

Winchester dynamic



by donalee moulton

Dal's latest sponsor and NBC's newest interest-Jesse Winchester-performed to a capacity audience, eager to hear not only music but to acquaint themselves with a celebrity.

Since Carter's compromise concession to draft dodgers Winchester has received double acclaim and triple exposure. He has become more than a performer who knows the meaning of music. Along with Winchester was an ABC film crew and a two man warm up band minus the warmth.

Winchester is totally relaxed on stage and his audience is totally involved in listening to him. Inherent in his success is an extremely high degree of talent, versatility, and ingenuity, - features which have been noticeably lacking from other performers Dal has recently promoted. Winchester is good, he knows he's good, and he relays this talent wholeheartedly to his audience. However in the transition the

word good becomes "great".

In a concert that included a wide range of musical styles Winchester is the commercial success that gains a natural rapport with his audience, without opening his mouth. Regardless of what he plays you like him and in the process you like what he plays, how he plays it, and ultimately what it stands for.

Talented and confident Winchester has recently come of interest as a draft dodger. Although this fact in no way affects his ability it does reflect much of his music and

number previously recorded by Mahalia Jackson. There was no question of variety. The music, interspersed with dance and improvisation, was enjoyable.

Unfortunately, this was not to be all there was. Williams is obviously a religious person, with her own beliefs and expectations. The selections of the first set before the intermission were indeed powerful, with more than a hint of revivalist fervor. One number in particular told of there being just one God; no matter what the individual differences, there was one universal God.

After the intermission the pace was stepped up and ending up with Williams "opening the doors of the Church" and calling for all those who had received Christ to join her on the stage. After a little coaxing she was joined by a handful of the audience who proceeded to agree that, yes, they were Christians. Williams canvassed the audience, asking how many were Christians. Several dozen answered with uplifted hands and then Williams chided them for not being on stage with her, and suggested they shouldn't be ashamed to show their love of God.

Although the recesses of the

explains the stress on freedom, to be what you want to be, that abounds throughout his songs.

Loose and easy Winchester performs to an audience that will ultimately respond to this ease with a sincere appreciation. Winchester gives an honest response to an audience that is honestly responding to him. He remains one of the few performers you actually feel does it because he likes it.

Winchester is not good solely because he can sing, or play musical instruments, or get his audience to enjoy him. He is good in all these areas but is superb because he exploits no one of these capabilities, rather he blends them into a totally entertaining evening.

fault was her rather blatant exclusion of all but the Christians. The Cohn do not seem suited to such a show, especially as the performance has been billed as a concert, it was not entirely distasteful. Her main



exclusion was made even more apparent as it came after the singing of the song which proclaimed a universal God.

Williams has a powerful voice and is a dynamic figure. She loves life and is filled with its love which she wants to share. She chooses to share herself through her music and love of God. Unfortunately, perhaps, her crusade was wrongly placed and badly timed. Faith Tabernacle pulls more of a punch.

Williams disappointing

by Cheryl Downton

The annual February blues were cast in different shade last week when Marion Williams, dressed in black and white, wove her spell over an uneven Cohn audience. Although Williams has won worldwide acclaim, apparently she has been slow to catch on here, as evidenced by the less than three-quarter house.

Williams is a very colourful woman, using a combination of song, music and visual effects to create the wanted effect. Although she is a polished performer, she can still maintain that down home simple flavour, depending a lot on audience response and participation. Considering the luke-warm reception which greeted her last

week, her attempt to excite and be excited, came across as strained and a little unnatural. She seemed to be trying to force everyone to feel what she felt.

The concert itself was rather informal, with no set down programme, although the majority of the numbers and their orders of presentation appeared to be pre-selected. Williams sang gospel, old negro spirituals, some old traditional hymns, a country and western tune, and a number of arrangements of some more recent music. Songs ranged from her opening "Hallelujah Anyway", to an improvised rendition of the Noah's Arc story, to "I Found My Soul Again", to a rousing chorus of "Oh Happy Day", to a hard gospel

Women taking back seat in Canadian sports

CALGARY (CUP) -- Canadian sport relegates amateur athletics and women to the back seat, according to Olympic runner Abby Hoffman.

Professional sport is the big winner with the construction of the Montreal Olympic stadium and facilities for Edmonton's Commonwealth Games, she told a Jan. 28 audience at the Calgary Convention Centre.

The increasing popularity of professional sport and its domination of facilities has promoted poor physical fitness among Canadians, she said.

It "has monopolized resources and encouraged us to become spectators."

But poor fitness among women is also the direct result of oppression, Hoffman said.

"Women do not get their rightful

opportunity to participate..."

Although Canadian women have performed well in high-level amateur competition, Hoffman is not satisfied with their community-level recreation opportunities.

Community sporting facilities, such as skating rinks, are designed for boys, she said.

"We call them skating rinks, but I think we all realize they are hockey rinks."

She pointed out that public schools emphasize men's activities in their budgets, thereby discrimin-



ating against women.

Hoffman also chided the media and recreation authorities for using "active and passive" discrimination against women.

Not allowing girls to play on boy's hockey teams is "active" discrimination she said, while minimal media coverage of women's sport is "passive."

She suggested integrating boy's and girl's sports "up to age 12 or 13, when their physiological development is about the same," would permit greater participation in community level sports.

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