

Paul Winter — A Whale of a Musician

Paul Winter—Music Review
 by Vail Weller
 Feature Editor

I like the kinds of music most college students do: rock, dance, and new. But I have been privileged enough in my life to have been exposed to some very in-

teresting and educational bits and pieces of other types of musical culture. Some of these have included Broadway music, some jazz, extensive classical, Baroque, and also New Age music.

New Age music is pretty much a new field. Not too many people of our age (at least that I have encountered) know too much about it.

It's a type of music that appeals greatly to yuppies, intellectuals, successful business types, and to me. It is a hard thing to explain—not all mellow, and not all rock or jazz. It has classical undertones and is extremely experimental.

The New Age musician with whom I am best acquainted is a man named Paul Winter. He grew

up (as a good friend of my father's) in Altoona, Pennsylvania. Winter attended the University of Michigan, where he formed a jazz group which won the collegiate award for best jazz ensemble. This led to greater recognition and upon graduating, the State department arranged for Winter to tour through Latin America. He became very in-

terested in the music there, and when he returned to the United States he composed music which led to the popularization of the "bossa nova" beat. Later, he formed the Paul Winter Consort, a group of musicians with which he records most of his music.

These days it is very hard to keep track of Paul Winter. When he is not at his farm in Connecticut, he travels extensively and experiments with many types of music. He has done a lot with African influences, Russian influences, Spanish influences, and classical as well. He is the Artist-in-Residence at St. John the Divine, a huge cathedral in New York City, where he performs often. It is thought that Winter is mostly responsible for the bringing-about of New Age music. He fits the category, but as you can see, he is also much more.

I own three of his albums. My personal favorite is *Common Ground*. The best track is called "Wolf Eyes." There is a photograph on the album sleeve which shows Winter and his musicians playing while a wolf (which can't be more than four feet away) howls along. To produce this song Winter went to a wolf preserve in North Dakota where he did something that to my knowledge has been attempted before. The saxophone and the wolf sing (and I do mean sing) a duet. There comes a point when you can't differentiate between the animal and the instrument. It is truly amazing and spellbinding. Winter has the ability to make a variety of instruments sound like anything he wants them to. In this case he turns a saxophone into a

wolf. The song is so hauntingly beautiful that I honestly get chills every time I hear it.

Another track on *Common Ground* involves the use of humpback whale songs. If you've ever heard any, you know how drilling they can be. Winter turns the sound into an unbelievable ballad which really affected me. Winter is very involved in ecological concerns—he conducts whale watching tours on the Baja Peninsula in California.

Another example of Winter's ingenuity can be found in his album *Canyon*. It is a celebration of the Grand Canyon. Recording began in 1980 with the Paul Winter Consort. The entire album was recorded while they rafted on the Colorado River. A lot of the tracks are improvisations—for instance "Raven Dance" in which they capture a raven's cry. This album is also amazing. There are a lot of unusual percussion instruments included: a desert drum, a pandereta (which is an 18 inch frame drum from Central Spain), Hopi and Ponca rattles, and a gaval (which is an Azerbaijani tambourine). The music is all beautiful and as I mentioned earlier, it is very hard to classify.

The music is all (for the most part) extremely relaxing—I always feel like a better human being after listening to Paul Winter. I have never found anything that I enjoy listening to more and it never gets old to me. I highly recommend the purchase of any Paul Winter product and I will personally guarantee satisfaction, pleasure, relaxation, and a new understanding of what music can be.

Only On Television

Kiss, Heart, Yes - Videos
 by Brett Taylor
 Collegian Staff Writer

A political philosopher once claimed that the vision of the artist is 30 years ahead of the tangible societal reforms called for in his criticisms. Keeping this in mind, let's watch some MTV and see what we'll be doing in 2038.

Oh boy! Kiss is on, performing "Reason to Live." I'm told this video is presently the number one request on MTV. We have the standard shots of the band performing in an empty auditorium. Now we see a girl in a bathtub. Then we see the same girl pouring gasoline over a black Porsche 928. Now she's dancing naked in front of a mirror. Wait. The car bursts into flames. The girl is back in front of the mirror, wrapped in a towel. I hope this means she took another bath, after pouring that gasoline all over the driveway.

Picture the actress on the phone one month earlier.
 "Mom, I did it! I finally got a part. I'm going to be an actress!"
 "That's great, honey. Your father and I knew you could do it. What part are you going to play?"
 "Well, I take my clothes off, dance around naked, and set a car on fire."

A loud thud is heard over the phone, then silence.
 "Mom? Are you there, Mom?"
 Maybe some clue to the meaning of this video can be found in the lyrics: "Everybody's got a reason to live" except, maybe, the guy who directed this video.

I liked the Porsche. Let's give this one four stars.
 Next we're presented with Heart performing "There's the Girl." The only interesting aspects of this video are the shots of round vocalist Ann Wilson. In all of her scenes, the screen is compressed horizontally so that everything appears tall and thin. Everything except Ann, that is. This is pathetic.
 I'll give this video four stars anyway, because the huge Egyptian monuments on the set must have kept several Art Institute graduates off of welfare for a month.
 Look, here's Yes performing "Rhythm of Love." A series of red velvet curtains is drawn back from the screen, exposing yet another blond video babe. She's smearing motor oil (40 weight, I believe) all over her naked body. That's original.
 After walking around town a bit, the girl straps on safety goggles and a leather bra and goes to work in a factory. She cranks a couple of widgets off the assembly line, and soon our heroine is back on the streets, now pursued by a stop-motion robot composed of household appliances—in particular, a power drill and a blender. Unaware of the danger, the girl takes a shower while a mechanical fish has a seizure in his bowl. I'm getting scared.
 Now the drill/blender is roaming the corridors of the girl's apartment building. Don't worry, though. She escapes, straddling a rocket which she had stashed in the garage. Meanwhile, the drill/blender vacuums her apartment.
 If this isn't art, I don't know what is—four stars all the way.
 Excuse me now. I've got to go unplug all my kitchen appliances.

Film Enthusiasts

I would like to extend an invitation that I received from the Plaza Cinema. Cinema World, Inc., is beginning its 1988 Art/Specialty Film Series "Art 88" at the Plaza Cinema on West 8th street in the West Erie Plaza. They will be showing the following domestic and foreign films: *Barfly*, *Jean De Florette*, *Maurice*, *Dark Eyes*, *Hope and Glory*, and *Monon of the Spring*.
 Be sure to check the Erie Times for showtimes or call the Plaza Cinema to confirm showtimes and playdates. And don't forget to stay

tuned to the Entertainment section in Behrend's Collegian where we keep you informed with what's going on!
 Trivia:
 I have two Free passes to the "Art 88" film series for anyone who can tell me the 1986 Academy Award winning picture—it should be easy. Leave your name and phone number with the winning answer in the Collegian office behind the RUB desk. Good Luck!

Matthew Filippi
 Entertainment Editor

the PLAZA CINEMA presents ART 88 the Art/Specialty Film Series

Dan Akroyd or Dr. Ruth?

The Couch Trip—Movie
 by Darrell Freund
 Collegian Staff Writer

Did you ever wonder where psychologists and psychiatrists go with their problems? Are they simply charlatans? Do they know any more than we do? Why are these so-called "professionals" qualified to handle our schizophrenic, megalomaniac tendencies? Who handles their tendencies? The movie *The Couch Trip* presents a situation in which such a "specialist" turns out to be your

normal everyday person. That is if you are willing to consider Dan Akroyd, in any movie, your average person.

Akroyd plays a not so crazy prisoner (actually he is just plain lazy) who, through a series of lies and manipulations, manages to get his own talk show on the radio. This talk show, borrowing the sexual and social overtones from Dr. Ruth Westheimer's now defunct show, has Akroyd addressing the problems of the Los Angeles population.

The situations Akroyd confronts would put any psychicanalysis in a

bind. Through his basic understanding of people, and pseudo-personality, Akroyd manages to fool all of those around him.

The movie tends to wonder from scene to scene. The audience is reminded of Akroyd's days on *Saturday Night Live*. The humor tends to get dry at times, with the theater goers more concerned with Akroyd's motion than his monologue. But, *The Couch Trip* manages to strike the funnybone. It is a movie no comedy fan can take lying down.

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Acoustically Sound

Michael Hedges, Live from the Double Planet
 by A. Thomas Mamaux
 Collegian Staff Writer

Michael Hedges comes out of nowhere. Luckily, I stumbled across his latest album. He is a contemporary jazz guitarist that is on the verge of being recognized in the same class as Pat Metheny or George Benson. The album was

recorded in a Boston bar. M.H.'s guitar (acoustic only) is very good. His singing range is wide and phenomenal. Because of this he is a solo performer. He uses nothing electric except the microphone. He borrows material from the Beatles, the Rolling Stones, and Jimi Hendrix.

The album takes off with "All Along the Watchtower." Wholly acoustic, he does not lack the power that Jimi Hendrix put into

his version nor does he lack the emotion that Hendrix possesses. When Hedges needs some percussion, he just slaps the guitar with his thumb and fingers. "Ready or Not" is one of his own compositions. M.H. sings "lasers start tracking acid of industry as the whole world turns us around I keep hearing life's echo sound." You can make your own interpretation of his lyrics, but his lyrics are just as complicated as the music he writes.

"The Love Bizarre" is the next standout song. It was written by Prince, but the finished product

does not sound anything like Prince. Here, M.H. takes his voice from the lowest to the highest octave. When he can't use his guitar on a lead (it needs distortion) he uses his voice. The best (debatable) song is a remake of John Lennon's "Come Together." Here M.H. has the whole bar join him on the chorus. He does it very intensely. The rest of the Album will give you violent flashes of M.H.'s guitar prowess. Look for Michael Hedges to soon be on the charts and on the radio.

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Review Ratings:
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 ○○○○ Excellent

Wanted:

- Music Reviewer - someone to write a review on an album every two weeks.
- Video Reviewer - someone to review music videos - must have access to MTV - at least one review every two weeks.
- Play Reviewer - someone who actively sees plays - contribute reviews whenever possible.
- Book Reviewer - someone who actively reads new books - contribute as many as possible.
- Art Reporter - someone to report on art events, galleries, showings etc.

Anyone who would like to write stories on musical events, for example, the Grammys.
 Anyone may contribute articles anytime throughout the semester. If you have any entertainment news information or reviews feel free to submit!
 If interested call Matt 6662 or leave your name and phone number in the Collegian office. Thank you.

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- Feb. 12 Force M.D. at Holiday House, Pittsburgh.
- 13 Dio, Megadeth, and Savatage at Public Hall, Cleveland.
- 14 Earth, Wind and Fire at Civic Arena, Pittsburgh.
- 16 Yes at Richfield Coliseum, Cleveland.
- 17 Sting at Public Hall, Cleveland.
- 19 Earth, Wind and Fire at Richfield Coliseum, Cleveland.
- 25 Frank Zappa at Syria Mosque, Pittsburgh.
- Mar. 2 Barry Manilow at Civic Center, Erie.
- 5 Frank Zappa at Music Hall, Cleveland.
- 10 George Thorogood and the Destroyers at Shea's Theater, Buffalo.
- 12 Starship at Music Hall, Cleveland.
- 13, 14 Bruce Springsteen at Coliseum, Cleveland.
- 13 Jeffery Osbourne at Front Row, Cleveland.
- 15 INXS at Coliseum, Cleveland.
- 29, 30 Michael Jackson at Coliseum, Cleveland (Tentative).
- Apr. 16 Tiffany at Warner Theater, Erie (Two Shows).
- 9, 10 Oak Ridge Boys at Front Row, Cleveland.