

the ARTS

Privilege- We're a Canadian band

Edmonton's Privilege recently released an album called *Cantata Canada*, (Part 1) which has already attracted a fair amount of interest and publicity. Gateway talked to the band's lead guitarist Andy Krawchuk prior to their appearance on the Tommy Banks show.

Privilege had just finished rehearsals. The afternoon had been strenuous but the group was obviously excited at the prospect of being on national TV. A few last instructions by the TV crew, a warning to be in time for the "make-up procedure", then the band took a 90-minute break. "At 6:30 they're gonna make us look pretty". Here was a group for which the tough TV work was still new and fun.

The reason for Privilege's TV appearance and sudden rise to national prominence is their new album *Cantata Canada*. The album cover describes *Cantata Canada* as a rock musical about the people, places and times of Canada.

The idea of this concept album developed some four or five years ago.

"Doug Hutton started the whole project as the producer," explain's Privilege's Andy Krawchuk. He put all the songwriters together. Having collected almost eighty songs by various writers, Hutton phoned Andy to discuss the project. At

this time Privilege was touring with *Jesus Christ Superstar*.

"When we finally got together, it was the idea of combining our music with the writers Doug had contacted across Canada. For this first album we took eleven cuts."

Cantata Canada will become an opera and a stage production by next year. A second album will have over 20% French content and the stage production will be shown in Edmonton.

"*Cantata Canada* is our project - we're involved in it along with about 200 other people. This album is different from any other one in the world - it's all Canadian. Right from the engineers to the equipment people, from the writers to the script people. The album is about our country!"

For Andy the importance of *Cantata Canada* transcends artistic values.

"It is really nationalism. Privilege has always been very nationalistic - even when we were living in the States. We're trying to get the young people and even the older ones realize that we're a country which is not part of a colony."

Privilege also expects personal success from *Cantata Canada*. One of their main aims will be to reach the Eastern Canadian market. The group will make a national tour and play all the universities in the east to promote the group and their



new album.

"Privilege is recognized in the west from *Jesus Christ Superstar* but we never tried to break the east."

To help Privilege along, their record company started the biggest promotional push in Canadian recording history.

"Capitol put together such a hype - I've never seen anything like this in Canadian history. I've never even seen a major American record company do what Capitol records did!"

Andy realizes that the album needs a lot of promotion because the music may not appeal to a wide audience.

"It is not like listening to an Elton John or Deep Purple record. It's Canadian history and it's going to take a lot of hype

because it takes Canadians a little while to make up their minds."

The promotional efforts have already started to pay off. According to Andy the record has presold more albums in Canada than the Beatles did.

This could make the Privilege stars overnight. Andy believes this won't change the personality of the group members.

"We've done it all before. When we were living in Los Angeles we worked for the same contract that Blood, Sweat and Tears worked for. They gave us a 17 bedroom house in Hollywood

and Beverly Hills. We did it for a year and a half until we went mentally insane. They were taking everything away from us, our identity, our choice of material.

Andy is sure that this won't happen again. "*Cantata Canada* will definitely put us into a different category here in Canada. When this album is out we're gonna go out like pros because we're proud of our music and we're proud of the people involved in this whole project. It's not a matter of being a superstar." (And after a while) "What is a superstar." HK

Jazz cocktail

Jazz freaks and other lovers of good music come out from under your stereo headphones. For years you've had to take refuge there, hiding from the cancerous onslaught of commercial muzak. For years CKUA was your only hope for the possibility of hearing a creative riff. And as for the live concerts, well...this is Edmonton, (shrug).

However, this spring a group of Edmonton's intrepid jazz lovers got their chops together and organized the Edmonton Jazz Society. The sole purpose of the group is to sponsor live concerts of local and imported jazz talent. In the original plan, concerts were to be held the last Sunday of every month at either the Captain's Cabin or SUB theatre. But, if the last concert was any indication (it was only advertised three days prior to the gig and then sold out) there is enough support in this town for EJS to be able to sponsor a more frequent number of concerts.

What, then, is jazz? No one but a university student would want a definition and only a very "brave" soul would attempt to give one. This is because jazz takes special care to avoid being pinned down to any one combination of sounds. Jazz can be played on any instrument because it does not depend so much on what is played, but rather on how "it" is played. Improvisation is that "how" and it is the most important ingredient of jazz.

The talent of any jazz musician is judged by his ability to listen to the melodies introduced by other solo musicians or suggested by the backup harmonic and rhythmic electric piano; Bob Miller on bass; and Shelly Gershan on drums - had all come from different parts of North America to be together for that one gig and yet they played as if they had lived together for years. As the evening progressed, it was evident that the rhythm section (piano, bass, and drums) was a little loose, but that is the kind of thing that could have been ironed out in rehearsals, had there been the opportunity for any.

Those inadequacies were more than redeemed by the amazing artistry of Blue Mitchell and P.J. Perry.

The Society charges a membership fee of \$3.50 which entitles the holder to a discount on the price of admission as well as musicians. As well as having the ability to listen, the jazzman must also be able to spontaneously create variations on the riffs that have been passed to him. The magic of jazz happens during this-on stage (or studio) creation of music. That magic cannot be described, it can only be experienced.

The last concert that EJS sponsored was a perfect example of that magic of improvisation. The musicians - Bruce Mitchell, who plays with John Mayall, on trumpet; P.J. Perry on flute, alto and tenor sax; Mike Nock on

as discounts of 10% at Cartnell Books and Opus 69, not to mention the excellent musical experiences.

The next gig that the EJS is sponsoring will be held in the SUB theatre on September 30 with the Phil Woods Quartet. It's guaranteed to be an evening that will blow your head with some fine horn playing.

Allan Bell.

Folky Sandy

This is Sandy Denny's second solo album and there are a few radical changes from the previous one. All the regulars are back again as back-up musicians - Richard Thompson, Linda Peters, and even Dave Swarbrick, from Fairport Convention, is there, re-united with old friends.

Sandy seems to have become just a bit westernized in her approach to folk music. Her earlier music can't really be labelled folk as we know folk to be on this continent. The music she did with Fairport Fotheringay, and even the Straws, was British traditional, but fluctuated from this ambiguous category frequently.

But on *Sandy*, many of the tunes are just plain folk. A bitter disappointment to me, as a Sandy Denny fan, was the addition of brass instruments to at least one song, *For Nobody to*



for the eyes

Students from one of the adult art classes of the Edmonton Art Gallery winter art program 1972-1973 will be showing their work on September 17-23 in the foyer of the classroom area of the Edmonton Art Gallery. Opening Wednesday, September 19, 8-10 pm. Refreshments will be served.

theatre lives

At the Citadel, *Much Ado About Nothing* by William Shakespeare. Directed by John Neville. September 22 October 20.

of unknown quality

Fritz the Cat. At the Plaza Cinema. Alberta Censor's Board ban has been lifted.

Hear. I feel brass is too cheap, too burlesque, for Sandy's beautiful talents.

But she more than redeems herself in Bob Dylan's *Tomorrow is a Long Time*. This song adds a country flavour to the album, and superlative backing vocals by Linda Peters persuade me to play the song over and over.

The high class of British tradition is highly evident in *Quiet Joys of Brotherhood*, which features master-musician Swarbrick doing a beautiful violin solo.

The second side is a woven masterpiece of vocals, lyrics, acoustic guitar and piano. It

Suits Me Well rates in my books as one of Sandy's finest, in terms of writing, vocals, and instrumentation. Her ability to enthrall her listeners with her voice is proven beyond any doubt in this.

The only fault the album has, (and a fault is difficult to find) is the lack of depth, of history that her tunes with Fairport et al had. But Sandy still remains far ahead of American and Canadian folk singers in talent, ability, and just plain class.

My only worry is that there will never be another *Matty Groves*.

Gordon Turtle