

turntable drugs

by Andrew Gillis



All In All Earth Wind and Fire / CBS

Here is more of the same blissed-out Afro music from Maurice White and the seven **Earth Wind and Fire** members. I'm not sure that it is fair to criticize an album because it is more of the same. This album sounds like every Earth Wind and Fire album since "Mighty Mighty", but those have all been good, and this band does not sound like any other band.

Any established band has to deliver more of the same because its followers want more of the same. If a band takes risks—and I mean risks other than the calculated show-band moves Chicago pulls all the time—the followers will be upset.

Followers are what Maurice White seems to be most conscious of, anyway. The fold-out liner of "All in All" shows a ludicrous bunch of mystical symbols: the Egyptian ankh, the Freemason's pyramid, the Christian cross, a Buddhist idol—all these symbols, most of them entirely unrelated to each other or even to the vague song lyrics: "take a chance/to romance/as you dance/in a trance". The followers of EWF must like this stuff: the mysticism is definitely "quasi", the lyrics are a wash of wholly redundant optimism. Maurice should have included a dollar sign with the other symbols on the liner sleeve.

Moonflower Santana / Columbia

Carlos **Santana** comes bang bang into your livingroom with his two-record set "Moonflower". No more white clothes: the only peace-and-love you'll find in Carlos Santana is off-stage. Onstage, where nine of this album's 17 cuts were recorded, Carlos and his new Yamaha guitar burn like birch leaves in the driveway. I refer here to Santana's guitar voices. There are six or eight of them, all distinctly his and in no solo is he satisfied to speak with only one voice. He changes colours constantly, not to the point of distraction, but just to make himself as interesting an electric guitarist as there is.

"Moonflower is a relentless record, well-recorded, full of a hot jamming band. The rhythm section is fluorescent. Again, thank you, Santana—again.

Apology



A word about the seemingly drug-influenced **turntable drugs** column two weeks ago: sorry. The problem was that the review headings were dropped, so you couldn't know the druggist was reviewing **Tom Waits'** "Small Change" (Asylum), **Rodney Dangerfield** (CBS), and some New Year's Eve picks.



Ghiglia abounds

Oscar Ghiglia gave an excellent performance on solo guitar in the Cohn on Saturday. With regard to the number of recent cancellations at the Arts Centre the city was fortunate to have enjoyed such a fine craftsman.

Ghiglia's technique, though not flawless, is sound. His full merit, however, lies in interpretation. His stylistic temperament is much like that of Glenn Gould. First there is the repertoire of baroque and modern music—the emphasis on intellectual rather than popular. Most noticeable in his interpretation is the dry, detached quality of phrasing coupled with an absolute clarity of tone and excellent articulation. (Add to this the eccentric humming under the breath and an individualistic posture, though Ghiglia's elevated footstool is certainly not as exaggerated as Gould's nose-on-keyboard slouch.)

The first half of the programme was devoted to Baroque music. In the two lute suites by J.S. Bach Ghiglia maintained a remarkable evenness of tone and clarity of voice. The sound was fluid and excellent throughout, marred only slightly by his technical limitations.

The second half of the programme—the modern half—included a number of interesting pieces. **Tiento Antiguo** by Maurice Ohana suggested a wide range of moods, incorporating both harsh and fragile elements in a sometimes

explosive, sometimes almost transparent grain of sound.

Algo, two pieces for guitar by Franco Donatoni, displayed some of Ghiglia's most impressive technical work. The first piece was a series of pointillistic themes within a matrix of contrapuntal phrasing, while the second piece was not so much music as organized textures of sound, making use of the instrument in a variety of ways. Ghiglia's colouristic voicing abilities were brought to the fore in these pieces.

The next work, **Viajes**, dedicated to Ghiglia by its composer Giampaolo Bracali, is a three-movement composition, almost jazz-like in its phrasing. The last two pieces, **Invocation et Dance** by Joaquin Rodrigo, and **Fantasia Sevillan** by Joaquin Turina, made use of the characteristics of Spanish music translated into a modern idiom with traces of flamenco surfacing occasionally.

The performance could well have ended with the completion of a very difficult programme. Ghiglia returned for an encore, however, of a traditional and very beautiful Spanish piece with a melody superbly executed in tremelo, supported by an open baseline. Watching Ghiglia focus his attention on his instrument and his utter absorption with the music his presence seemed somehow removed and the music all the more unearthly.

Split in weekend play

The Dalhousie Volleyball Tigers defeated U.N.B. in a five game match, 3 games to 2 on Saturday in UNB. Dalhousie struck early winning the first two games 15-11 and 15-7, but UNB came back to win the third game easily. However, the fourth game was a closely contested affair and UNB managed to escape with a 15-13 win. In the fifth and final game, it was all Dalhousie with a score of 15-5.

Jan Prsala was the most potent spiker in Dal's winning cause with Brian "Sinew" Cochrane assisting ably. Bernie Smith played very well as setter and used his quickness to get all over the floor to set the ball. Andy Stuart played his usual strong game on defence before his home town fans.

Following the UNB contest, the Tigers travelled to Moncton for a game against the University of Moncton Sunday afternoon.

This match was somewhat similar to the UNB-Dal encounter with the game results being reversed. Moncton defeated Dal three games to two.

Moncton won the first, a tough ball game, 16-14. Moncton won the second game quite handily 15-6. Facing elimination, the Tigers came back to win 15-6. Dal had to win yet another game to stay in the running. Game four was all Dal's and may have been one of their best games this year as they won by a score of 15-2. The fifth and final game put both teams in a "must" position. Dal went ahead 8-5 and the teams changed ends. Dal increased the score to 13-11 and appeared ready to win the match. Then Andy Stuart was injured and had to be removed from the game. Dal made three key single blocks after that but two or three unsuccessful attacks gave Moncton a 15-13 game victory and the match as well.

The Dal men played very well at UNB and also in games 3, 4 and 5 in Moncton. They continue to improve and have shown a winning attitude. The Dal volleyballers, as of January 22, are 5 and 1. A first place finish is possible. Time will tell.

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