

Canadian Brass fresh and filling

by Peter West

The Canadian Brass has been justly acclaimed as one of the country's most precious artistic assets. I first heard them one morning searching for some music amidst all the yakking on CBC radio - I was taken aback to hear Pachelbel's fine canon, done not on strings but on brass. The group added something fresh and unexpected to a familiar old work, and I determined to try and see them.

Seated in the rear of the cavernous recesses of the Jubilee Auditorium, I wondered how much I would hear. But from the first notes, as the group walked in playing a muted *Just a Closer Walk With Thee*, I heard every note. After a bit of fooling about the Pachelbel was next - a high point in the evening. The group went on to play some Bach - the well-known Toccata and Fugue - which must have presented incredible difficulties for the trombonist, Gene Watts. A solitary canzona by Gabrieli was performed by placing two of the members in the auditorium, at penalty of losing some of the co-ordination and timbre from the group; but I would gladly have heard four or five more pieces of this kind. A Fats Waller Suite and several similar pieces went over well with the audience, which seemed more familiar with this aspect of the group's repertoire. Some excerpts from Carmen, hammed up but played well, rounded off the first half of the evening and left the audience feeling satisfied.

The second part of the program was an opera called *Horns Moke* written for the group by Peter Schickele, well known for his scholarly work with the compositions of P.D.Q. Bach. This was a corny cowboy opera with the group dressed as cowboy heroes, villains and heroines and playing their instruments as



The Canadian Brass played an impromptu concert at SU Records yesterday to promote their appearance in Edmonton.

if in an opera, 'singing' love songs to each other and so forth. The audience loved the piece, which was well played, somewhat in the style of Aaron Copland. A couple of short pieces finished off the evening and the audience gave the group a well-deserved standing ovation.

My only reservation about a thoroughly enjoyable evening was that it was too all-inclusive. The evening was certainly diverse enough, covering music from the sixteenth to the twentieth centuries, and there was no doubt that the diversity pleased the very mixed, average Edmonton-type audience (apart from a couple of women near me who wanted to

chatter through the performance.) For a first encounter with the group, this evening was a delight. But I have a suspicion that one would find some of the jokes and antics a little tedious the second time around. Some of the introductions were useful pointers to the adaption of organ or orchestral works to brass; others sounded too much like 'I know this is heavy, folks, but listen patiently and we'll

play some good stuff later.'

Reservations aside, this was an evening's entertainment. Anyone who enjoys music should have been able to enjoy it, and if you missed it you've only got yourself to blame. There won't be another chance to hear the Canadian Brass live in town for quite awhile. Go out and buy their records and console yourself with that.

Two for the road

Michael Dennis Skeet

One For the Road
The Kinks
(Arista A2L 840L)

Supertramp should take note. That band, whose live album *Paris* was given short shrift in this space last week, could learn a lot about producing an exciting live album by paying close attention to the latest release by the indefatigable Kinks.

One for the Road is a well-produced album, but not an over-produced one. Too many people assume that a live album should simply reproduce somebody's studio material. What would be the point of that? Better that a band putting together a concert recording should concentrate on getting a clean sound, and provide fresh interpretations of their previously-recorded songs. Jazz musicians do this all the time - should it be that difficult for rock 'n roll musicians?

It's no trouble at all for the Kinks. The continued survival and success of this band is a constant source of amazement; on the other hand, more than 15 years of more or less constant recording has provided the band with plenty of high-profile songs, a good number of which appear on this 2-record set.

What makes *One for the Road* such a pleasure to listen to is the energy put into

such tunes as *All Day and All of the Night*, *Prince of the Punks*, *Low Budget*, and *Superman*. They've even managed to duplicate that deliciously distorted lead guitar sound from the original *You Really Got Me*.

Speaking of guitar, kudos are due Dave Davies, the lead guitarist, finally emerging from his older brother's shadow. Dave more than holds his own here, with the result that *One for the Road* has a more listenable group sound than the Kinks' previous live effort, *Everybody's in Showbusiness*, (dating from the early seventies).

The band and the audience are clearly having fun; so, I suspect, will the listener.

Crimes of Passion
Pat Benatar
(Chrysalis CHE 1275)

The lady who gave us *Heartbreaker* and *We Live For Love* has released her second album; Pat Benatar's *Crimes of Passion*, with its blend of new wave and straight middle-of-the-road rock and roll.

Benatar's vocals still feature the same variety of voices in different songs; low, sultry and punkish in "You Better Run" and "Hell is to Children", high, clear and airy in "Wuthering Heights". (She has had training as an opera coloratura). The differences help to set the mood of each particular song.

Production is better. Keith Olsen takes over as producer and there is a noticeable change: there is a lessened use of guitars while keyboards and backing vocals are more extensively used. This softens and polishes the tone of the music.

Averaged out though, Pat Benatar's second album is better than her first. Hope that her third album next year combines memorability with production quality and gives us something really good.

Glenn St-Germain



THURSDAY THURSDAY

CINEMA

Sub Theatre

October 23, 8:00 p.m. *The Magician* - 1958, Sweden - More Bergman, courtesy of the Chaplaincy Association and the SU.

October 24, 7:00 and 9:45 p.m. *Apocalypse Now* - 1977, USA - Coppola, Brando, Sheen and Duval tromp, shoot, skulk and fly their way across a southeast Asian landscape littered with the craziness that was the Vietnam war. Owes a slight debt to Conrad.

October 26, 7:00 and 9:30 p.m. *Casablanca* - 1942, USA - Bogey will always have Bergman, they both have "Paris", and we'll always have foggy fairport departures and Sam playing that damn piano.

October 27, 8:00 p.m. *Angi Vera* - 1979, Hungary - EFS International Series presents this winner of the Gold Medal at the Chicago Film Festival. Worth seeing by all accounts.

October 28, 7:00 and 9:30 p.m. *Luna* - 1979, USA - Bertolucci's excellent film dealing with the implications of rolling your own.

National Film Theatre (Citadel)
October 23, 9:15 p.m. *Morocco* - 1930, USA - von Sternberg, Dietrich and Grant are victimized by an unrelenting cinematographer - a classic!

7:30 p.m. *Mickey One* - 1965, USA - an oldy by Arthur Penn, the man who brought you Bonnie and Clyde and Little Big Man; described as "Kafkaesque." Oh dear.

October 24 and 26, 8:00 p.m. *Pratidwandi/The Adversary*.

October 29 and 30, 8:00 p.m. *Een Vrouw Tussen Hond En Wolf/A Woman Between Dog and Wolf*

Edmonton Film Society (Tory Lecture II)
October 29, 8:00 p.m. *The Spiral Staircase* - 1946, USA - Dorothy Mcguire and Ethel Barrymore star in this thriller about a killer whose intended victim is a mute servant girl.....

Rice Theatre

to Oct. 26, Groucho at Large, a comedy by Alex Baron loosely based on the skits of Groucho Marx.

Shoctor Theatre

Ballerina Opens Oct. 28 in the Shoctor

Rice Theatre

to Oct. 26 Groucho At Large

Theatre Network (Espace Tournesol)

Opens Oct. 24, Twentieth Century Jig. One-man show by Dennis Robinson. directed by Andras Tahn

Northern Lights Theatre (Edmonton Art Gallery)

Oct. 23 - Nov. 9 Wings. Award-winning production resurrected for another run before touring. Scott Swann directs.

EXHIBITS

SU Gallery

Oct. 17 - Nov. 2, Prints by Calgary artist John Will

Ring House Gallery

to Nov. 2, Contemporary Prints from the Federal Republic of Germany; an exhibition of prints by over thirty German artists.

Opening Oct. 16, The Secret Garden; Ottawa artist Jennifer Dickson displays her fantasies transformed in photographic imagery that uses evocative color and symbolism.

Oct. 23 - Nov. 2 Latitude Collects. From private collections of members and friends of Latitude 53

MUSIC

SUB Theatre

Oct. 25, 7:00 & 9:00 p.m., Moe Koffmar Quintet in concert

Oct. 29, 8:00 p.m. Concord String Quartet, second of a series of six concerts of the Edmonton Chamber Music Society

Northlands Coliseum

Oct. 25, 8:00 p.m. XTC/Police

Dinwoodie Cabaret

Oct. 24, The Modern Minds