

Ravi Shankar vs. the West

Last Saturday, a lot of people expecting to hear Ravi Shanker in concert sat through almost 2 hours of music and left still not really having heard Shankar. Although the show was billed as Ravi Shankar, Master of the 20 Stringed Sitar, he was only on stage for about 1/2 hour. What we did hear was the Atlantic Symphony Orchestra Playing Verdi, Dvorak, Borodin and

Wagner all fairly nicely, and Shankar playing without his usual (and seemingly necessary) backing musicians on sarod, tanpura, and tabla.

The orchestra tried to imitate these traditional Indian instruments which usually provide rhythm (tablas), the background droning (tanpura) and a second major instrument to harmonize, repeat

and weave in and out of the sitar (the sarod). For brief points throughout Shankar's "Concerto for Sitar and Orchestra" the A.S.O. tried to keep up or merely to provide adequate droning, but Western instruments (at least in this case) are too slow and limited to provide the incredibly complex, yet simplistic atmosphere which I have heard Shankar create on recordings and the one other time I did see him in person.

He can evoke images of camels and llamas, bazaars and Tibetan cottages, snow and sultry heat, travelling for days and never

leaving the once-found ideal. When Indian instruments play Indian music one can be transported to places, one has never been before, one can dream while awake. The music is exciting, sensual, hypnotic and foreign, all within an easily reachable context if one only opens oneself to it.

Unfortunately, the concert Saturday afternoon presented none of these sides of Shankar's music and instead merely to be an exercise to see if this meeting of East and West could be done. On the basis of that concert, I'd have to vote no.

Chorale gives Christmas concert

Dalhousie chorale will give its annual Christmas concert on Monday December 8 at 8:30 p.m. in the Rebecca Cohn Auditorium. The 85 member chorale will perform with an orchestra of symphonic musicians of the A.F. of M. The programme will be varied and there will also be a varied array of soloists. Plyllis Ensher, harpist with the Atlantic Symphony Orchestra, will be the soloist in Benjamin Britten's Ceremony of Carols, sung by a smaller group of Dalhousie voice students.

The concert will open with Schutz's Christmas Story. Schutz was a 17th century composer who could be called the founder of oratorio, where the action is vividly portrayed in the music. The part of the evangelist will be sung by Jeff Morris, faculty member at Dalhousie who was heard singing

Mozart Arias recently in Halifax and who will just have returned from singing an operatic role for CBC in Ottawa under Mario Bernadi. The part of the angel will be sung by Kaye Dimock who teaches music education at Dalhousie and was heard as a soloist recently with the Atlantic Symphony Orchestra. The part of Herod will be sung by Phil May.

The concert will conclude with J.S. Bach's magnificent setting of the Magnificat which particularly features the brilliance of Clarino trumpets. The 5 soloists will be faculty members and past and present Dalhousie students: Anne MacDonald, Elvira Gonnella, Jacqueline Harmer, Jeff Morris and Philip May.

Tickets are available at the Box Office Dalhousie Arts Centre 424-2298: \$3. \$2. (students \$1.)

Allen Ginsberg interview

By H. MacKinnon

Allen Ginsberg, Poet-Anarchist, appeared at Dalhousie last week to alternately awe, bore, disgust, and ultimately half-empty a full McInnes Room. He accomplished this with his poetry, chanting, and singing. Following are excerpts from an exclusive Gazette/CKDU interview.

On his political philosophy:...a-Buddhist-anarchist which means meditation plus decentralization of power to the extent that it's possible. My political economic prescription would be decentralized energy sources, wind chargers and sun reflectors rather than a central energy source...the problem with the communist solution is that it doesn't decentralize power in any nation that I know of that's communist.

On Cuba:...in 65..I got arrested and kicked out for babbling like I babbled tonight...the gay lib people have had that problem with Cuba, it doesn't mean it's totalitarian, it's just a fuck-up and a police bureaucracy.

On Tim Learey:...the general impression of him as a creepy fink was a government story which most gullible radicals have accepted. It's sort of a symptom of the naivete of the left that it let the government trick them with Leary.

On personal life and poetry:...if you want the poems to be immortal you better SAY IT! If you want to make sense you got to say what you're thinking otherwise you're lying...(around 73) I seem to have become conscious of my resentment and cooled it out, mainly as a result of sitting, meditation, watching my breath, observing resentments rise

for no cause, and then beginning to see the mechanical functioning of resentment and attachment.

On Kerouac:...if you ever hear his voice on tape or record it suddenly opens up a whole world of talk; that's where I learned to read, and where Dylan learned poetics, he says. We went to Kerouac's grave and over his grave he confessed that somebody had given him Kerouac's Mexico City Blues and it had blown his mind in Minneapolis. So Dylan went to Kerouac's grave and filmed it and improvised a song, Homage to Kerouac; I was surprised.

On what's going on today in universities: I think what's happening is that people are cleaning themselves up and getting their shit together; it's about right now the balance point has turned and there is a whole new energy rising. I guess this is a subjective projection, but it's the same energy without resentment, without anger, mindful energy rather than blind.

On being lonely:...I don't get lonely cause there is always something to do, like sitting or looking at the corner of the wall; there's endless happenings over there. The most boring place in the room is the space where like a whole universe is happening...to be mindful of the place where nobody looks, there's a whole entertainment, a whole movie, a whole scene, there, or in your mind; I mean if I get bored I can always sit...if I were to get lonely it would get short circuited by sitting...I mean one is alone by nature so once you really dig it instead of avoiding it then it gets to be a big open space.

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Ginsberg recites poetry. Tom Mooney / Dal Photo.