

Brazil nuts?



Vivian Bercovici

Introducing the one and only "Caravana Rolidei", the star of the new Brazilian film *Bye Bye Brazil*, currently at The Fine Arts.

The Caravana features the temptuous Salome "Queen of The Rumba", who incidentally "was once the mistress of a president of the U.S.A." Salome shakes 'em. She'll love ya, leave ya, and turn a few tricks in her spare time.

Lord Gypsy is a Spock-eyed, pimpishly attired, Brazilian Barnum. As "King of Magicians and Clairvoyants" he pulls the big hoax, drawing snow from parched Brazilian skies. The con-man sweeps his way through the toughest competition, leading his Caravana against the dreaded technology of the Twentieth Century.

The gypsy's pick up starry-eyed Cico, the accordion player, and his wife, whose bellyfull is born on the road to Altamira, the "boomtown" in the heart of the Amazon.

They are driven around in an old, garishly-painted bus, loudspeakers blaring out their arrival by Swallow the Muscle King, who can beat anyone at arm wrestling.

However when they reach the towns we see that the Caravana is a momento of another time. This is a new Brazil, where you bathe by oil refineries, raze Indians and land to develop the Amazon, where Halo shampoo and other American items appear alongside the week's village market produce.

Yes, something's wrong, something's perverted. Is Brazil destroying herself, trying to keep up with the rest of the world?

Or is she just having a little trouble adjusting to new standards, working towards the future?

As far as Carlos Diegues, director of the film and onetime leftist inspired founder of the Cinema Novo Brazilian film movement of the 60's is concerned, the "archaic and the modern, ox-cart and jet, tragedy and beauty and the past and the future all co-exist" in Brazil. *Bye Bye Brazil* is a film about a country which is about to come to an end in order to make way for another which is about to begin.

So it's more than just a good time. In a comical sort of way, the Caravana Rolidei is Brazil in a coconut.

"Bye Bye, Brazil." And we only just met.



Prissy bouncy

Loverboy
CBS

Lover boy is no dud stud.

This cutely-titled album features "The Kid is Hot Tonight", a good contemporary rock song containing all the necessary ingredients for success: strong vocals, hip lyrics and good lead embellishments with fuzz-guitar back-up. The rest of the album is equally steady. "Turn Me Loose" features a slow hypnotic beat atop a background of some sustained organ playing. Frequent inventive stabs of lead guitar make it interesting. The rock ballad "Always on My Mind" has a rollicking bouncy beat that starts out with a pleasing melodic guitar lead which is repeated throughout the song. "Lady Of the 80s", closes side one with some furious fervor.

Loverboy acknowledges the new wave with "Little Girl", an exciting song with a frenzied beat and climatic finish which makes for fast and furious dancing. "Prissy, Prissy" contains good harmonies topped with a screaming bluesy falsetto. Adding spice to this strong number is a high wailing guitar lead alternated with fuzz guitar licks. The keyboard playing throughout gives an erotic and sometimes eerie effect.

Lover Boy has no desperate moments, a lot of good ones, and reaches at times for heights of excellence.

Paul Ellington

The Start
Hey You
Capitol

I've known Rudy of The Start since I was 16, so it was with much trepidation that I approached this, their debut disc.

Blasting off side one is "Stereo", a hard-rocking tune, followed with singer Simon Slonger singing (!) "Just Another Girl" with the exuberant communication of Jagger at his best. The Start acknowledge their influences with the Yardbird's mid-sixties hit "Evil Hearted You". The song that had me humming, though, was the title track "Hey You", the "My Generation" of the 80's. As The Start say, "You got to start rockin' it, not knockin' it." Good luck, Rudy!

Dave Wallace



Tortured T.O.

Ronald Ramage

The *Torontonians* could have been a one-hour prime time comedy special, and it would have been very successful. But as a two-hour stage show, it is barely successful.

When the play drops its sense of burlesque to include social comment, it comes too close to the mark to stay funny, but not accurate enough to hit home.

Despite the flawed script, the performances are greatly entertaining. John Blackwood is Frank Wilcox, the poor-little-rich-boy, with a tortured psyche that spills over in front of us. John Jarvis becomes John Wilcox, his father, the driven man in the business world. A wheeler-dealer getting in

over his head but covering his ass with the family trust fund, a man who thinks in ad slogans and talks in jock straps.

And then there's Aunt Marien, played by Marien Lewis, a renowned force in Canadian underground video art and performance. Marien Lewis's performance is exquisite, the quintessential family conscience.


Otherwise, remove the lists of place-names and personalities and this could be a farce about anytown's upper-class.

The *Torontonians*, at Theatre Passe Muraille, 16 Ryerson Avenue. Tuesday-Saturday 8:30 p.m., Sunday Matinee 2:30 p.m. Call 363-2416. A lot of laughs and not one CN Tower joke.

Lobster's choice

Samuel Beckett Theatre will be presenting Sam Shepard's *Action*. Bizarre and intense, and if you don't catch it you like Paul McCartney. Thurs. thru Sat., 8:30, and it's free!!!

Poet/critic/sorcerer/romantic Robin Skelton will be reading on Tuesday at 8 in Winters Senior Common Room. This West Coast robe-clad cat is considered by many to be one of Canada's most important poet/critic/etc.'s. Be there and let Skelton put a spell on you.



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