

EXTRACKS

Sharing
Eric Kloss

Omni Sound
Howard Goldstein

"Now children, Mr. Kloss is blind." That's how Mr. Rodgers introduced Eric Kloss to his neighborhood. That was the first time I saw Eric Kloss. I'd been changing channels, looking for young up and coming alto players, when there he was. Not bad for nine in the morning.

"Sharing" is Eric Kloss' latest album, in duo with Gil Goldstein (keyboards). It highlights both musicians' more meditative side. From the blues-infused "Song for Mr. T" to the classically oriented "Irish Fantasy", the emphasis in these lyrical compositions is on texture and colour rather than extended solos. While it may have been done before, it's important to note that the careful considerations of subtleties like tone and density, makes this a better than average mood record. Great late night listening.

While it might be true that Eric Kloss is blind visually, aurally he is seeing 20/20.

Hello, I Must Be Going

Phil Collins

Atlantic (WEA)

Sanjay Dhanan

In just over a year, the former face behind the drums of Genesis, overshadowed by the theatrical mystique of Peter Gabriel, has emerged as one of today's most identifiable rock superstars.

Since last summer, Phil Collins has released *Abacab* with Genesis, followed by his first incredibly successful solo album, *Face Value*, and embarked upon a world tour with Genesis which produced a live album with some more studio cuts on it. He has also contributed to the efforts of other artists such as Robert Plant and Frida, and has now released his second solo effort, *Hello, I Must Be Going*. He is following this up with a tour with his own band, The Jacuzzis, which includes The Phoenix Horns and Darryl Sturmeur of Genesis on guitar.

The album begins on a very personal note with two songs about his recent, bitter, break-up with his wife. The fourth song, "Do You Know/Do You Care", carries shades of old Genesis and is refreshingly different. Phil Collins' songwriting has been strongly influenced by Motown and acknowledges that fact by superbly covering the old Supremes song, "You Can't Hurry Love".

The Phoenix Horns (from Earth, Wind and Fire) do some of their best work on "It Don't Matter To Me" and an instrumental, "The West Side". "Thru These Walls" sounds a bit too much like "In The Air Tonight", but the vocals are haunting and the drums even more powerful. Collins is setting a trend for drummers in a new direction, away from the machine gunning heavy metal drummers of the early seventies.

Imagine this album with a little less of a Motown feel to it, add a dash of Tony Banks on keyboards, and what you come up with, is sound a lot like the Genesis of the future.

Zipper Catches Skin

Alice Cooper

WEA

Ian Padley

In another vain attempt to devise a new selling sound, Alice Cooper comes up with a fist full of zeroes.

In the early 70's Cooper emerged as one of the pioneers of theatrical rock. His taste for the macabre blended well with the driving metal sound to produce such classics as "School's Out", "I'm Eighteen", "Elected" and "Generation Landslide". Unfortunately, Cooper split from his band and became an alcoholic.

After kicking the habit, the now mild-mannered Alice has managed to record some real losers, the latest being *Zipper Catches Skin*.

In an attempt to introduce humour into his music, Cooper sings songs such as "No Baloney Homosapiens" (dedicated to E.T.) and "I'm Alive" or "The Day My Dead Pet Returned to Save my Life". The net result is a collection of tasteless songs not fit for vinyl: Better luck next try Alice.

Bells

Rob Piltch/Don Thompson

Umbrella

Steven Hacker

Silver Threads

Harry Leahey/Steve Gilmore

Omnisound Jazz

Two jazz duet albums, both featuring guitar, and each endorsed by a jazz great, but that's where the similarities end.

Bells features Toronto musicians, Rob Piltch on guitar and the veteran Don Thompson on bass, vibes, and piano. Most listeners are accustomed to hearing these two in the company of visiting legends at local clubs like Bourbon St. where they mainly play standards. On *Bells*, the two get a chance to be more adventurous, and the result is quite pleasing, it's a great rainy Sunday afternoon album.

Although it is often difficult to make a guitar-bass duet album sound like a high energy affair, there is certainly a detectable spirit and intensity here. The one solo piece belongs to Thompson, whose Jarrett-and-Evans-influenced piano work makes the song's title, "Bells" seem so appropriate.

The real highlight of the album is the sensitive five-piece suite on side two in which Piltch and Thompson explore some of the different sound areas of their instruments. The styles range from romantic lyricism to eerie free improvisation.

Silver Threads is a more conventional jazz duet album. Harry Leahey (guitar) and Steve Gilmore (bass) are best known for backing alto sax great Phil Woods, and anyone familiar with the work of that group will not be surprised by this effort. The material chosen is mostly standards, although there are a couple of originals by Leahey. All in all it is a reasonably safe, traditional record.

Not that there is anything wrong with doing standards, it's just that Leahey's guitar seems to lack the bite that's required to do justice to songs like "Daahoud" or "Epistrophy". Leahey and Gilmore have an easy rapport, but the whole session sounds too easy.

Murphy obnoxiously funny but...

48 Hours can last an eternity

Michael Monastyrskyj

Fans of *Saturday Night Live's* Eddie Murphy might be tempted to see his movie *48 Hours*, but they should resist the enticing T.V. commercials; much of the movie is an uninteresting cops-chase-murderers drama.

But fighting the temptation will take willpower, because T.V. spots for the film present what is to *Saturday Night Live* fans, at least, an irresistible scene: a typically incorrigible Murphy character gloats over a prostrate acquaintance who has just run his groin into Murphy's intentionally open car door. What the commercials don't hint at are the shootings that occur before Murphy's appearance.

Murphy plays Reggie Hammond, a convict released from prison (guess the length of his sortie) to help the police find an escaped prisoner who has killed a handful of prison guards and policemen. Jack Cates, the detective who illicitly arranges Hammond's release, is played by Nick Nolte.

The pair make no secret of disliking each other, which is a good if overused situation for a comedy or drama. But it seems the filmmakers couldn't decide on which type of movie to go for. Comedy and detective story are interchanged and the mix proves unsatisfying: the dramatic aspects--the search for the criminals, the developing friendship

between Hammond and--aren't given sufficient time to develop, and there isn't enough comedy to sustain the film.

Some of the comic scenes such as a very unusual rendition of the song "Roxanne" and a scene in which Hammond uses Cates' police badge to terrorize a redneck bar almost make the film worth seeing.

As for the acting, both actors do what they can with the parts they're

given. Murphy is funny as the obnoxious, yet vulnerable character that also appears in his T.V. skits. Nolte's character is a gruff loner who hides his humanity. The actor sometimes grunts his lines as if he were embarrassed by the stereotype.

This lack of originality dominates the part of the film that is detective story, and for this reason, even people who enjoy Murphy's humour will find most of the movie unsatisfying.

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Exceptional, traditional music

This Wednesday at 2 p.m., the Bozar Trio-Troubadors bring their traditional instruments to the Calumet College Common Room. It should be an excellent opportunity to hear traditional folk music played on models of the actual medieval instruments for which the compositions were written. The trio will be playing music by Josquin Des Prez, Byrd, Morley, and other anonymous medieval composers. The members of the trio are Cathy Stanton (flute), Greg Paskaruck (violin, viola, and voice), and Stratton Bull (violin and counter tenor). FREE

Bethune and all that jazz

The annual Bethune Jazz series makes its return this month. Local Toronto jazz musicians are featured in the comfortable setting of the Bethune Junior Common Room, every Wednesday afternoon from noon until 2 o'clock. This Wednesday, Time Warp makes its York debut and next Wednesday, January 17, pianist Mark Eisenman will be presented. FREE

York University

Programmes in Israel

SCHOLARSHIPS

The Leonard Wolinsky Scholarships are awarded annually to two York students for one year's full-time study in Jewish Studies at an Israeli university. Value of the award is \$2000.

The Hebrew University Scholarship is awarded annually to a York student for one year's full-time study in Jewish Studies at the Hebrew University, Jerusalem. Value of the award is tuition and room.

All three scholarships are open to any full-time York student, who has completed at least one full year at York. Preference will be given to students completing their second year of full-time studies and who are concentrating in Jewish Studies. The academic record of applicants will be given considerable weight. To qualify students must meet faculty requirements for study abroad, receive approval of their course of study in Israel from their faculty and major department, and be accepted by the Israeli university.

INFORMATION MEETING
Thursday, January 13 from 12 noon to 1:30 p.m.
in Vanier Senior Common Room

YEAR ABROAD PROGRAMME

Under the York University-Hebrew University Exchange Programme, York University would like to establish a York student group at the Hebrew University in Jerusalem for next year. Such a group might be able to assist students in planning their programmes of study and with other arrangements for and during their year abroad. Should the number of students warrant, there will be a resident advisor in Jerusalem.

When and where to apply

Enquiries for the *Year Abroad Programme*, the *Leonard Wolinsky Scholarships*, and the *Hebrew University Scholarship* should be addressed to

Prof. M. Brown, Chairman, President's Advisory Committee for the York University-Hebrew University Exchange, 250 Vanier College, York University, Downsview, Ontario M3J 1P3 — Telephone: 667-3900

Scholarship applications should be submitted no later than February 15 for awards to begin the following September. (Awards will be announced on or about March 30.)