

**Steve Winwood
Arc of a Diver
(Island)**

Since the demise of Traffic in 1974, Steve Winwood has been keeping a pretty low profile. Aside from one fine solo album released three years ago, he has taken the backseat, playing sideman to people as diverse as Stomu Yamashta, folkie John Martyn, and Marianne Faithful. Now he's back with *Arc of a Diver*, a solo album that's about as solo as they come. Not only did Winwood write the music and play all the instruments, but he produced, engineered, and mixed the record himself at the 16-track studio he built in his home. The music runs the gamut from gentle folk, to Earth Wind and Fire-influenced R&B, to electronic techno-rock.

Winwood plays guitar on only a few tracks here, preferring instead to heavily layer the songs with multiple keyboard and synthesizer textures—he sounds quite fluent on his electronic toys. "Spanish Dancer" is a highlight with its entrancing clavinet work. And then there's that voice: it simply soars, although the sometimes banal lyrics threaten to drag it down. Another problem is Winwood's anemic drumming and the disconcerting effect of the electronic rhythm machine on several tracks—he could have



Records...

Strange days

benefitted by using other musicians.

If you're looking for innovations, you won't find any here. There's nothing on this record that Winwood hasn't done before. What *Arc of a Diver* does offer is a strong collection of accessible songs from one talented man. And nowadays, that ain't too bad.

Roman Pawlyszyn

**Visage
(Polygram)**

"New size, new roles, new shapes", with those opening lines come Steve Strange, a British singer and his band Visage. Defined as 'the face', Visage is a good catchword for describing both Strange, and a style of music coming out of the U.K. today. Suddenly, the bare-chested, long-haired lead singer of Iggy Pop and Jim Dandy yore have been replaced by sleek models with coiffures, styled clothing, and an actor's worth of make-up. Strange is such a phenomenon.

Personality aside, he carries an effortless glide to his voice that matches perfectly up against his crack back-up musicians. The

songs include pulsating orchestration, adventurous keyboards and guitar, and a meaty rhythm section.



Goodbye, Iggy—hello, Strange.

Visage is a strong debut disc for Strange, in concert, where his image can be showcased, he should be even more impressive.

Elliott Lefko

**Phil Woods Quartet
Volume One
(Clean Cuts/Adelphi)**

The work of Phil Wood embodies a whole mixture of styles, particularly bebop. His backing group of Steve Gilmore on bass, mellow Mike Melillo on piano, and Bill Goodwin on drums is precise, but loose enough to allow Woods to soar. If you don't already know all this, then this latest offering from the Phil Woods Quartet, a live session from Texas, is as good a place to start as any.

The set features a typical Charlie Parker composition "Bloomdido", "Along Came Betty" (a Benny Golson tune and perhaps the album's highlight); as well as songs by Cole Porter and Bud Powell.

Although Woods is the star, Steve Gilmore shows, once again, that he is a bassist deserving much

wider recognition. Pianist Mike Melillo continues to be a puzzle. At times he sounds very distant and removed from the activity, but then suddenly you realize that he's there and making a substantial contribution. His playing on the older songs gives the music an almost authentic '40s or '50s feel, yet his apparent lack of energy is not shared by the rest of the group.

Hacker & Goldstein

**Bauhaus
In The Flat Field
(4.A.D./Beggars' Banquet)**

England's bantam, rebel, 4 A.D. label has struck a blow for alternative labels in general, and alternative music in particular, with the recent domestic release of prime example of a new breed of rock and roll animal evolving in Britain. Overtly psychedelic, and boldly experimental (along with Joy Division, some of the most innovative use of pure noise since mid-seventies Pink Floyd), Bauhaus' music runs the gamut from the *Sturm und Drang* of "Double Dare" to the ethereal "Spy in the Cab" to the straight-ahead rock of "Telegram Sam". This last track, a brilliant reworking of Marc Bolan's 1972 classic is included as a bonus cut on the Canadian release, having been released only as a single in Britain.

For such a young band, Bauhaus possess a respectable degree of musicianship. Lead vocalist Peter Murphy is without question Mr. Residual Volume for 1981, and Daniel Ash's grating guitar work could cuisinart whole cerebral cortex for breakfast.

Besides the extra track, the album retails for two or three dollars less than most new North American releases, spelling more value for yer rock 'n' roll dollars (something the independents seem genuinely concerned with). Refreshing, isn't it?

P.S. Look for a Bauhaus gig at the Edge in early March.

Stephen Scott

Classifieds

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Titillating talent

Lloyd Wasser

He's been called the King of the Nudies, the Master of Mammaries and the Hugh Hefner of Adult Films. Critic Andrew Sarris has called him "the best at his particular craft."

The "Russ Meyer Film Festival", an ambitious project designed to interest more people in the filmmaker's work over the years, was organized by Mark Lewis, a die-hard Meyer fan.

"I believe Russ Meyer films should be seen by everyone," says an enthusiastic Lewis. "They are fascinating to watch and an accurate mirror of our American society. They seem to appeal to the fantasies of the basic male population as well."

Meyer's films focus on ordinary people in not-so-ordinary situations. The women are super-large in the chest area, and their boyfriends have no interest in sex at all, unless provoked. The films are sometimes overly-violent, but humour is constantly mixed in with the bloodshed to counteract it.

"I learned long ago that sex and sensationalism sell," said Meyer in a recent *Adam Film World* interview. "A lot of people ask me why I don't turn legitimate and make a real good movie. That's a good question. But why should I when I've hit upon a good formula that keeps the money rolling in?"

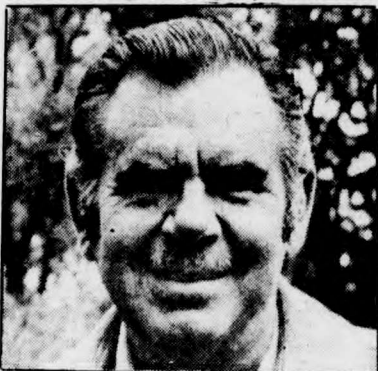
Lewis has been running the on-campus festival for two months, attracting small but rabid crowds for the stimulating films. Screenings here have included such Meyer classics as *Vixen*,

Cherry, Harry and Raquel and *Beyond The Valley Of The Dolls*. But despite the interesting subject matter, Lewis has had real problems trying to keep the festival going.

"First of all, there are far too many films at York to compete with. Both Bethune and the CYSF run high-quality stuff, which I can't do. As well, the costs of the film rentals, the expenses of renting the room each week, and the money needed for publicity have cut deeply into any profit I might have had."

So far he's lost over \$150 on this project, attracting only about thirty people for each screening.

"For the first screening, *Vixen*, I had a large crowd, but with each successive showing my audiences



Look out, Ernie Ford.

have been dwindling," groans Lewis, who's hoping to recoup his losses with a double-feature screening of a Jane Russell film and a special repeat of *Supervixens* on February 27, at 7:30 in S137 Ross. To end the festival on an 'up' note, the cost for both films will be only \$3.00.

Silent craze a maze

Rob 'fave-rave' Fabes

After having seen *Madwoman*, Vanier's annual play, this reviewer is very much confused as to how he is going to classify it. The range of incongruities does not allow for being either 'good' or 'bad'.

The first act of the play was long and tedious. There were miscues and periods of silence. The actors seemed not to listen to each other but rather to wait for their cue. Steve Walker's portrayal of the President, one of the major characters in the act, did nothing to help. Instead of presenting the money-hungry, conniving bastard that the President is, he appeared more like a complaining wimp.

There were a few actors that did make the first act more interesting though. Brian Scott as the slightly-crazed prospector brought life and energy to the stage. His voice and actions brought credibility to the character. Dan Chevrier's performance as the Broker had a similar effect.

Kate Henning as the Madwoman bursts onto the stage with such force that the audience cannot help but be captured by her. Hennig is a joy to watch and it is mostly due to her that the play is enjoyable. Her handling of her song in the second act was so beautiful and emotional that the audience was moved.

During the second half, the cast picked up energy with the arrival of the three other Madwomen, played by Mary Lawlis, Billie Ferrell, and Patricia Weston. This scene proved to be the most entertaining of the night.

The music added much to the play. Occurring at strategic moments, it brought variety to the otherwise "straight" acting.

Overall, the play is uneven. Thanks to the second act, though, I'm inclined to say that it was good. The actors, for the most part, did well and the final product resulted in some good entertainment.

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