

'Moonflower' Santana's crowning achievement



Carlos Santana's power, control and taste are most evident in the live portions of his new double album, *Moonflower*.

Joie de vivre. Enlightenment. Latin soul. Transcendence. Dance. Sister. Dance. Chants that soothe...

Put them all together, add one musical genius, throw in the best rhythm section in popular music, and you end up with a heady mixture called Santana. Like any rich concoction, both the band and the man Santana are getting better with age.

While *Moonflower* may or may not be Santana's best album to date (it may very well be, but what is the point in such a decision?), it is without a doubt the most important. It is the crowning achievement of their artistry.

Just think. It is nearly ten years since we first heard "Evil Ways" on the car radio, since we were first blown away by "Soul Sacrifice" in the movie *Woodstock*. For Santana it has been a decade of growing, striving, exploring; a time of huge international success, and ups and downs

here at home. It has been a period of three readily discernable musical phases, the watermarks of which were the albums *Abraxas* (1969), *Welcome* (1973) and *Festival* (1977).

Moonflower is the culmination of those years of effort. The cover photograph speaks a thousand words: a breath-taking panorama of Himalayan peaks floating on an ocean of clouds. Although I would not accuse Carlos Santana of being pretentious

records

By ERNIE HOOD

Moonflower
Santana

enough for the "peak" symbolism to be intentional (the intent on his part would seem to be a relationship between music and spiritual ecstasy), nonetheless it exists.

Moonflower is a two-record set. It is divided equally between new studio material recorded in San Francisco, and older music recorded live in Germany and France (on the Rolling Stones mobile unit). It is unique in that the studio and live songs are mixed together on each side of the album, not merely divided into one record of each. That is unusual, but the mixture shows careful planning, and it works. Here, however, it is easier to treat them separately.

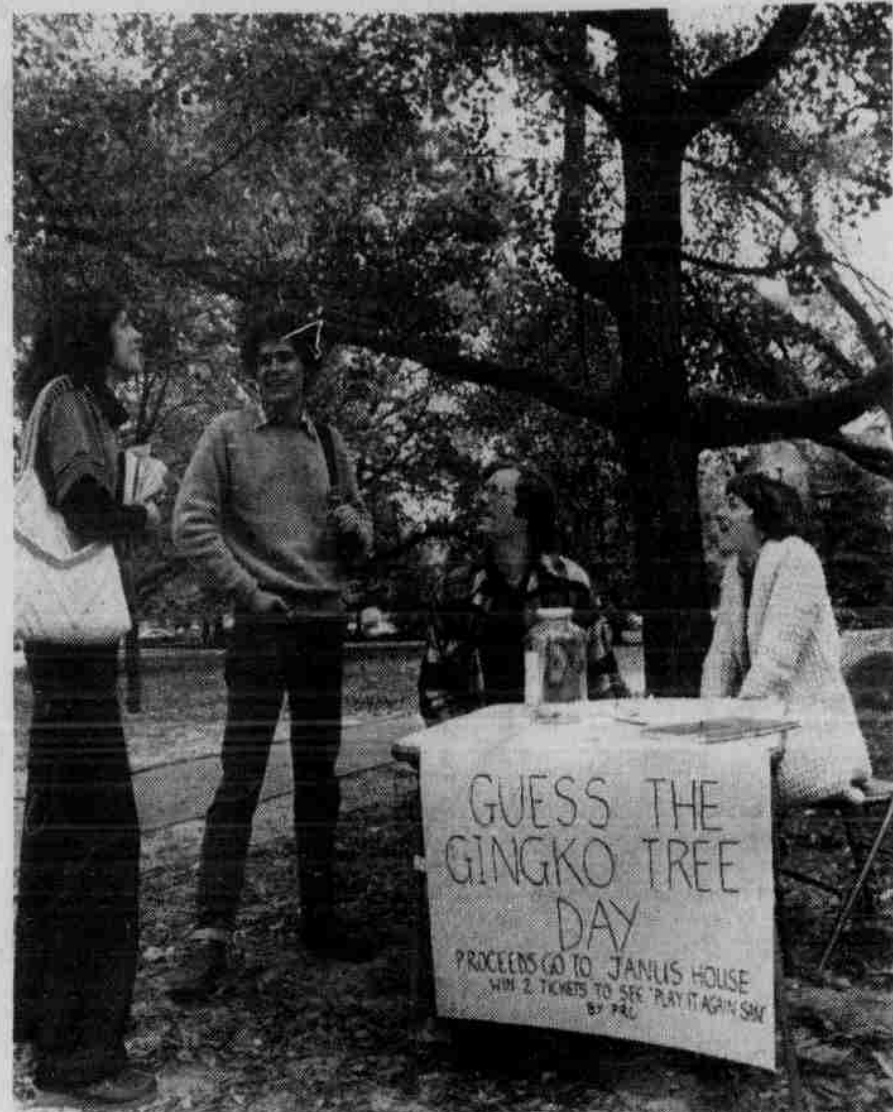
That all-important element, recording quality, is consistently outstanding (apparently all of the Stones' money doesn't go for clothes and jet fares for Mick!). If it

were not for the applause, and the inspired spontaneity of the performances, you would never know it was recorded live. The selections are from the first three and the last two albums, ranging from "Soul Sacrifice" of the first album to the "Carnaval" Let the Children Play Jugando triad from *Festival*. Also included, of course, is what is practically Santana's theme song, "Black Magic Woman Gypsy Queen" from *Abraxas*. Don't get the wrong idea — this is no mere "greatest hits" package. Far from it. Each song sounds fresh and alive, not a tired note can be found. A large part of that vital quality can be attributed to Carlos himself (may his fingers live to be a hundred!). In the studio he tends to hold himself back a bit, but on stage his entire arsenal spills forth with devastating power. It is a power tempered by amazing control and unerring taste. Seeing Carlos play live, one is in short order convinced that for that man music does in fact equal ecstasy. Thankfully that quality is preserved for all to marvel at on *Moonflower*. Listen especially to "Europa" on Side Two and see if you don't agree.

Now we go on to the studio material, and I promise to put the superlatives on the shelf for a while. The new music on *Moonflower* is quite different and quite interesting. Perhaps the biggest surprise of the entire album is the inclusion of Santana's version of the old Zombies hit, "She's Not There." It gets the full-blown, rip-roaring Santana treatment, with Greg Walker doing a fine job on the vocals. It has been released as a single, and appears to be Santana's best shot at a hit in years.

After *Amigos* and *Festival*, their last two releases, it seemed that Santana nearly had abandoned the jazz-influenced style prominent on *Welcome* and *Barboleta*. On *Moonflower*, the jazz stylings have returned in a rock setting, especially in the songs "Zulu," "Bahia," and "El Morocco." This is a reassuring trend, in that they have not fallen into the trap of relying on proven musical formulas. They have not become complacent, they are still experimenting. We would expect no less.

If I seem to gush over *Moonflower*, forgive me. But at this time when punk rock, disco, laid back country-folk-rock, jazz artists gone commercial and other travesties of music threaten to take over the scene altogether, it is very refreshing to have something to gush over. Prescription for musical sanity: one Santana release every 12 months. Warning: this music can be psychologically addicting.



Ginkgo trees lose all of their leaves in one day, and the APO service fraternity is sponsoring a "Guess the Ginkgo Tree Day" contest. The tree is in front of New West. Staff photo by Allen Jernigan.

APO holds contest to guess when ginkgo leaves will fall

The day of the ginkgo is coming. While the autumn leaves of other trees change color and slowly fall to the ground, the ginkgo tree silently bides its time. Then one night, under cover of darkness, all of the ginkgo leaves fall to the ground in unison and turn a brilliant gold.

UNC's own ginkgo specimen sits proudly in front of New West, awaiting its appointed hour. This year, to celebrate the wondrous event, APO service fraternity will sponsor a ginkgo tree party.

For a quarter, anyone may cast a vote for the day he thinks the ginkgo leaves will fall. APO members have set up a table at the tree and the Y-court and are now taking votes, APO special projects committee member Greg Winchester says.

When the leaves fall, Winchester says, Willie Koch, professor of botany, will draw two names from the list of winners. First prize will be two tickets to the Playmakers Repertory Company's upcoming production of *Play It Again, Sam*. Second prize will be a bag full of ginkgo leaves.

A party will be held in front of the tree after the drawing, with free beer and munchies, Winchester says.

Proceeds from the project will go to Janus House, an organization for emotionally disturbed children.

Medieval mystery drama at NCSA

Lucifer, the crucifixion and Noah's ark are among the topics touched on in *The Wakefield Plays, Medieval Mystery Stories from the Bible*, at 8:15 p.m. Nov. 1 through 5 at the N.C. School of the Arts.

Admission to the performances, at the Agnes deMille Theater, 220 Wroughton St. in Winston-Salem, is \$4 with half-price seats for students and senior citizens. There will be 2:30 p.m. matinees Saturday and Sunday with all seats \$2. For more information contact the Arts Council Box Office at 723-1666.

Code

Continued from page 1

"If the community were truly committed to the principle of honor, the public would support the student who reported a violation," said Gary Jones, a sophomore member of the Honor Court.

Under the proposed changes, the reporting of a violation would still be a student's moral obligation, but he could no longer be prosecuted for failing to report a violation which he observed.

Professor Thomas L. Isenhour, chairperson of the chemistry department, said he could not understand this distinction between a moral obligation to report a violation and a legal obligation to do so.

"If you stipulate that to report a violation is a legal obligation, then it is a community-recognized value and a value which should be sanctioned by the entire community," Student Body President Bill Moss said. "If it is a moral obligation, then turning in violators of the Honor Code becomes a matter settled by the individual's moral values."

EPC was scheduled to present its recommendations on the Honor Code proposals to the Faculty Council at the council's November meeting, but members voted Monday to postpone submitting its recommendation until the December meeting. The committee also is scheduled to report on the pass-fail option in December.

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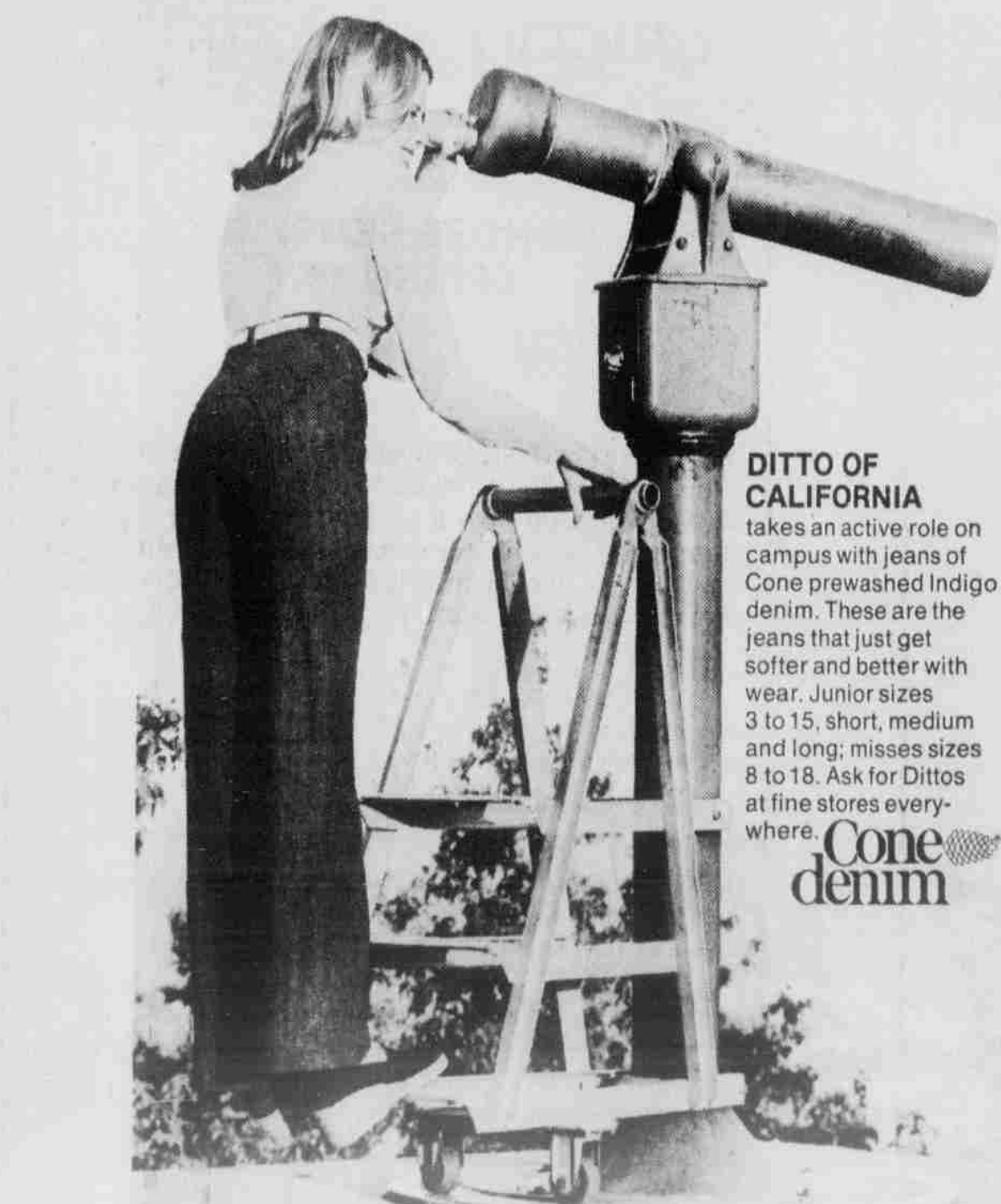
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SHOWS

3:00 "Oh, God!"
5:00 GEORGE BURNS
7:00 JOHN DENVER
9:00

SHOWS

3:15 They weren't born!! They were
5:15 kicked out of
7:15 HELL!!!
9:15

THE CREATURES

SHOWS

3:30 FM 107 and Ram 3 Theatre
5:30 Announce The Classics
7:30 William Holden, Barbara Stanwyck
9:30 in "Golden Boy"
No MPAA

RAM TRIPLE

Plaza 1

STARTS TOMORROW

Bobby Deerfield

LAST DAY TODAY
"LAST REMAKE OF BEAU GESTE"

STARRING — AL PACINO

Plaza 2

HELD OVER 2nd BIG WEEK

CHAPEL HILL'S MOST TOTALLY OUT OF CONTROL MOVIE

KENTUCKY FRIED MOVIE

Plaza 3

HELD OVER 3rd WEEK

SHOWS

2:00 POTTER COSBY
4:30 A PIECE OF THE ACTION
7:00
9:30

Varsity

HELD OVER 18th BIG WEEK

SHOWS

2:30 SORRY — NO PASSES
4:15 A long time ago
7:00 in a galaxy far, far away...
9:15

STAR WARS

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