## page nineteen

## The Dalhousie Gazette/March 4, 1982

John Brennan and the All Stars

Arts

## by Gisele Marie Baxter

John Brennan and the Allstars, a local band with big plans, will be providing their own brand of musical entertainment this week in the Grawood Lounge, on March 4, 5 and 6. They'll have an album out soon, possibly in late April, as part of an ambitious promotion scheme, so if you catch them now, you'll have a good chance to sample the broad range of music they're capable of producing.

John Brennan, lead singer/ keyboardist/composer, comes from North Sydney; he played with and toured Eastern Canada with a number of local bands while studying at Dalhousie University and St. Mary's. After three years at the Berkley School of Music in Boston, where he studied arranging, composition and voice, Brennan returned to Halifax and formed Lone Wolf Music Production, which handles the business aspect of the Allstars.

The Allstars currently consist of John Brennan, Alex Vaughan (lead guitar and vocals), John Hollis (saxophone), Pat Riley (bass guitar) and Don Chapman (drums). Vaughan's name will be familiar to anyone who follows the club scene in the city; he has also done quite a bit of TV and studio work. This band can handle a variety of types of music, from rhythm and blues to jazzrock fusion to pop, and even country and swing. Though a lot

of the Allstars' material is original, they offer their own versions of songs by artists such as Lee Ritenour, The Brecker Brothers, Rod Stewart and The Police as well. Their sets at the Grawood should feature some songs from the upcoming album.

This album is produced by Mark Goldman, a Juno awardwinner, for Radio Canada Interna-

tional, a division of the Canadian December, and was finished at summer, and already they've gar-Broadcasting Corporation. Goldman is very enthusiastic about this project, and has been since he first heard Brennan's original material; everyone involved hopes that the release of this album can generate more enthusiasm for the band and for Brennan's talents as a musician and writer. Production took place at Solar Audio in Dartmouth last

Son Quebec in Montreal early in nered positive reaction both February; final mixing will be regionally and nationally. They completed this month. The band have strong ambitions for future is currently on the local university success, and the determination to circuit, and hope to do some see them through seems to be shows in Montreal and Toronto in there. So, if you want to catch a the summer, possibly using a local band with an album coming larger band.

John Brennan and the Allstars day, Friday and Saturday nights came together as a band last this week.

out soon, catch these five musicians at the Grawood on Thurs-



Review: New Order. Movement (Factory FACD 05)

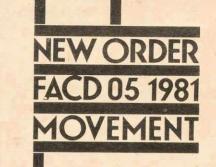
## by Gisele Marie Baxter

From the first of "Dreams never end," with its plaintive guitar chords, impulsive snagging beat, and hypnotic vocal, it's obvious that New Order's Movement is special music. It catches at you, draws you into its atmosphere, and while you can't help thinking of Joy Division, ultimately New Order is its own band.

After lan Curtis's death in 1980, the other members of Joy Division knew they had to continue, but guitarist Bernard Albrecht, bassist Peter Hook and drummer Steve Morris realized that continuing did not mean duplicating. The influence of past work, such as the Closer album, is still heavy, but there's also a strong sense that this is a new band, breaking new ground, exploring the possi-

bilities of rock on its own terms. The result is often very danceable music, with tight but physical rhythms, and the musicians, who now include a second guitarist, Gillian, mesh their talents with brilliance. Albrecht's singing is reminiscent of Ian Curtis's style but not his voice; it doesn't have the same complexities, but it could be more directly accessible if brought upfront in the mix.

The eight songs here, which are beautifully produced by the very talented Martin Hannett, contain some promising indications. The touch of Eastern influence on "Truth" is piercing and sensual as it insinuates its way into your soul, while the drumguitar interplay on "Senses" is electrifying. But it's the final three songs on Movement which make this music truly special. "The him' is sad, poignant, awesome and frightening, countering ethereal,



ing free; it's a song of despair, yet also of desperate spiritual longing. The synthesizer layering on that in itself can lend this music and solemn, and while the song there's something else, in the can be gentler than New Order emphasis on insistent rhythms, in generally is, the drums keep the frequently captivating directintruding, martial and compelling. ness of this music, which makes "Don't throw our joy away," Bernard pleads, in one of those which is striving to break out, to phrases that seizes you. It's an set its own precedents. Joy Divexquisite song.

Psychedelic guitar work over reasons.

hymnlike moments with an machine-gun sharp percussion urgent energy sometimes break- driving along this edgy dancerocker. As I've said, the Joy Division influence is still heavy, and "Doubts even here" is dreamlike its depressing moments. Yet me see New Order as a band ision was crucial for a number of Denial" picks up the pace to reasons; I think New Order can end the album, with some New be special as well, for its own

