock band in Canada will be playing their own very special music for the lucky folks in Edmonton.

Did I say rock band? Sorry. I meant musical group. There is just no way the power and beauty of Chilliwack can be crushed into the phrase "rock band". They are just too big for that.

Those of you who have seen Chilliwack/Collectors shows in Edmonton in the past will know what I mean. When they step out on stage they create and become a universe unto themselves. Especially in the musical play between Henderson's incomparable, perfect guitar stylings and Lawrence's superb touching woodwind realizations, both all the time backed by Turney's inevitably correct drumming.

Or the sparse, open, peaceful vocal exchanges and combinations conjured up by Lawrence and Henderson as if the concert hall wasn't a hall at all but a meadow.

This is perhaps the key to Chilliwack's command of their material. It speaks of idylls, of sunrises, of lakes and mountains; of that part of the natural whole

which is in all of us, and of the great beauty which that entails.

Chilliwack, as probably everybody knows, consists of Bill Henderson (guitar, bass, violin, recorder), Claire Lawrence (keyboards, flute, sax, bass) and Ross Turney (drums, percussion).

They formed about five years ago as a dance band in Vancouver. At that time they also had Howie Vickburg and Glenn Miller working for them.

Two nominally successful albums didn't make The Collectors rich, but they did, along with their live performances, cultivate a large following for the group in western Canada.

Then the *Chilliwack* album came out. While it, too, did not do phenomenally well, it nonetheless achieved a continental reputation for the group that they are now hoping to build on with an upcoming tour.

And that brings us and them back to Edmonton. The group wanted to play a concert in Edmonton before they set out on this tour which is scheduled to begin in late January on the west coast of the U. S. of A. and then proceed eastward across our neighbor to the south. When they

hit the Atlantic Ocean, they'll hop a plane to Europe.

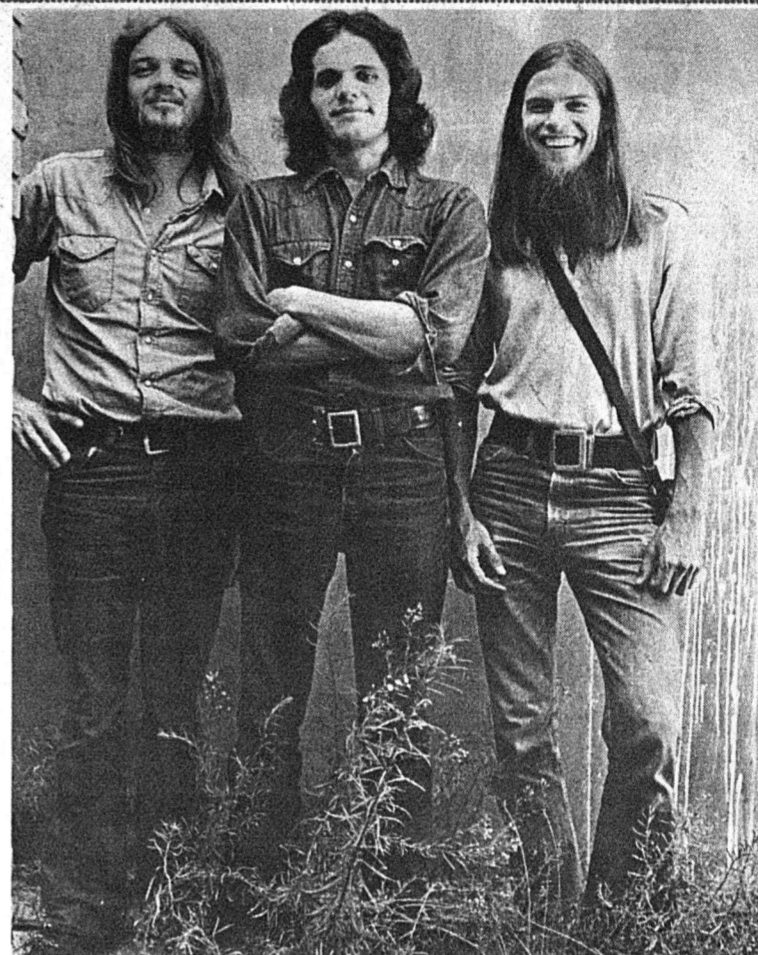
Why Edmonton?

Because, believe it or not, they wanted to make up for what they considered to be a bad performance in their last concert here (the one with Procol Harum). I don't understand that myself; I thought it was a fine concert. But Chilliwack thought it was bad so their coming back with a show that promises to be their best. Ever. So who am I to argue?

And as if that wasn't enough, they contacted their old friend from the middle-sixties in Vancouver, yes, Tom Northcott, and asked him to play with them. He accepted.

Tom Northcott, as most of you undoubtedly know, engages in painting what he calls "sound pictures". His art lies in conjuring up little words in your mind as you listen to him weave his voice and guitar together into ever-broadening patterns and pictures until you too see what he sees. Being with Tom Northcott is a fine experience.

So that's it. Chilliwack at their finest with one of their oldest, finest friends. What more can we ask?



Tickets for this show of shows are available at Mike's for \$3.50, \$4.50 and \$5.50 (the seating is reserved). And, that's right, it's at the Jubilee. Tomorrow, Thursday

December 9 at 8:00 p.m.

Go hear them and do your spirit a favour.

by Ross Harvey

Prabha Atre conveys the richness of Hindu life

I feel a great deal of pity for anyone who wasn't present at Convocation Hall last Saturday night, because they missed hearing Prabha Atre. There were only a few hundred people there, and only a handful of them were westerners. The reason I feel pity for you who weren't there is that it is impossible to explain what took place, and if you don't know what took place then you have experienced a genuine loss in your life.

Miss Prabha Atre is a singer of

classical Indian songs who is famous in her own country. She is a quiet, beautiful woman who interprets the richness of Hindu culture, philosophy and religion through music. And when she sings, its all right there, you can feel it, you can taste it in a way that would not be possible through any study of history or comparative philosophy. The Indian idea of drama or the Chinese idea of the Tao postulates a sort of centre or pivot point of understanding

which is beyond verbal description, but which corresponds in some ways to the unity of the universe to which we try to attach the word "god". When she sings it almost seems that her voice comes from that center and somehow, in a non-verbal way draws the listener to an awareness of its existence, and therefore his own.

I talked to Miss Atre before I heard the concert. She was staying in the home of an Indian mathematics professor and his wife who I had never met before. When I walked in the door of his home I wasn't sure which of the sari-clad women was Miss Atre. I mean, she is a celebrity in India, and in this country it's never hard to tell who even the minor celebrities are. But in this case I couldn't tell. She was quiet and unassuming, and seemed to lack the flatulus egotisticus usually associated with our musical celebrities. But when I sat down to talk to her, it seemed that her quietness originated in a very calm and self assured personality.

She was born in Poona, a member of an upper class Brahmin family. In India it is definitely not cool for brahmins to become artists or musicians. It is rare for member of that caste to even

learn the rudiments of music. But when she was about nine years old, her mother became ill and the family doctor suggested that Miss Atre sing to her to keep her diverted from her illness. Since that time she has studied with several of the most famous of musical gurus in India.

She explained that in India, while it is important to have a good voice and a sense of rhythm and so on, what is of utmost importance is the feeling that a singer has for the music. Unlike our classical music which is played in exactly the same way (almost) each time, there is much improvisation in Indian music. There is a basic theme, called a

raga with a characteristic scale to each song as well as a basic rhythm. But the singer is expected to improvise upon the theme according to the way she feels.

It wasn't always easy for me to listen to her during her concert because in many ways it seemed strange to me. But there were times when I felt I understood her music perfectly, and when I did I felt that it was the most incredibly beautiful singing that I had ever heard. I still feel sorry for anyone who missed it.

By Barry Brummet

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Theatre 3's Event

Theatre 3 is going to present *The Event*.

It's a play. Well, not actually a play; it's more, well, an event.

You see, it's sort of a creative exercise in Christmas drama. Rehearsals for *The Event* began in the middle of November allowing the cast five weeks for preparation.

Five weeks is a long time for this type of thing. But, you see, they started with nothing more than a bunch of ideas for improvisations on a set of themes concocted by the artistic director, Mark Schoenberg. Starting with these improvs, the cast built and developed the entire play from material worked out in these rehearsals eventually assembling it into the final structured script.

The play is being directed by David McIlwraith who has appeared previously with Theatre 3 in *Phaedra* and *Life Is A Dream*.

The show runs from December 22 to January 2 in the "Theatre Beside" at Victoria Composite High School. Tickets for this and the other two plays remaining in Theatre 3's season or ticket information can be obtained from Theatre 3 at 433-7870 or the box office in McCauley Plaza at 422-4411.