

EXTRACKS

Nick Lowe
The Abominable Showman
 Columbia
JACK LE BLANC

Nick Lowe--alias Nick the Knife, Basher, etc.--is back, this time as The Abominable Showman. This is Lowe's fourth solo album for Columbia. The album was produced by Roger Bechirian, who co-produced Squeeze's *East Side Story* l.p. with Elvis Costello, and features Paul Carrack (from Squeeze) on vocals; Martin Belmont (from The Rumour) on lead guitar; Bobbi Irwin (from The Sinceros) on drums; and James Eller on bass.

But don't let the title of Lowe's new album fool you--*The Abominable Showman* not only reaffirms Nick's mastery as a songwriter, vocalist and producer, it also serves as a panoramic triptych of popular music styles, including the rocking "Raging Eyes", the reggae-tinged "Cool Reaction", the Motown-infused "Time Wounds All Heels" and the sentimental ballad which closes the album, "How Do You Talk To An Angel".

Of special interest to Lowe fans, Nick continues to explore the battle of the sexes on "(For Every Woman Who Ever Made A) Man Of A Fool". And if you think this song is lyrically cunning, just listen to "Wish You Were Here" ("... don't have to be blind to know that you're out of sight") sung with bandmate Paul Carrack, and "Chicken and Feathers" ("I'm always in a crowd no matter whether...").

Nick currently completed his most extensive tour, during which he opened for Tom Petty and the Heartbreakers. The tour began January 22nd in Phoenix, and covered most of the country before it wound up at the Long Beach Arena, April 14th.

Nick Lowe's career spans the Brinsley-Schwartz and England's beloved pub-rock scene of the early '70s, the inauguration of Stiff Records in 1976, and a long-term association with Dave Edmunds and Rockpile that lasted until 1981. 1983 is already shaping up as the year of The Abominable Showman.

Round-up of new releases

STEVE HACKER

In case you've planned to catch up on your listening over the summer, here are some hot new platters you can get started on right away.

Procession, Weather Report's latest (Columbia), comes hot on the heels of the band's fire-breathing Toronto concert at Thomson Hall a few weeks back. It's their first release to feature the newly-revised line-up, but it doesn't manage to match the concert's intensity. In particular, the drumming which came off with such force at Thomson Hall is curiously flat and uninvolved here. The Manhattan Transfer are featured on one nifty selection, though.

On My Own Two Feet is the debut solo LP from Paul Barrere, former member of Little Feat. Some of the other ex-Feat are also present.

Barrere's album is from WEA. Also from WEA are the latest releases from the Elektra Musician label. *The Paris Concert*, from late pianist Bill Evans, is a trio session recorded in 1979 and catches him at the peak of his genius, if you believe press releases. Joe LaBarbera is on drums, Marc Johnston holds down the bass, and Bill Evans gives a rare interview at the end of side 2.

Also on the Musician label is Chick Corea's *Again and Again (The Joburg Sessions)*, recorded in South Africa. This controversial item features such challenging and intelligent Corea numbers as "Diddle Diddle," and his onomatopoeically-titled "Twang."

I'd like to take this opportunity to thank all my pals at *Excalibur* for making this such a wonderful year, particularly Roman Pawlyszyn for providing the expert musical guidance he has so generously given of himself. Happy listening, and please support record stores.

Excalibur film editor:

How not to see a film

MARSHALL GOLDEN

"It ain't the meat, it's the motion."
 --Southside Johnny

"It's not the movie, it's the marketing."
 --M.G.

Hollywood needs your help. They won't admit it but it's true. Within the feature film industry a vicious circle has been set up and you are the people who can break it. You are the consumers and you have the only thing that the big boys in Hollywood care about. I'll give you a hint--it's green.

I have seen over 50 feature films this year and this is the scenario as I see it. Basically, most of the films that come out of Hollywood are bad. Some are merely bad; others are awful. But all feature films have one thing in common--they cost millions of dollars to make. And all producers have one thing in common--they don't like losing money. So how is it that time and time again these producers can convince you to part with your hard-earned 5-spot to sit through two hours of aesthetic masturbation? The answer is brilliant advertising.

Distributors have long since realized that there are only a few really good movies every year. (This year I counted about five.) So in order to convince you to see the bad and the ugly along with the good, they have finely honed the art of marketing. That is, convincing you that there is a good reason to spend five bucks when there really isn't. They are very good at it and they spend millions on it. The promotion of *E.T.* cost \$3 million more than the film cost to make, and this is true for the majority of films.

Now, I want you to try and remember a certain feeling that you have all probably had in the last year. You are in a dark theatre and the credits are rolling. You feel your empty wallet and you wonder why you ever paid to see such dreck. You feel ripped-off. Remember, as long as you continue to pay to see bad movies, they will continue to make bad movies. Here is what you can do to prevent those empty wallet blues and break this vicious circle:

- Above all, be selective. Don't see a film just because the preview looks good, or because the ads say it is. Previews are nothing but manipulative editing and advertising can be a lot of

lies. Question the content--what is the film about? What is the dramatic conflict? Are the characters real people or are they cardboard cut outs?

You might have seen the previews for *Blue Thunder*, a film which opens in a few weeks. Here's the first thing that struck me in the advertising--and this type of thing is a dead giveaway--the main character is a helicopter. Not a human being but a machine. Beware.

- Read the reviews. Now, it is true that a review is only one person's opinion, but they often contain useful information. Read as many as you can and if they all say "forget this film," you probably can.

- If all else fails and you still end up shelling out five bucks for nothing,

become a critic yourself. Tell everybody you know that what you saw was garbage and that they shouldn't bother. Imagine how you'd feel if someone did the same for you.

You can help Hollywood make better films. Encourage the good and discourage the bad. (In Hollywood jargon, "encourage" or "discourage" means pay or don't pay). If no one goes to a film, promoters might think twice before doing it again. We are Hollywood's quality control board.

To those of you who read my reviews this year, thank you. To Vivian Burch, thanks for your comments--I still disliked *Six Weeks*. To P.J.T. thanks is not enough. See you all here next year, or I'll see you in the dark.

Womanfilm

WOMANFILM

THURSDAY APRIL 14

FREEDOM, IMAGINATION, FANTASY

- 7:00 PM Luna, Luna, Luna (Viviane Elneceve)
 Lost Love (Kathy Zheutlin)
 Bleue Brume (Brigitte Sauriol)
 This Isn't Wonderland (Helen Doyle, nicole Giguere)
- 9:30 PM Night-time (Kathy Li)
 Tearing (Kathy Li)
 Madame X (Ulrike Ottinger)

FRIDAY APRIL 15

PREMIERES PREMIERES

- 7:00 PM Transitions (Barbara Sternberg)
 Passages (Nesya Shapiro)
 One Sings The Other Doesn't (Agnès Varda)
- 9:30 PM Women I Love (Barbara Hammer)
 Dyketactics (Barbara Hammer)
 Superdyke (Barbara Hammer)
 Sync Touch (Barbara Hammer)
 Audience (Barbara Hammer) *CANADIAN PREMIERE

SATURDAY APRIL 16

FILMMAKERS AFTERNOON

Filmakers will be present to introduce their works.

- 12 PM Breaking the Silence - work in progress on nursing (Laura Sky)
- 1:30 PM Speak Body (Kay Armatage)
 The Bird That Chirped on Bathurst & Home Was Never Like This (Midi Onodera)
 Regards (Anna Gronau)
 Marguerite en Menoïre (Micheline Noel) *Premiere
 Tales of Tomorrow (Barbara Martineau)
- 3:30 PM Sifted Evidence (Patricia Gruben)
 Solidarity (Joyce Wieland)
 P4W- Prison For Women (Janice Cole and Holly Dale)
- 8:00 Panel - FRAMED: BREAKING AND CREATING CONTEXTS
 Held in co-operation with Canadian Centre of Photography
 596 Markham Street
 Special screening of *Cinderella Penguin* (Janet Perlman)

SUNDAY APRIL 17

FEATURING FEATURES

- 1:30 PM Distant Islands (Bettina Maylone)
 Sound Collector (Lynn Smith)
 La Cuisine Rouge (Paule Baillargeon)
- 3:30 PM The Central Character (Patricia Gruben)
 Riddles of the Sphinx (Laura Mulvey, Peter Wollen)

PROGRAM SUBJECT TO CHANGE

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