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JUNE 1980 FREE

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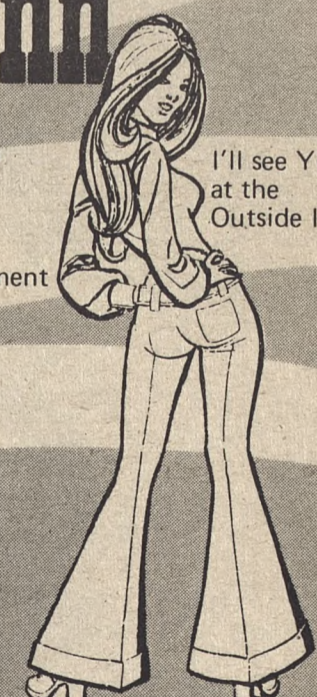
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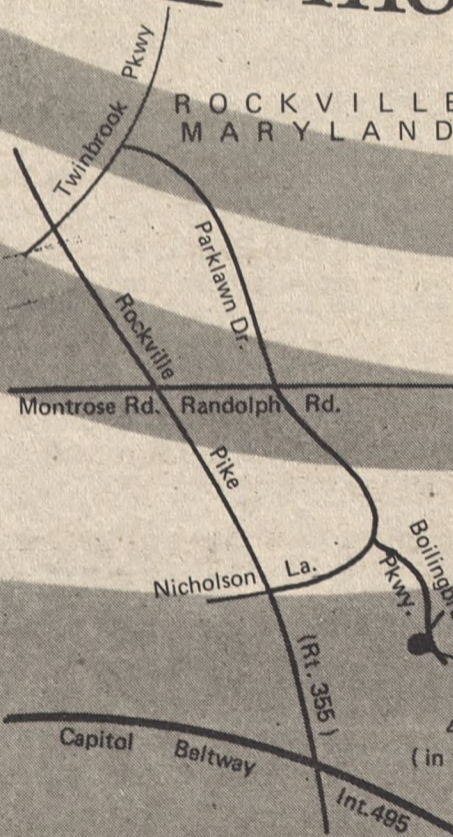
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# The 50¢ Solution

After more than six years as a free newspaper, the *Unicorn Times* will start charging 50¢ an issue in July.

If we don't, we'll have to stop publishing.

We've been free since we were eight pages small.

We've been free since albums cost \$3.98—list.

We've been free for more than 5000 pages and we just can't afford it any more.

We've got 96 pages, better writers, bigger calendars, and better art and photos.

And we've got a whole lot of red ink.

So beginning in one month, we'll ask you for 50 cents for the only paper in town that covers what you care about—alternative music, film, theater and ideas.

With your four bits we can do our bit.

While a 50¢ cover price isn't much, it will mean a lot: we'll have more copy space, even better calendar listings and expanded coverage of local arts news.

But the big change will be a better distribution system. We'll put more papers in more places for more days each month—so you'll be able to find the *Unicorn* nearby, all month long.

Our new distribution system will include outlets from our present list and many new locations.

It's simple: our unique group of 90,000 readers will be looking for us every month. If you want them to look in your location, you'll have to act soon.

If your share of the cover price isn't enough, the new traffic should be.

For information on becoming a *Unicorn Times* outlet, call 783-6363.

# THE FRONT LINES

## FESTIVAL TO CELEBRATE THE ARTS OF INDOCHINA

Among the many Indochinese refugees in the Washington area are some of the leading performing artists of Cambodia, Laos and Vietnam. Many will be featured in the "Indochinese Arts Festival-1980" on Sunday, June 15, 1980. For most of the 50 artists, this will be their first performance before an American audience.

The classical Celestial Maidens dance of the Royal Khmer Court will be one of the performances that have been rarely seen outside Cambodia. Yet such dances are now extinct in Kampuchea. The program also features Hmong courting songs played on the talking Jew's harp, and a Laotian orchestra of xylophones, flute, fiddle and percussion. Tan Vi Thuy, a blind master of the Vietnamese moon lute, will also be appearing.

The festival is part of a project to preserve, encourage, and disseminate Indochinese cultures in the United States. A survey of the refugee community to identify the artists and craftsmen is being undertaken by Dr. Karl Signell and the Indochinese Community Center, which is the festival's chief sponsor. A locator list—to encompass several hundred performers—is already well underway.

The festival will be held at the Thomas Jefferson Community Center, 125 South Old Glebe Road, Arlington, Virginia. Performances begin at 3 p.m. and 7 p.m. Food demonstrations, crafts and arts will be shown throughout the afternoon and evening.

For more information, call 462-4330.

## MARGIE ADAM CONCERT FOR NATIONAL WOMEN'S POLITICAL CAUCUS

Margie Adam is a performer and a composer who has been promoting women's culture for the last six years in concert tours throughout the country. She is founder of a woman's recording company, Pleiades Records, which has released two of her albums. "Margie Adam, Songwriter" was released in 1977 and has sold 40,000 copies by word of mouth. This year, Ms. Adam recorded an entire album of her own instrumental piano music, entitled "Naked Keys."

Sponsored by the National Women's Political Caucus, Adam has been touring the country, performing in cities from coast to coast. "Margie Adam: On the Road for Women's Rights" comes to Washington on June 14 at Lisner Auditorium, 21st and H Streets, N.W., at 8:00.

All proceeds will be used to fund the campaigns of NWPC supported candidates and to aid the effort to ratify the Equal Rights Amendment.

Tickets are \$7 and can be purchased at Orpheus Records; Lammas Bookstore; Toast and Strawberries; Cover-to-Cover Bookstore; the 31st St. Bookstore, Baltimore; and Labrys Bookstore, Richmond.

Seventeenth century capitol of Maryland St. Mary's City will host a summer Festival of the Arts in rural St. Mary's County. The series starts with the presentation of the play "Mistress Margret Brent Gentlemen" beginning June 18 in the reconstructed 1676 State House. An evening of chamber music will be held June 25 on the St. Mary's College campus. For more information call (301) 863-8522.

## NATIONAL SCULPTORS DISPLAY WORK

"Dupont Circle Grand" by Sam Gilliam is on display at the Q Street Metro stop. This sculpture is part of the W.P.A. site program. Its placement last week coincides with the city-wide honoring of sculptors in June.

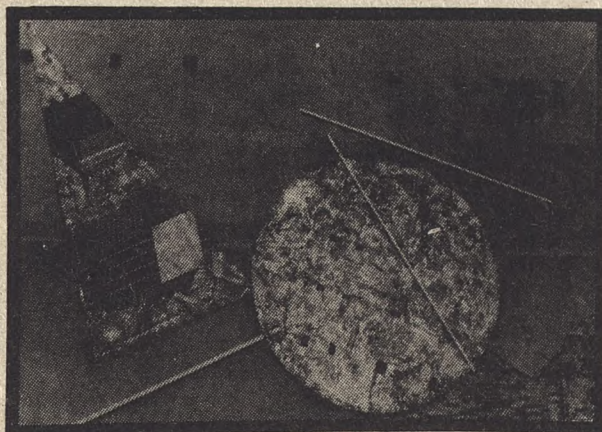


PHOTO BY NELL LECLAIR

## SATURDAY NIGHT DANCES RETURN TO GLEN ECHO PARK MARYLAND

From ballroom dancing to courtly Renaissance dancing, Glen Echo Park will be a focus for dance on Saturday nights. From 8:30 p.m. to 11:30 p.m. most Saturdays in June, July and September the National Park Service will sponsor a series of folk and square dancing in Glen Echo's 180-foot Spanish Ballroom, which dates back to 1934.

Across the summer, folk dancing ranging from Bavarian and Austrian to Israeli, and square and contra dancing will be featured, accompanied with live music.

Callers and various well-known performers will be on hand for the folk and square dancing events. Also, beginners can receive instruction on the dance

floor. A \$2 admissions fee is charged adults. Children are admitted free.

- June 7—Free square dance as part of the Folklore Society of Greater Washington Annual Festival.
- June 14—Bavarian and Austrian Folk Dancing with the Bavarian and Austrian Dance Company
- June 21—Israeli Folk Dancing with the Fabragen Group
- June 28—Square, Contra and Waltz Dancing. Mystery caller. Music by the Boss-Town Buzz Steps.
- July 5—International Folk Dancing. Music by Dunav.
- July 12—Ballroom Dancing. Music by the Band from Tin Pan Alley.
- July 19—Western Square Dancing. Caller John Washburn. Live Music.
- July 26—New England Contras, English Country and Square Dancing. Music and Calling by Peascods Gathering.

For additional information, call Glen Echo Park at 492-6282.

## BRINGING D.C. ITS OWN MUSIC AT THE FOURTH ANNUAL WASHINGTON FOLK FESTIVAL

For the fourth consecutive year, the Folklore Society of Greater Washington is gathering hundreds of people from Washington's own unique mix of musicians, dancers and craftspeople for two fun-filled days at Glen Echo Park.

Geographic, social, political and economic factors give the greater Washington area a cultural flavor that combines North and South, Heartland and Far West, as well as an international accent. The Folklore Society brings these resources together in a lively festival that has turned up new facets of the region's riches each year.

Rain won't dampen any spirits because all events can be moved inside. And thanks to the donated time of hundreds of performers, technicians and staff, the Washington Folk Festival is absolutely free.

The festival will feature five stages with continuous appearances by over 300 performers from a variety of American and international traditions, craftspeople demonstrating their art and handiwork, dancing all day long to watch and a square dance on Saturday night for all to join in on.

The festival runs noon to 10 p.m. on Saturday, June 7, and noon till 6 p.m. on Sunday, the 8th.

...and please...

**PLEASE get your listings to us by the 25th of the month**

## VOLUME SEVEN, NUMBER NINE JUNE 1, 1980

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ADVERTISING DEADLINES The deadline for display advertising is the 20th of the month preceding the month of publication, for copy requiring production; the 25th of the preceding month for camera ready copy. Classifieds are due at 6 pm on the 25th of the preceding month.

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FREE LISTINGS The Unicorn Times prints events for our free listings from those received by 6 pm on the 25th of the month preceding publication.

# THE WORD

Dear U.T.: I've taken a job with Billy Price and the Keystone Rhythm Band, for whom I'll be playing lead guitar and writing songs. I know you'll want to do a cover story on this, so let's get on it. What? You've already promised the cover? Well, I guess we'll just have to go for a feature article, right? What? Not right now? OK, OK, I get the picture, but if you don't lead off *The Word* with this my Mom's gonna be real mad. Your Buddy, Keith Grimes.

**OUT OF TOWN . . .** Several rock and roll acts will be joining the annual summer exodus from the nation's capital. **Tex Rubinowitz and the Bad Boys** will be making their first ever NYC appearance in the middle of the month at Hurrah's, along with another rockabilly band, **The Rockats**. Tex will also be cutting new ground in Pennsylvania and Virginia and a number of dates are planned for the shore in July and August. Surf's up. . . **Jr. Cline and the Recliners** will be taking their brand of old fashioned R&B to new locations in Jersey, Delaware, Virginia and Pennsylvania. A recent set of shows by the group at Mancini's in Pittsburgh were highlighted by encore jams with **The Nighthawks**.

**SUMMER IN THE CITY . . .** Bucking the out-of-town trend is **Debris**, an unheard, self-described pop/rock group from Harrisonburg, Va., which is spending the warm months here, and will be making a journeyman's string of engagements at local clubs. A recording session is set for later in the summer. . .

**BACK ON THE SCENE . . .** **Johnny Bombay and the Reactions**, which supposedly broke up in January over personnel problems, has resurfaced for appearances this month at the Psyche Dolly and One Flight Up. Led by ex-Razz, ex-Artful Dodger guitarist **Abaad Behrem** (a.k.a. **Johnny Bombay**) the group during its previous incarnation cut the single "Ramona," which received good local airplay. **Lee Rosenblum** and **Rob Dennison** are still with the band, but a permanent drummer has yet to be chosen; in the meantime **Doug Tull** will be filling in, except when he's busy with his own band, **Nightman**, in which case it'll be **Jim Dougherty**. Behrem says he's been using the time off to do some recording, but is eager to get back on stage. . . The members of **Single Bullet Theory** have returned home after a lengthy tour across the U.S. and Canada, which included a number of supporting dates for the **Pretenders**, **Plastics**, **Ramones**, etc. Their song "Keep It Tight," which is included on the Planet Records album "Sharp Cuts," may soon be released as a 45. The band will also be appearing at several local engagements this month.

**Chip Franklin** has just returned from a trip to New York where he obtained several opening spots in New York clubs. Rumor has it that he has signed a contract with Columbia—full details not available as yet, but apparently it involves 15 free records or tapes, with four records to be purchased each year (for the next three years) at normal low club prices.

**IN MID-STREAM . . .** **Bill Oliverio** of the **Strokers** will be replacing **Zip Irwin** on tenor sax for the **Bill Blue Band**, just prior to an upcoming trip to New Jersey to open for blues great **Albert King**. **Adelphi Records** plans a late June-early July release for Blue's new lp, "Given' Good Boys and Bad Name."

. . . **Rob Inglis**, a co-founder of **Artful Dodger**, is the new bass player for **Primadonna**, which has experienced a vaguely unpleasant split with its former member in that position. The change-over cost the band a week's worth of lucrative performance dates, but they hope to have things back on an even keel for their showcase appearance at New York's **Gildersleeves**, where they'll receive a closer look from **Lakeside Management** and other industry types. A tour of Florida will follow later in the summer. . . **Cryin' Out Loud** has also been undergoing a change in membership. **Ron Holloway** (formerly with **Root Boy Slim and the Sex Change Band**) has joined to play tenor sax, replacing **Ron Oshima**, who has moved on to play with **The Pockets**. The new bassist for **Cryin' Out Loud** is **Elliott Jagoda** (ex-D.C. Dog). The new version of the group will concentrate on originals and premiers June 20 at **Columbia Station**. They will also be backing-up **Root Boy Slim** on several dates next month.

**ON THE HORIZON . . .** Former **Cold Steel Benders** **Mike Johns** (guitar and pedal steel), **Ivan Brown** (bass) and **Phil "Tubs" Zitzmann** (drums), are putting together a blues, R&B and country-rock group to be fronted by singer **Connie Breeden**, formerly of **The Buffalo Band**. No name or performance plans yet. . . **Cheryl Keller** and **Tod Eliot** (both ex of **Alias**) are joining with **Gary Fitzhugh** (ex-Lash), **Eric Shramek** (ex-Mid-South) and **Marty Iverson** (very recedntly ex of **High Roller**) to form **Banshee**. They expect to be out of the basement and on stage sometime next month.

**NEW-WAVE NEWS . . .** The **Urban Verbs' Roddy Frantz** required twelve stitches after he put his hand through a large sheet of glass, reportedly in anger over "Rolling Stone's" put-down of the Verbs' debut lp. Close acquaintances wonder what shape he'll be in after reading dismissals in "Trouser Press" and "The Village Voice." . . A new club, 9:30, is now open at the location of the old **Atlantis**, 930 F Street, N.W. Opening night, held on the last day of May, featured the **Lounge Lizards** from New York and D.C.'s own **Tiny Desk Unit**. The place is open Wednesday through Saturdays and offers a variety of video shows, non-disco dj music and a schedule of live bands, which for June is highlighted by appearances by **Lydia Lunch** and the **8 Eyed Spy** and the disco-parody dance band **Love of Life Orchestra**. . . **Scandals** in Georgetown has started a series of New Wave shows on Monday nights. The booking is being done by **Felion Productions**, the people who established **Louie's** as the home base for the area's heavy metal magillas. . . The **Slickee Boys** have finished work on their first record to carry the **Round**

**Raoul** label, a single of "The Brain That Wouldn't Die" with a live flip side. **Round Raoul** will also be issuing its first long-player—a solo album by label chief **Mark Hoback** to be entitled "A-Sides." . . **The Bad Brains** have just made their long-awaited debut on vinyl with the release of "Pay to Cum" b/w "Stay Close" on their own **Bad Brains** label. The single was cut last winter in NYC with members of **The Dots** at **Dots Studios**. Other tracks by the **Bad Brains** will be on the upcoming "Best of Limp" album (now slated for late June-early July release) as well as the "Dirty Dozen" collaboration. The latter will also feature cuts by the **Young Turds**, **Tru Fax** and the **Insaniacs**, and **Nurses**, and is to be released by the bands involved on their own. . . **The Ritz** is to receive a look-see from **Warner Bros.** sometime this month; **A&M** has already passed on the group. Rather than going the conventional route of cutting small-label 45s, the members are making plans for a full album—a project that's several months in the future at least.

**ODDS AND ENDS . . .** **Ex-Razz** **Tommy Keene** recently returned to D.C. to play at the **Bayou** as rhythm guitarist for the **Suzanne Fellini Band**. Meanwhile, former **Razz** lead singer **Mike Reidy** returned from a few months at his mom's to open a showing of his drawings and paintings at the **Olshonsky** gallery. He has decided to concentrate on his art for the immediate future and has dropped out of **Billy Hancock's** revue, at least temporarily.

. . . **Keith Campbell** (ex-D.Ceats) is currently working with the **Original Fetish** as well as his own punkier outfit, **Black Market**. . . **The Dark's Skip Groff**-produced demos are slated for probable release some time after the "Best of Limp" project is off the ground. . . **Half Japanese** are preparing to issue their first album, a three-record set on **Georgia's Armageddon** label. This collection will be comprised of a good deal of old material plus some newer things using the **Jap's** recently expanded line-up with the **Dreyfuss** brothers, formerly with the **Chumps**. . .

**Charlie's** will become the newest nightclub addition to the **Washington Jazz** scene early in June. Owned by **Charlie Byrd**, the club will feature his talents along with other top-flight jazz names. This club restaurant seats 350 persons and is joined by a sidewalk cafe and a separate cocktail lounge. **Charlie's** is located at the **Waterfront Center**, formerly the **Dodge Center** in **Georgetown**.

**THE EVANS AND NOVAK SECTION . . .** Long-time member of the **Washington** music scene **Kenny Wilson** is currently engaged in a petition drive to put him on the November ballot as an Independent candidate for the House of Representatives from **Virginia's Tenth Congressional District**. **Wilson** held his campaign's first benefit on May 26 at **Quincy's**, where his back-up band for the evening (called **10th District** just for

the occasion) included **Pete Kennedy**, **Patti Clements**, **Peter Bonta**, **Tom Guidera**, **Rico Petrocelli**, **Paul Zitzmann** and many others in a long tag-team jam.

So far, **Wilson's** platform includes stances against nuclear power and large corporations, and for tax breaks for small businesses. He describes the incumbent, **Rep. Joseph Fisher**, as "a conventional Carter-Democrat politician," though he says, "I really don't have anything personal against him. He's a nice old man." The Republican candidate is yet to be chosen.

Realistically enough, **Wilson** notes that he has no chance of winning, even in this independently-minded election year, but says he only wants to say some things that need to be said by somebody, and get an educational experience for himself. He is not entirely a stranger to congressional politics, however, since his father has represented **Los Angeles** in the House since 1962.

His greatest challenge now is to collect the signatures of about 1,200 registered voters by the June 10 deadline to put his name on the ballot. This will legitimize his campaign and garner him publicity, and hopefully gain contributions to fuel his political machine. Additional benefits featuring other local musicians are being planned.

Anyone interested in assisting the campaign of **Kenny Wilson**, Independent for Congress, can contact him by writing 6135 **Chesterbrook Road**, **McLean, VA 122101**.

**TURKEY NOTES . . .** The management of the **North Star Band** has denied charges that it threw a wild turkey over the **White House** fence in order to promote the band's new single and upcoming festival date. The recording of the song "Wild Turkey" was recently completed at **Bias Studios** and the group is set to play at the **Wild Turkey Jamboree** in **Columbia, Tenn.**, on June 6 and 7. To celebrate the two events, the **North Star Band** will host a **Wild Turkey Party** at **Quincy's** on June 2, where they will give away 50 **Wild Turkey T-shirts** and hats. Due out in several weeks is their new single "Just Like Me"/"I Found Love," off the **Adelphi** album "Tonight the North Star Band."

**OPEN TO THE PUBLIC . . .** **Bazilisk** will be hosting what they hope will be the first in a series of "open houses" on June 9 at 9 p.m. at their rehearsal space at the **American University's Recording Studio**. Anyone interested in seeing the band, and their guests for the evening, **Rupert Chappell** and **Thunderbug**, is welcome to the free event. They would also like to hear from other progressive musicians that might be interested in joining them for other such performances in the future. For information and directions call **Brett** at (703) 378-5225.

John Pritchard

Howard S.-M. Wuelfing

= JUNE =

wed

thurs

fri

sat

NIGHTCLUB

9:30

930 F Street, N.W.  
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Washington, D.C. 20004

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4 NIGHT MAN	11 LOCAL LIFE NIGHT	18 LOCAL LIFE NIGHT	25 DALE WILLIAMS BAND
5 XYRA	12 MARK HOLMES	19 TOM TERRELL	26 CHRIS MORSE
6 LOVE OF LIFE ORCHESTRA	13 MASSACRE w/fred frith	20 KLAUS NOMI	27 WARHOL'S E.P.I. SHOW w/velvets &nico
7 VIDEO bowie, roxy, blondie, foxx etc.	14 LYDIA LUNCH and 8 EYED SPY	21 KLAUS NOMI	28 REGGAE

→ 53

# d.c. space in JUNE

**6 JULY**  
DOWNEY'S  
"RING OF  
FIRE"  
12 HOUR VIDEO INSTALLATION

**7 OPENING PARTY** FREE  
"SCULPTORS ON WALLS"  
dancing with Rhoda AND THE BAD SEEDS

**8**

**9 COOL AND THE CLONES**

**10 MEXICAN DINNER**

**11 VIDEO BUDDIES** Comedy

**12 PARADIGN** Jazz/rock fusion

**13**

**14 Mal Waldron Trio** JAZZ

**15 Father's Day**

**6 & 16 DALE WILLIAMS BLUES BAND**

**17 & JAZZ WORKSHOP ENSEMBLE**

**18 POETRY READING WITH** KEN FORDE AND ADESANYA ALAKOYE DALE WILLIAMS SOLO

**19 HANDS JAZZ TRIO**

**OLD & NEW WAVE GERMAN CINEMA 20-25**

**PIANO GIANTS**

**22 FRITZ LANG**

**23 GERMAN CINEMA** Werner Herzog

**24 Wim Wenders** JOSEF VON STERNBERG F. W. MURNAU

**25** Rainer Werner Fassbinder, Alexander Kluge, Volker Schlöndorff, Heinrich Boll and others

**26 BOB OLSHIN** CONTEMPORARY JAZZ PIANO Leni Riefenstahl

**27 Andrew Hill SOLO**

**28**

**29 Warhol's E.P.I. FILM WITH VELVETS AND NICO** plus the Foreigner w/ DEBBIE HARRY

**1 Dominion Day (Canada)**

**2 THE NEE NINGY BAND** strange + Ancestral MUSIKS

**3 ART performance** T.B.A.

**4 Independence Day**

**5 Special Event** T.B.A. FULL MOON

**6 METROPOLIS** WITH LIVE SYNTHESIZER BY BOB BOILEN (OF T.P.U.)

**7 SILENT FANTASIES** OLD SCI-FI FILMS WITH LIVE SYNTHESIZER

**8**

**9 SUMMER 10 SPECIAL** Spheres Theatre Co. OF A (45) "TWO BY TENNESSE WILLIAMS" "GNADIGES FRAULEIN (66)" PORTRAIT MADONNA

**11**

**12**

**M metro GALLERY PLACE 7th & E nw SPACE IS THE PLACE 347-4960**

..... DOWNTOWN ..... where the special people are ..... "The lights are much brighter there" .....

**T**he Bad Brains are a Washington punk rock group familiar to followers of local new wave acts. The four young black men composing the group are drummer Earl Hudson, bassist Darryl Jenifer, lead guitarist Dr. Know and singer H. R. Together the Bad Brains present an arresting, energetic display of bold sights and sounds not usually experienced at punk shows here.

Originating in District Heights, Md., the Bad Brains bring to their music all of the suppressed energies and frustrations requisite for a good punk rock group. Where other bands resort to stage tactics bordering on the tasteless, the Bad Brains exert tremendous energy onstage that is interpreted not only in their rapid-fire musical delivery but also in the physical performance of singer H. R., who does gymnastic feats like midair flips and splits, all the while belting out lyrics to original songs composed by Darryl and Dr. Know.

**HOW DID THESE** black musicians get into punk in the first place? When the group formed, their main interest was jazz and fusion rock. As the sounds of George Duke and Herbie Hancock became more predictable, the Bad Brains became hungry for creative musicianship. H. R. says it got so bad he even hated to turn on the radio.

One day in early 1979 a friend named Sid played a Dead Boys album for the group. As drummer Earl Hudson puts it, "That Dead Boys album was the first thing we'd ever heard that was punk and we were just totally wiped out." Punk offered the inspiration they were looking for. As a black group, they were also eager to dispel the myth that blacks don't do well in rock. The Bad Brains' own high-powered punk style proves that, whatever differences black and white music may have, punk is an excellent style for incorporating the best of both.

The Bad Brains adopted the punk style wholeheartedly when they read 1988 and other journals of the punk scene. They designed many of their stage clothes, and friends helped out with sewing and tailoring. "That was the thing that was so great about punk when we first discovered it," says H. R. "You made your music, you made clothes, you created your whole thing." The band loved the attention their outrageous new appearance created. They drove around in a beat-up blue step van liberally splashed with buckets of housepaint and sporting the words "Bad Brains" on one side. For the Bad Brains, punk was a musical style that would make them different from the rest of the pack.

**THE BAND HAS ATTEMPTED** to cultivate a varied audience for their music. Before their first public performance as Bad Brains, they leafleted the streets of Georgetown, inviting likely-looking punks to a first-time gig in the basement of their house in Forestville, Md. The band had heard that groups like The Clash got their start by playing for free in poor sections of London, so they decided to set a similar precedent in the U.S. Along with another local group, Trenchmouth, they played an outdoor concert for a largely black teen audience in a section of southeast Washington called Valley Green. A good time was had by all and the audience was amazed by the new power punk sounds.

During the summer of 1979 the Bad Brains played local clubs around Washington, developing a small but loyal following. They played a number of gigs at Madams Organ, an artists' cooperative that showed strong support

for alternative music by hosting benefit rock concerts in its rowhouse gallery on 18th Street.

**IN SEPTEMBER THE BAND** headed up to New York to play the punk clubs and reach out for a wider audience. Their goal was to earn enough money to fly to England and play clubs in London. They played CBGB and Tier III, eventually scraping together enough cash to buy tickets on Sir Freddie Laker's Skytrain. Unfortunately, the group was promptly deported when they reached London's Gatwick Airport. They were told they lacked working visas and personal cash and could not be allowed into the country.

As if that disappointment was not enough, on the return flight to New York their band equipment mysteriously disappeared, and they were left without the means to make a living. When Tier III's management heard the band's predicament, an offer of a

benefit was made. On borrowed instruments, the Bad Brains played a one-off concert and earned enough money to get their act together somewhat and dig in.

Things were never easy while they were in New York, however. Christmas Day found the group at the Salvation Army, queuing up with Bowery bums for breakfast and dinner.

They found the scene in New York stimulating, but also impersonal and treacherous. Shortly afterwards, they decided they had had enough of New York and returned to Washington.

**THE BAND DID** accomplish some important refinements while they were in New York. Though they never played on their own equipment after they returned from England, they did perform at most of New York's punk clubs and were able to sample some of the notorious club life first-hand. They were approached by various record companies, but waived the opportunity to sign a contract until they were able to negotiate on their own terms.

Recently they received their first demo record, a 45 they recorded while in New York. The two songs on this single ("Stay the Night," a ska-sounding tune, and the much faster flip side, "Pay to Come") may be just what the Bad Brains need to secure their future. Though just over a minute long, "Pay to Come" has all the markings of a hit: it is fast, loud and rhythmically infectious.

Locally, the Bad Brains have been working with other D.C. punk and rock groups to form a cooperative venture that will insure a place for alternative bands to perform. The future of art houses like Madams Organ and Hard Art grows more and more uncertain as inner city real estate values climb. Like other musicians here, the Bad Brains have found great support from playing alternative clubs like the Organ, and would like to see the tradition continued.

As H. R. says, "Clubs like Madams Organ are great—the Mudd Club isn't anything compared to it." The objective now is a series of benefit performances featuring local groups.

With monies raised from these concerts, the musicians involved hope to find a suitable space in which to continue performing.

The Bad Brains look to their future with confidence. Their new demo in hand, they have considerable bargaining power in negotiating a fair deal with a record company, should they decide to sign. Musically, they have been hampered by lack of equipment, but experience has added much to their creative output and they are writing more and better songs. Washington can be proud of its native sons—the Bad Brains. ●

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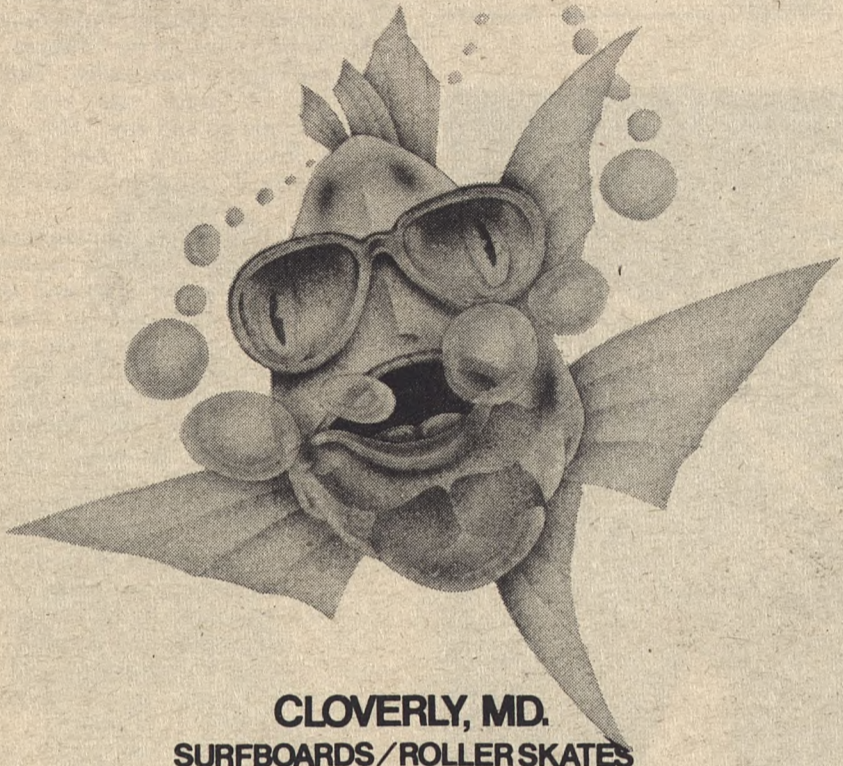
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BY KARIN ASHTON





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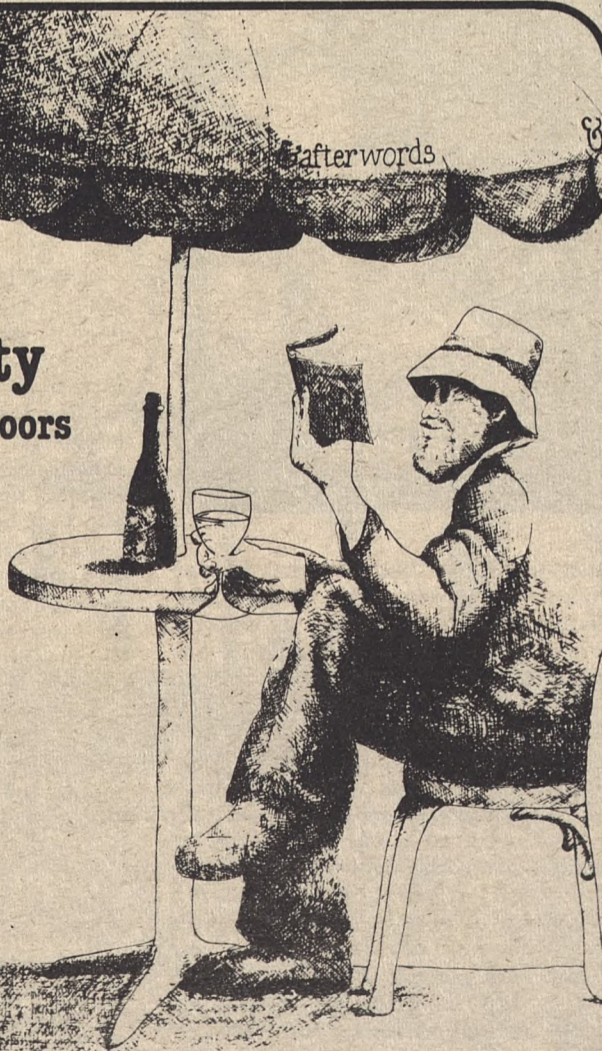
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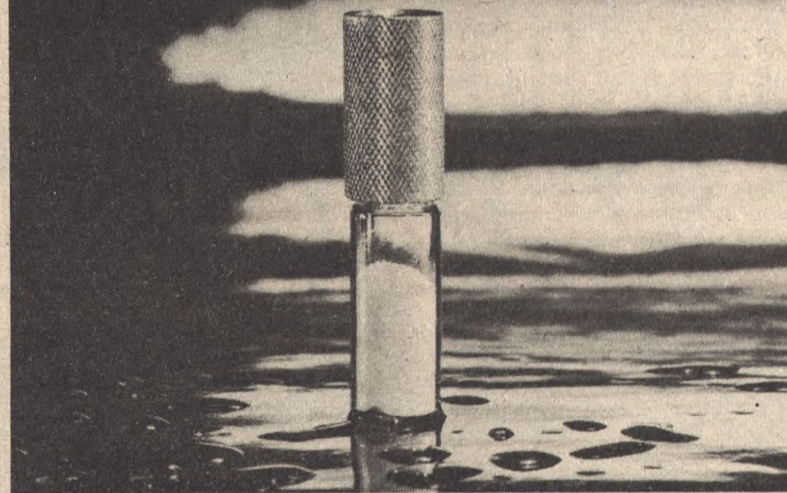
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# DALE WILLIAMS: APOSTLE OF THE BLUES

BY GEOFFREY HIMES

**T**he first time I saw Dale Williams was at Baltimore's Famous Ballroom in 1978. Sun Ra and his Myth Science Cosmos Swing Arkestra (The Duke Ellington Orchestra from Mars) was playing big band avant-garde jazz. John Gilmore and Marshall Allen stood up under their shiny pyramid hats and blew wild plumes of saxophone sound. After an hour or so of this dense dissonance, a young, skinny kid in the back stepped forward and played a guitar solo like he was Jimi Hendrix back from the grave. His notes came so clean, so strong, and so fast that it was the perfect rock'n'roll retort to the complex jazz around him. The skinny kid behind the big guitar was Dale Williams.

**THE SECOND TIME** I saw Dale Williams was at d.c. space in January. I had long forgotten the name and was only there because the *Washington Post* had ordered me to review the show. I was sure I was in for a night of suffering when I saw the tiny crowd (maybe a dozen) and heard the miserable sound system (alternately buzzing and tinny). I slouched into my folding chair stoically and prepared for the worst. After a half hour, the crew had sufficiently tamed the sound system and Daryl Davis kicked off the show with a boogie-woogie piano figure. Everyone in my row leaned forward, for Davis was pumping the keys like a reborn Jerry Lee Lewis. Then Phil Wiggins came out blowing the harmonica as if it were connected by pipe to the bottom of his lungs. People in my row started nudging each other as they realized they'd stumbled onto a big secret.

After the instrumentals, Williams himself finally ambled onto the stage. He picked up his big, hollow body Epiphone and his fingers immediately blurred across the frets. Unlike most blues guitarists, Williams wasn't interested in speed so much as sound. He strung notes together through fascinating harmonies and changes, shaping each one with a squeezed string or a sharp pluck without ever losing tempo. He played some Buddy Guy blues including some slide and finally some Hendrix electronics. Like Hendrix, Williams uses the squeals and roars not as sound effects but as colors to paint fast, hard urban impressions.

The third time I saw Dale Williams was at Desperado's April 13 where the Dale Williams Blues Band was playing its first show ever outside d.c. space. Wiggins was more impressive than ever, pumping out harmonica notes in an ever-changing stream without falling into the repetitive traps that hang up many harp players. Williams was decked out in a blue and silver sequin vest and sang better than before. He played no slide, but used his floor pedal skillfully to produce gently echoing and overlapping water sound through his guitar. After the show, I followed him upstairs to the dressing room to find out where this 24-year old guitar wizard had come from.



**HE COMES FROM CHICAGO.** One time he came home from touring with Sun Ra, and read an article in the *Chicago Sun-Times* that young black men were no longer playing the blues, that the blues were dying out because there was no younger generation. Williams got so steamed up that he went down to Junior Wells' nightclub on the South Side that night. Williams had his guitar strapped to his back as he forced his way onto the stage and grabbed the microphone. "The *Chicago Sun-Times* says that young black cats can't play the blues," he told the crowd. "Well, that's bullshit!" He then plugged in his guitar real fast and played so well that no one would kick him off the stage.

"Chicago turns out musicians like Fender turns out guitars," Williams claims. "Hyde Park was a street scene as well as a bar scene. So if you're out on the street at all, you're going to

meet musicians like Maurice White, Donny Hathaway, Son Seals and Hound Dog Taylor. They're colorful personalities, so you want to figure out who they are.

"I knew the Art Ensemble when they were putting up their own posters like I am now. I knew them when they were riding bicycles and living the jazz life. I used to run into Joseph Jarman on the street so many times that he finally invited me over to see what I could play. All those cats pulled my coattails as to what I was playing. And they're the kind of cats who'll tell you to just stop playing if you're doing it wrong. With all those guys around, it made you think whenever you played."

**WILLIAMS GREW UP** in the South Side housing projects. "There were blocks upon blocks full of brick projects. In the summer, zillions of

people would be out there. Motown records were blaring out of every window. I could sit on my balcony and watch people get killed. A lot of people I know didn't live to be 13 there. We had more gangs than police. How you got into a gang was real easy. They'd come up and say, 'Hey, you're in the Rangers now.' And that was it, because if you didn't, they'd beat you up."

But the music was a counterbalance. Even as a kid, Williams hammered nails into the closet door and strung rubber bands over them to make his first guitar. By the time he was 15, his old friends wouldn't bother with him unless he could play. "I'd say, 'What you doing?' and they'd say, 'We're practicing; go away.' So I had to get myself a guitar."

Soon it was all he did. "I'd carry my guitar strapped to my back to the school cafeteria, to art, to English, to parties. Whenever I was bored, I'd just get it out and play. And you really had to play, because I went to school with about 200 guitar players. If you messed up at a gig, people would talk about you in gym, in history."

Williams was influenced by guitarists like George Benson, Kenny Burrell, Pat Martino, Pete Cosey (Miles Davis' guitarist and Williams' teacher), Reggie Boyd (who taught Jimmy Johnson to play as well as Williams), Buddy Guy, and Jimi Hendrix. But Williams was most influenced by jazz horn players. "I was deeply into John Coltrane and Eric Dolphy, because they painted pictures with their music. Once you got their concept, you could apply it to any other kind of music." For guitarists, however, the blues provided a chance to stretch out as jazz did for horn players.

**ONE YEAR,** Williams and his high school friend, Greg Tillman, got heavily into Sun Ra. They began wearing weird space costumes and Egyptian outfits to class. Eventually Williams was suspended as the ring-leader of the space music clique. Finally, though, Williams met Sun Ra and was invited to play. "I was over at Sun Ra's house with two or three other guitar players. We played a long time and then fell asleep. He woke us up at 5 am and said, 'Play.' The others said they were too tired and wanted to wait till the morning. But I got up and played. That's how I got the gig."

Williams was called to Philadelphia and his first gig with Sun Ra was a live recording, *Dual Changes*. Williams wound up living in Sun Ra's Philadelphia house for two years. Most of the band members stayed there, sleeping wherever they could. Ten different keyboards were scattered around the house as were heaps of space paraphernalia and wall-size murals of the planets.

"Everything you did was for the creator," Williams explained. "Living there was like being in a monastery. You couldn't walk the streets; you always had to get in his car to go where you had to go. Women were out of the question. Playing music was everything. When I'd go home to Chicago,

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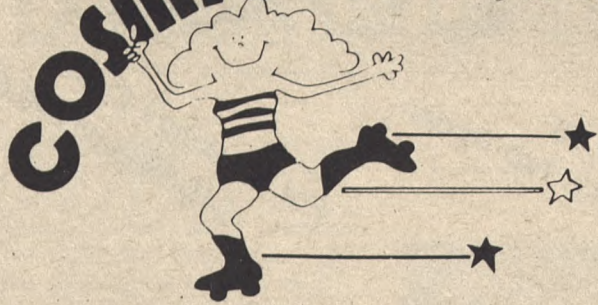
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I'd go wild and then come back to Philly to be cool. I was so Sun Ra'd out that Herbie Hancock asked me to play on his first album, and I said later for that.

"But I learned so much. Sun Ra always said, 'Don't play what you know; play what you don't know.' He'd give me 15 different parts to each song and I'd have to learn each one. Then at the show, he might play an entirely different part and I'd have to play it too. Just listening to John Gilmore play from sun-up to sun-down was an education."

LAST YEAR, Williams hitch-hiked from a Sun Ra gig to Baltimore to visit Greg Tillman in Washington. In another discipline test, Sun Ra stranded Williams there. Williams decided to stay put, and he played for Oscar Brown Jr. and Jean Carn. But then he hit a string of bad luck: he lost his job; he lost his house; he lost his guitar to a thief and his wits to a woman. When he woke up from his love affair, he was living in a garage, working as a dishwasher at d.c. space, and not playing any music. He met Robert Hinton, Bill Worrell and John Kordalewski at d.c. space who helped him get back into music.

Williams began playing with noted progressive jazz saxophonist Byard Lancaster at the space. Together they formed a quartet that played New York City in April. Williams has also jammed with such avant-garde jazz luminaries as Julius Hemphill, Don Pullen, and Beaver Harris when they came to play at d.c. space.

d.c. space asked him to form a blues band for Monday night shows there. Williams' old high school friend, Greg Tillman, was a drummer, and Tillman went to school at Howard University with a bassist, Rod Grier. One day at Howard, they heard this crazy boogie-woogie piano coming out of the practice room, and that's how they discovered Daryl Davis. It turned out that Davis was a seasoned trouper who had played on many oldies shows with the Drifters, Coasters and Little Richard. During the summers, Davis leads his own oldies band, Daryl and the Day-Rells, who tour up and down the East Coast. Davis is also featured on Billy Hancock's forthcoming recording of "Redskin Rock'n'Roll."

MEANWHILE, HARP PLAYER Phil Wiggins was a fixture at the Tuesday night all-star blues jams at the Childe Harold. Williams dropped in a few times to play. "Dale called me up a couple of weeks later," says Wiggins, "and started talking about his ideas for a band. It flipped me out because they were the same ideas I'd been having. First of all, it would be an all-black blues band. Secondly, it would be more creative than just sitting back and taking licks off of records. We'd be messing with the rules and stretching them into something new."

Wiggins still plays on Tuesdays at the Childe Harold. He has also formed a duo with Bowling Green John (a/k/a/ John Cephas), and they play rural acoustic blues at the Happy Buzzard Saloon in Annapolis on Wednesdays. They emphasize the songs of Rev. Gary Davis, Blind Lemon Jefferson and Blind Boy Fuller. Several years ago, Wiggins was a featured member of Washington's Traveling Blues Workshop. One year

he was playing with Flora Moulton at the Smithsonian Folklife Festival on the mall when he met the legendary Chief Ellis of Alabama. He jammed with Ellis and wound up as one of Chief Ellis' Barrelhouse Rockers until the Chief died a year and a half ago.

WITH A SOLID RHYTHM section and three good soloists, the Dale Williams Blues Band is one of the hottest groups in Washington right now. But as a young black band, they've had a lot of trouble breaking into white clubs. It seems you have to be 55 and from the deep South if you want to perform as a black bluesman in Northwest Washington. "There's racism," claims Williams, "but it's undercover. They're not used to black

bands calling them up. But after they've heard the music, I've had enemies turn into supporters.

"But I need some help or else I can't do it any more. I've played with some of the baddest cats around, and I'm still walking around this city starving. I've read too many Scott Joplin stories. I'm not playing to finally get some money at 60 and be considered an artist. That's out to lunch. Sure, Eubie Blake is popular today, but where was that money when he needed it to raise his kids?"

"I'm not like most people around here who learned the blues off of records. I know those songs from hearing them over and over. And I learned a lot from peer pres-

sure. One time I was playing in a top 40 band on the west side of Chicago and I hit a wrong note. The bandleader just turned around and hit me in the mouth. Another time I wasn't playing too well, and they let another guitarist come up and play my guitar. And they gave him part of my money, too. All those things influenced my playing. How many people get hit in the mouth for a wrong note?"

"Sure I can play a hundred notes a second, but the most important thing in jazz or blues is the concept. The most important thing I learned in Chicago is to put your heart into it. Every time you play, play like it's the last time." ●

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# BULLY FOR WOOLEY

BY BRUCE ROSENSTEIN

One of the biggest hits in the British singles charts last year was "Video Killed The Radio Star," an almost naggingly catchy song by an outfit calling itself The Buggles.

It turned out that the intriguingly named group centered around three music business unknowns: Trevor Horn, Geoff Downes and Bruce Woolley. All three wrote "Video," but by the time the record was #1, Woolley had left to form his own group. In fact, he had left before The Buggles recorded the song. A different version

of it has turned up on Woolley's debut album on Columbia, *English Garden*, recorded with his new band, Camera Club.

**SPEAKING BY PHONE** from London prior to leaving for his first US tour supporting Lene Lovich, Woolley explained his motivations for leaving The Buggles and going on his own: "The live group that we had together was a bit limited, and it was at a time when we felt a bit insecure about being too educated, musically . . . They started getting into this really heavy studio thing, and getting obsessed with the studio, and I disagreed with it because I felt we should do something that was reasonably realistic, in terms of what we're capable of performing live. That made us go out separate ways."

A minor controversy seems to have developed over who thought up the band's name. Woolley and Horn/Downes have each claimed credit in separate interviews in the British

press. I asked him if he could clarify who did name the band. "I guess they'll continue to say that they did, and I'll continue to say that I did. I mean I know I did, but they have to say they did; do you understand?"

After splitting from The Buggles, Bruce was taken on by a veteran British producer/manager Mike Hurst, who produced Cat Stevens' earliest records and later did rather well as the brains behind a Fifties revival band, Showaddywaddy, which has been a fixture in the British charts for years. Hurst produced Woolley's album, but will now probably concentrate on the management end while Bruce does the production.

After some personnel changes before and after the recording of the album, the Camera Club now includes Woolley on vocals and guitar, David Birch on guitar, Tom Dolby on keyboards, Nigel Ross-Scott on bass and Rod Johnson on drums. All had come from third-division British bands except Dolby, who had no previous professional experience. Birch was with The Vibrators, Ross-Scott with Gloria Mundi and Johnson with Straight Eight, a band produced by Peter Townshend.

**WOOLLEY'S MUSIC IS MODERN** and English-sounding, yet he is not politically-oriented. He feels the British music press may be distorting the changes going on in Britain. Commenting on frequent reports of rising violence and the emergence of Nazi-like organizations such as the National Front, he said "To walk down the street, you wouldn't know any of that was happening. You must appreciate that, particularly the music papers like to distort things . . . Of course there is a National Front, but it's not maybe as heavy as people would make out. I know there's a lot of politically-orientated groups. I don't think we are one; we're not really that way inclined because personally I don't think we should get involved in that side of things. Our job is really to want to turn people on with music, and not start to try to twist their minds to the left or the right."

His incomplete college education came at Leicester Polytechnic, where he studied "how to be a clothes de-

signer. It was horrific, I hated it. It was terrible. I got thrown out." While at school he was in two bands simultaneously. To make money, he was in a "pure rock'n'roll" band, Jet Pacey and The Planets. He also led his own band, See You At The Ritz, Fritz. "That was the group I was most proud of. Because it was very artistic, but it blew itself apart."

See You At . . . entered the annual *Melody Maker* magazine band contest. The winners of this competition rarely amount to anything; in recent memory, only Deaf School has won and gone on to do anything substantial, and they split up long ago. When Woolley and company tried to impress the contest judges, things went awry. "I was wearing a gas mask for the guitar solo, and I ran up to the front of the stage and the guitar lead came out of the amplifier. And I stood at the front playing a wild solo with nothing coming out of it. I think the judges noticed it; I think it went against us."

**AFTER COLLEGE** came a job with a small publishing company as a songwriter. "It was my first job in music, if you like," he remembers. "But I really got bored with that, and that's why I got the group together." He notes that it wasn't like working for a large, well-connected publishing company. "It was all on such a small scale. I was playing a part more than doing a job. I'd just moved to London, I wasn't working. He was paying me something like \$24 a week, which is just so ridiculously low. I was just doing it for the love of it, so I could say I was working in the music business to my parents."

Woolley and Camera Club have only played a handful of dates in the U.S., all in New York City late last year. Of the upcoming tour, he said, "We've been given the impression that maybe, overall, the American market might be a little bit more conservative than the British, simply because of its size. It's so vast that it's got to encompass so many different attitudes and groups of people who are thinking differently. I think that in itself is going to be the most difficult thing to come to terms with. So we don't want to go over with too many preconceptions. We'll just be adapting all the time, I guess." ●



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# CLASS ACTS

BY JOE SASFY

Where's Joni Mitchell?" That was the first thing a student asked in a rock history course I offered under the auspices of the Smithsonian Institution a few years ago. I had, in traditional academic fashion, handed out of course outline. The last topic for the Sixties was singers/songwriters, and I had listed Neil Young, Van Morrison, Randy Newman, James Taylor and Carole King. No Joni. The student devoured the outline, and her arm shot up like a soldier presenting arms.

"Where's Joni Mitchell?"

I was tempted to establish my comic knack by retorting, "probably somewhere in California," but instead gave an honest answer—nothing more revelatory than my personal disinterest in Mitchell's music. If it wasn't a persuasive reason, it at least put rock history on the shaky ground it truly occupies.

Throughout the three courses I taught for the Smithsonian, I maneuvered between those subjects dictated by truth itself (e.g., Chuck Berry or the Beatles), those elevated by conventional critical wisdom (e.g., the Yardbirds or Velvet Underground) and those fortunate enough to benefit from my aesthetic idiosyncrasies (e.g., Charlie Feathers or The Sonics). Because I believe that rock, as a style and spirit, has a history somewhat apart from popular music per se, I often discounted the high and mighty of the Billboard charts in favor of those artists uniquely relevant to rock's tradition.

SO FRANKI VALLI and the Four Seasons, although they were massive hitmakers, were passed over in favor of Clyde McPhatter, whose vocal style was copied by Valli and countless others. At the same time I had to guard against the proclivity of rock historians and collectors to glorify the obscure and bathe the inconsequential in a sea of data. Like the English teacher who rushes past Bellow and Mailer to get to Hawkes and Barthelme, I was tempted to gloss over the Beatles' and Stones' achievements and rummage for the significance of Pretty Things and Rattles.

I'll skip the question about what kind of person would teach rock'n'roll and, instead, pose the one that puzzled me at the outset. What kind of people would take a course on rock'n'roll (no college credits offered)? Well, all kinds. I had some people in their fifties and some early teens; there were DJs and aspiring pundits and those who thought Holly had only to do with Christmas. Best of all, almost everyone came to listen and learn.

Unlike the university classroom, where bodies fidget and faces register all the degrees of boredom attendant to forced matriculation, my classroom was full of bobbing heads, tapping toes and faces alive with the joy of musical recognition. Occasionally, someone would come aglow with satisfaction as a delicious childhood or adolescent memory, like "He's a Rebel" or "You Really Got Me," was granted historical significance. Likewise, I dashed hopes and provoked unwarranted fears by pooh-pooing someone's fave or worse, as in the case of Joni Mitchell

and countless others, by simply leaving them out.

MY MAJOR FAILING was not being critical (after all, there's no history without a point of view). Rather, it was my tendency to anticipate what the class didn't know or appreciate fully enough, and to overcompensate instructionally. In this way Roy Orbison got special treatment, as did almost all of black r&b and rock'n'roll. At one point, I considered administering a multiple choice test during the first class just to gauge the level of expertise among the students. I scrapped the idea as unduly anxiety-provoking, but now offer one of the items for your consideration:

1. Blues is best described as:

- (a) a music form perfected by white suburbanites in the DC area in the Seventies
- (b) an indigenous English music style invented by John Mayall and popularized by Eric Clapton
- (c) a joke created by Dan Ackroyd and John Belushi for Saturday Night Live
- (d) a strategy used by bands in order to play lengthy concerts without having to write any songs
- (e) none of the above

I thought that if less than 50% answered (e), it would be better to resign there and then.

I had no problem, through lecture and twenty-second snippets of song, to unveil the significance and appeal of just about everyone I taught—except Bob Dylan. After the pop accessibility of the Beatles, Stones, Spector and Motown, Dylan's rambling hallucinations and bohemian exclusiveness hardly registered. More than anything I taught, Dylan seemed to be a case of "you had to be there."

I WAS RARELY embarrassed in class except by ignorance, although I was often at a loss for words. Once, while preparing to play the Velvet Underground's "Venus in Furs" as a contrast to 1967's pastoral hippiness, I announced that the subject matter was "s&m." A young lady, somewhere in her teens, dutifully inquired, "What's s&m?" I mumbled something like, "see me after class," while everyone roared. Occasionally, I was stymied by the trivia expert who, mistakenly confusing my revelation of small but significant facts with mere facts, would offer something like, "Did you know that Paul's grandmother actually lived on 'Penny Lane'?" No, I didn't.

For the most part, the three courses played as easily and as enjoyably as the music itself. The students gave me all benefits of the doubt, perhaps sympathetic to any fool who could think himself expert in something so impenetrable, profound and trivial as rock'n'roll.

I avoided undue sarcasm as inappropriate to such a glorious topic and was rarely caustic. Only once, when asked, "What about Woodstock?" five years after the event, did I reply, "What about it?" The rest of the time I gave my best and, John Sebastian notwithstanding, I feel that you can tell strangers about rock'n'roll. Not about Bob Dylan, though. ●

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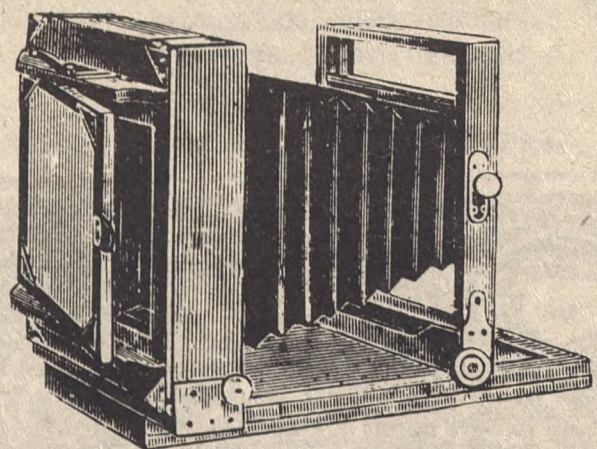
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## FILMEX:

# THE GOOD, THE BAD AND THE UGLY AT THE WORLD'S LARGEST FILM FESTIVAL

BY JOE DAVIS

**T**he Los Angeles International Film Exposition, the McDonald's of US film festivals, continued its quantity-versus-quality approach this year, topping record-setting figures of the last few years. Filmex '80, an 18 day event ending the last week of March, screened 410 films (100 more than last year), and cost \$645,000 (\$50,000 more than Filmex '79) topping last year's Filmex as the largest and most expensive public film event ever staged. Even though 165 feature films and 245 short films drew 113,000 admissions (8,000 more than last year), most observers agreed that the non-competitive festival reflected the generally sub-par year for international cinema.

As in past years, LA's annual celluloid roundup mixed a large number of mediocre and banal films with a handful of sublime works in programs which included panel discussions with prominent critics, seminars, free documentary screenings, retrospectives, animated and live action shorts, rare films, tributes to individual filmmakers, a 60-hour marathon, award winning student films, midnight shows, experimental cinema, and a tribute to a prominent film archive—this year's "Treasures from the Eastman House," appropriate since the entire festival was dedicated to technical pioneer George Eastman.

**THIS YEAR'S FESTIVAL** omitted the usual Hollywood-oriented opening-night film (and subsequent studio-financed "gala" party. In the past, this event saw the world premiere of "distinguished" industry product and had cost \$125 a ticket. This year tickets for opening night were \$25, and for the first time, Filmex took an apparently bold step, daring to open the exposition with a European film, and one that can genuinely be called distinguished, Volker Schlöndorff's *The Tin Drum*.

Schlöndorff was present for the American premiere of his work (a film which confirms, if there were any doubts, that there is a genuine renaissance of fine German filmmaking), but curiously absent was the usual star-studded Hollywood crowd of performers, directors, producers, and studio executives. Sure, klieg lights greeted ticket holders and one could view the likes of Billy Wilder, David Hockney, Anne Archer and Elizabeth Montgomery walking down a red carpet; but the president of Filmex' board of trustees, industry executive Mike Medavoy, didn't arrive until after the screening, and Filmex board members Peter Guber, Alan Ladd Jr., and Sherry Lansing were among the many notable no-shows.

So conspicuous was the absence of the big-shots that even Miss Rona mounted her coast-to-coast soapbox to scold the rest of Hollywood: "Inexcusable was Hollywood's total lack of support for the event," she said. "Perhaps because *The Tin Drum* is foreign and without major studio support, it went almost unnoticed in the film community, which ought to be ashamed of themselves."

Perhaps the Hollywood Heavyweights had a prior tip about the tacky party that was staged after the film. Ticket Holders marched from the theater to a ballroom along a red carpet lined with young boys in knee pants and paper hats beating tin drums in imitation of Oskar (David Bennent), the film's tin drummer, who vowed not to grow up beyond his third birthday. Along the walk, guests were handed soft pretzels and beer by Bavarian-costumed youngsters, and inside the ballroom they encountered formally dressed waltzing couples, midgets in costumes, a huge cut-out of Oskar mounted on the wall, and a buffet of German-type cold cuts. As the crowd began to slack off, the music quickly shifted from a harpist to an orchestra playing disco. All this lead Miss Rona to exclaim, "After nine years of steadily building up goodwill in the Los Angeles community, Filmex sabotaged itself with a poorly executed opening night that did a major disservice to an excellent movie." Taking a diplomatic tack, Schlöndorff remarked, "It was very nice of them, but it was somehow . . . Robert Altman."

**REBOUNING FROM THIS CONTROVERSY**, the festival quickly shifted into its familiar pattern of presenting programs grouped into two categories—Contemporary Cinema and Special Programs. Among the latter, FilmEssay, an annual series of free films selected and discussed by prominent film journalists, presented 13 screenings of movies with "hidden content."

Among the critics' choices: *There's Always Tomorrow* (dir. by Douglas Sirk, 1955), picked by Molly Haskell; *Three Women* (dir. by Robert Altman, 1977), presented by Roger Ebert; David Ansen screened *The Damned* (dir. by Joseph Losey, 1962; and highlighted by the participation of the director on his first publicized visit to Hollywood in 30 years); *J'Accuse* (dir. by Abel Gance, 1937) was the choice of Raymond Durnat; and Noel Carroll presented the complete Mabuse Cycle of Fritz Lang, which includes *Dr. Mabuse the Gambler* (parts I and II, 1922), *The Last Will of Dr. Mabuse* (1933), and *The Thousand Eyes of Dr. Mabuse* (1961). Shown together for the first time on any screen, the films stand as a monumental work of stylish melodrama and sharp social commentary spanning three generations.

The annual Filmex Marathon, this year a 60-hour film tribute to "the epic," began in fine Hollywood tradition when Charlton Heston, star of three of the costumed on view, marched on stage to the accompaniment of beating drums and proclaimed that epics "are the most difficult kind of film to make well, or, to turn the coin, the easiest kind of film to make lousy."

What followed were 24 films including works like *The Ten Commandments*, *Moby Dick*, *Alexander Nevsky*, *La Dolce Vita*, *Spartacus*, and *Giant*. A spot check of the prints on view as well as those in the Film Essay series once again proved the need for much improvement in film preservation. *Cleopatra*, in DeLuxe color, was all pink; Warnercolor's credit on *Land of the Pharaohs* was loudly booed by the crowd, angry at the washed-out print; and what is said to be Warner's only print of *Cheyenne Autumn* had its share of scratches.

**JOHN CASSAVETES** received a special career tribute; several of his pictures were unspooled during the second week of the festival. At issue all week long was whether or not the temperamental actor/director would show up at a scheduled discussion session. Festival director Gary Essert insisted many times that Cassavetes would definitely make it, but he bowed out at the last minute when Essert refused to rearrange the schedule to the filmmaker's liking.

Included in the "Treasures from Eastman House" series were three special programs that generated noticeable audience interest. "A Tribute to Paul Robeson" (introduced by the actor's son) screened two rare features starring the talented, courageous actor, *Body and Soul* (1925), Robeson's film debut, and *Borderline* (1930). A timely screening of *Olympia*, Leni Riefenstahl's famous and rarely seen documentary paean to the 1936 Berlin Olympics, attracted a sell-out crowd. Distilled from over 200 hours of footage recorded by 40 cameramen, the two parts of *Olympia* reveal the essential poetry of the competition.

The four-hour uncut version Filmex screened was printed from the original nitrate negatives recently restored by Riefenstahl and represents a closer approximation of the film's original form than had been previously available. One of the emotional highlights of the festival was the screening of James M. Barrie's *Peter Pan* (dir. by Herbert Brennon, 1924), the first film version of the admired children's classic. An original tinted nitrate print and live orchestral accompaniment thrilled the packed audience, who applauded boisterously when Peter asked, "Do you believe in fairies?"

Other special programs offered this year were "A Salute to Radio," featuring stars from the golden age of that medium captured on film; a survey of films made in Super-8; "Promise Them Anything—Political Campaign Spots 1940-1980," the first public retrospective of political television commercials and shorts; three short films by Douglas Sirk, produced in conjunction with the Munich Film School; and a two-day seminar, "Public Television and the Independent Feature Film."

**THE TIN DRUM** was the undisputed highlight of the Contemporary Cinema category of the Exposition. Filmex annually presents an avalanche of new features from around the world, this year including 54 American premieres and 5 world premieres. No one can pretend that it was a vintage year for Filmex in this area of programming; as usual the Exposition schedule was padded in its inimitable way with a number of pretentious, offensive, sub-standard films which have no place in this or any other festival.

To its credit, Filmex is the place to find Third World and emerging nations' films. The 1980 schedule, for example, included works from

# Matine

Morocco, Iran, Nigeria, Turkey, Cuba and Venezuela. While it may be argued that quality may be of secondary importance in those instances when a film is from a country whose cinema is truly obscure, it's hard to defend the inclusions of inferior films from any nation well-represented in the festival. Yet year after year far too many mediocre (or worse) movies are screened and admission is charged for them. Because of this chronic problem, it is surprising that Filmex hasn't lost more of its audience.

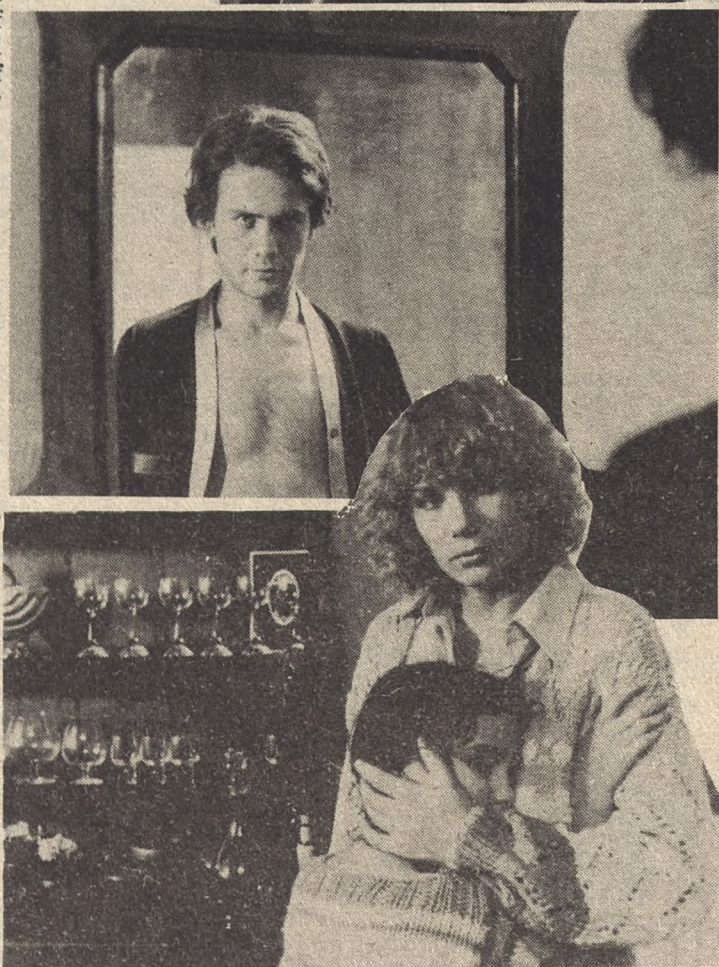
In addition to *The Tin Drum*, two German films attracted great attention. *Germany Pale Mother* (dir. by Helma Sanders-Brahms) is a celebration of mother love, using one woman's struggle to survive in war-torn Germany as a symbol for the fallen country itself. A searing condemnation of Germany's involvement in World War II, the story takes talented actress Eva Mattés (from Fassbinder's *Jail Bait* and Herzog's *Woyzeck*) from dutiful wife of an adamant pro-Nazi to the brink of suicide when her life collapses both physically and mentally due to the war. *Sisters, or the Balance of Happiness*, a second feature by writer/director Margarethe von Trotta (Volker Schlöndorff's wife), is an intense, intriguing study of the forces of self-destruction that bind two sisters together. Although an unsatisfying conclusion mars the film, the director shows an increasingly impressive control of the medium.

JEANNE MOREAU'S second feature, *The Adolescent*, is a gentle, insightful look at the sexual and emotional awakening of a young girl spending a summer in the countryside just prior to the outbreak of World War II. *Hothead*, the second feature of director Jean Jacques Annaud (*Black and White in Color*, 1977), is a gleeful frontal assault on the inverted moral values of the sports world. Patrick Dewaere (*Going Places* and *Get Out Your Handkerchiefs*) portrays a ne'er-do-well who is falsely arrested on a rape charge, but is able to vindicate himself when his small town soccer team needs him. Another amusing French film, *Sentimental Journey* (dir. by Michel Deville), is a richly sensual film about two married women in their 30s (Dominique Sanda and Geraldine Chaplin) on a brief vacation in the South of France. The story incorporated erotic anecdotes contributed by 15 noted French writers.

*Vengeance Is Mine* was the standout film from Japan in this year's Exposition. Director Shokei Imamura, though little known in America, is a major filmmaker in Japan. *Vengeance* is a powerful, probing drama about a brutal murderer and criminal based on an actual case history. Another impressive feature, *Several Interviews on Personal Problems*, was by far the best of the three Soviet entries at Filmex. Leading Georgian director Lana Gogoberidze presents a study of a contemporary woman struggling to balance the demands of a career with the responsibilities of private life. A sort of Russian *Unmarried Woman*, this engrossing film probes far deeper than its American counterpart.

*Stronger Than the Sun*, an anti-nuclear film made for BBC in 1977, was the most impressive British film presented by Filmex '80. Just as *The China Syndrome* anticipated the Three Mile Island breakdown, this chilling film anticipated the Karen Silkwood incident. Director Michael Apted (*Agatha*, *Coal Miner's Daughter*) guides the story of a suspicious worker at a nuclear power plant, who is driven to her demise through her frustrated attempts to inform the press and public of the possibility of a radioactive leak at the facility.

Another picture of a political nature was the entertaining, intellectually stimulating D.A. Pennebaker documentary, *Town Bloody Hall*. In 1971 Norman Mailer, whose controversial essay "Prisoner of Sex" had recently been published, met and debated prominent feminists: author Germaine Greer, lesbian spokeswoman Jill Johnston, and literary critic Diana Trilling. The dialogue, including participation by audience members Susan Sontag, Betty Friedan and other New York literati is alternately heated, outrageous, hilarious, and ultimately a reminder that the issues being debated about feminism in 1971 are still relevant and meaningful today.



ONE OF THE GENUINE HIGHLIGHTS of Filmex '80—and the undisputed sleeper of the festival—was novelist John Sayles' admirable first film as a director, *Return of the Secaucus Seven*. Sayles has fashioned an impressive post-mortem of the 1960s student left with a film made for \$60,000 and marking the feature debut of the entire cast and crew. This witty, totally engaging drama is set at the New England summer reunion of friends who had originally met as anti-war protestors. As old cohorts and a few new companions gather, the complicated history of romantic relationships within the group begins to unravel. Although bonded by the past, the characters are fully alive in the present, and entanglements become even more knotted as the film progresses. Despite the primitiveness of the production, Sayles still manages to display some elegant direction, which reveals him to be an important new talent.

Feature film disappointments were abundant at Filmex '80. Japanese director Masahiro Shinoda, whose exquisite *Melody in Gray* was a major picture at Filmex '79, failed with this year's *Demon Pond*, an elegant, sensual, but ultimately pointless semi-occult fantasy. Ditto Australian Peter Weir (*The Last Wave*, Filmex '79) whose television film *The Plumber* loses its dramatic thrust and hardly lives up to his previous work.

*The Meadow*, a tedious, shallow work by Italy's Taviani brothers (*Padre, Padrone*) was a big letdown with only one bright spot, the first major role by stunning Isabella Rossellini, daughter of Roberto

Rossellini and Ingrid Bergman. Admirers of Frenchman Bertrand Tavernier's films (*The Clockmaker*, *Let Joy Reign Supreme*) could only lament this year's Filmex offering *Death Watch*, an ambitious but failed science fiction fable about the ruthlessness of TV reportage featuring Romy Schneider and Harvey Keitel. Observers could well understand why Keitel and the director nervously paced the lobby during the film's screening.

Dutch film *A Woman Like Eve* (dir. by Nouchka van Brakel), a sort of bisexual *Kramer vs. Kramer*, wasted another strong performance by Monique van de Ven (*Turkish Delight*) by overdirection, and suffered a terrible performance by inexpressive Maria Schneider. And *On Company Business*, a sometimes admirable three-hour documentary about CIA dirty dealings in Latin America, Iran and Vietnam, emerged as less filled with new disclosures than expected. The film fell apart at the end and thus will fail to bring in the audience it most hopes to reach.

TURKEYS OF THE FESTIVAL were also numerous. The world premiere of Alexandro Jodorowsky's *Tusk* saw a mass exodus of viewers, and one could hear many disappointed comments from members of that director's cult following. All agreed that the work was pretentiously simple, tonally inconsistent, and contained the narrative spine of a mollusc. *Vlad the Impaler*, or *The True Life of Dracula*, from Romania, the country that spawned the vampire, was a silly attempt at a large-scale, medieval epic about the bloodthirsty Romanian prince who inspired the legend.

Filmex showed unpardonably poor taste in showing *Poodle*, a thoroughly nauseating picture from Spain depicting cruelty to animals, and the American Humane Society registered a complaint with the Exposition. Dutch experimentalist Franz Zwartje's *Pentimento* was the most appalling work presented at the festival. With its repeated scenes of medical tortures, rape, and humiliation of women, viewers could only lament that such offensive trash gained an opportunity to play at a film festival. *Tall Shadows of the Wind*, an Iranian film, could win an award for most vacuous political film (it could have come from the moon rather than a country in revolution). And surely the '60s deserved better than the detestable, superficial Hollywood movie *Small Circle of Friends*, a directorial debut by Rob Cohen, former Motown Pictures chief executive. Anybody who went to college during the late '60s is sure to be offended by this film, which fails in every aspect where *Return of the Secaucus Seven* succeeds. Perhaps one shouldn't expect more from the man who brought you such artless middle of the road classics as *Mahogany*, *Almost Summer*, and *Thank God, It's Friday*.

SOME FINAL FOOTNOTES about the festival.

● More than ever before, Filmex stressed, in a dictatorial manner, its rigid rules. Before each screening an announcer (sometimes even director Essert himself) warned, "There will be no seating after the movie begins. Do not talk during the movie. Don't crinkle papers. And don't smoke." Pause. . . "Be sure to buy a Filmex T-shirt, cap or paperweight, all available at the Filmex bookstore."

● Most encouraging was the emergence of a number of good women directors: Jeanne Moreau, Margarethe von Trotta, Lana Gogoberidze, Nouchka van Brakel, Patricia Moraz from Switzerland (*The Lost Way*), Anja Breien (*Next of Kin*) from Norway, and Astrid Henning-Jensen from Denmark (*Winterborn*).

● This year the Exposition unveiled a clever and amusing trailer featuring Buck Henry. In his wry manner, Henry informed patrons about the best places to park their cars, how to find the theaters (since the event is staged in the huge, impersonal Century City complex), where to get food, and other tips on how to enjoy the festival.

● Filmex continues to play an important role in the cultural life of Los Angeles; the Exposition serves as a cohesive force for the city's diverse film buffs.

● Next year marks the tenth anniversary of the Exposition and director Essert promises an extravaganza like no other. What can top the world's largest film event, costing more than any other, and made in Hollywood? Stay tuned. ●

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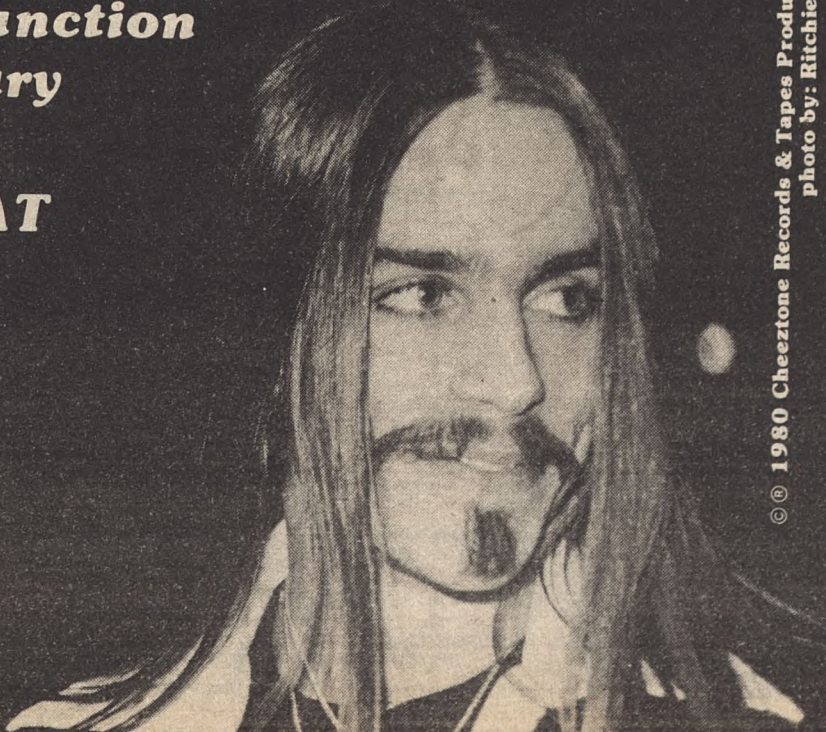
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Thur. 26  
RHYTHM METHOD

Fri./Sat. 27,28  
TEX RUBINOWITZ  
AND THE BAD BOYS  
and Special Guest

4846 Cordell Ave. Bethesda, Md.  
(301) 654-6611

# ON THE SCREEN

2

Panthar Panchali (1955), Unvanquished (1955), and The World of Apu (1959) BIO  
200 Motels and the Janis Joplin Movie (through 6/4) KCP  
Lady in the Lake (Montgomery, 1946) AFI 6:30  
Spartacus (Kubrick, 1960) AFI 8:30

3

Foreign Correspondent (Hitchcock, 1940) and The Third Man (Reed, 1949) (through 6/4) CIR  
23 Quair du Commerce (Dielman, 1975) HIRSH 7:30  
A Girl's Folly (Tourneur, 1917) and The Iced Bullet (Swickard, 1917) AFI 6:30  
Murder My Sweet (Dmytryk, 1945) and Farewell My Lovely (Richards, 1975) AFI 8:30

4

City on the Edge of Forever (Star Trek) PGL-F 4:30  
Should Oceans Meet? (30 min.) SMI 12:30  
Life in a Tropical Forest (30 min.) SMI 12:30  
Adventures of Sherlock Holmes (1939) AXB 7:30  
Trispana (1970), That Obscure Object of Desire (1977), and Andalusian Dog (1929) (through 6/5) BIO  
The Third Man AU 8:00  
Masters of Modern Sculpture (part I—2:00 p.m., part II—3:00 p.m., Part III—4:00 p.m.) (repeat dates 6/6 and 6/7) HIRSH  
Lady in the Lake (Montgomery, 1946) AFI 7:00  
Strangers on a Train (Hitchcock, 1951) AFI 9:00

5

It Happened One Night PGL-B 7:00 p.m.  
Outrageous (Benner, 1977) and Monty Python and the Holy Grail (1975) (through 6/7) CIR  
The Song Remains the Same and the Jimi Hendrix Film (through 6/7) KCP  
Bunny Lake is Missing (Preminger, 1965) AFI 6:30  
Othello (Burge, 1966) AFI 8:45  
A Miracle Lost and Found (through 6/6) ARCH

6

The Red Flowers of Tian Shan CMC 9:00 p.m.  
The Grand Illusion (1937) and The Rules of the Game (1939) (through 6/8) BIO  
Rocky Horror Show (every Friday night) KCP 11:30 p.m.  
The Dance of Death (Giles, 1968) AFI 6:30  
The Blue Dahlia (Marshall, 1946) and Marlowe (Bogart, 1969) AFI 9:15

7

Safe in the Water and The Bridge of Adam Rush (school age) AXB 11:00 a.m.  
Billion Dollar Marsh HIRSH 2:00 p.m.  
Rocky Horror Show (every Saturday night) KCP 11:30 p.m.  
Othello (Burge, 1966) AFI 8:45  
Marlowe (Bogart, 1969) and The Blue Dahlia (Marshall, 1946) AFI 8:45  
Black Music in the 70s and Soul MLKL 1:00

8

Shampoo (Asby, 1975) and Five Easy Pieces (Rafelson, 1970) (through 6/9) CIR  
The Kids Are All Right and Quadrophonia (through 6/11) KCP  
Knock on Wood (Panama & Frank, 1954) and Lili (Walters, 1953) AFI 5:00  
The Dance of Death (Giles, 1968) AFI 6:30

9

Saboteur (1942) and Blackmail (1929) (through 6/10) BIO  
Strangers on a Train (Hitchcock, 1951) AFI 7:00  
Sleuth (Mankiewicz, 1972) AFI 9:00

10

The Seven-Per-Cent Solution (Ross, 1976) and The Day of the Jackal (Zinnemann, 1973) (through 6/11) CIR  
Histoire de Detective (1929) and Sur les Bords de la Camera (1932) HIRSH 7:30 p.m.  
Double Indemnity (Wilder, 1944) AFI 6:30  
Lili (Walters, 1953) and Knock on Wood (Panama & Frank, 1954) AFI 8:30

11

Two Fisted Law (1932) AXB 7:30 p.m.

Steamboat Bill Jr. (1928) and The General (1926) (through 6/12) BIO  
Special Night of Award-Winning Short Films AU 8:00 p.m.  
The Brasher Doubloon (Brahm, 1947) and The Falcon Takes Over (Reis, 1942) AFI 6:30  
Citizen Kane (Wells, 1941) AFI 9:15

12

Born Free PGL-B 7:00 p.m.  
Something for Everyone (Prince, 1970) and The Boys in the Band (Friedkin, 1970) (through 6/14) CIR  
DC '80 (selected films by local area filmmakers) (repeat date 6/13) HIRSH 8:00 p.m.  
Beatles' Bonanza (through 6/14) KCP  
Sleuth (Mankiewicz, 1972) AFI 6:30  
Double Indemnity (Wilder, 1944) AFI 9:00  
Animation Potpourri (12-15 animated films) (through 6/13) ARCH

13

Gentleman Tramp CMC 9:00 p.m.  
Annie Hall (1977) and Manhattan (1979) (through 6/15) BIO  
Citizen Kane (Wells, 1941) AFI 6:30  
Stagecoach (Ford, 1939) and King Kong (Cooper, 1933) AFI 8:45  
Rhythmetron MLKL 1:00

14

The Seven Wishes of Joanna Peabody PGL-GA  
Stars and Stripes, Gene Deitch: The Picture Book Animated and Pinata AXB 11:00 a.m.  
The Long Goodbye (Altman, 1973) AFI 6:00  
King Kong (Cooper, 1933) and Stagecoach (Ford, 1939) AFI 8:30

15

Beat the Devil (Huston, 1954) and Dr. Strangelove (Kubrick, 1963) (through 6/16) CIR  
The Man Who Fell To Earth and Performance (through 6/17) KCP  
Three Sisters (Olivier & Sichel, 1970) AFI 6:00  
Singin' in the Rain (Kelly & Donen) AFI 9:00

16

Pierrot Le Fou (1965) and Breathless (1959) (through 6/17) BIO  
The Big Sleep (Hawks, 1946) AFI 6:30  
Three Sisters (Olivier & Sichel) AFI 8:45

17

Romeo and Juliet (Zifferelli, 1968) and Brother Sun, Sister Moon (Zifferelli, 1973) (through 6/18) CIR  
Singin' in the Rain (Kelly & Donen) AFI 6:30  
The Clodhopper (Schertzing, 1917) and Happiness (Barker, 1917) AFI 8:30

18

America Lost and Found (60 min.) SMI 12:30  
Hollywood, The Selznick Years AXB 7:30 p.m.  
1900 (1977) (through 6/19) BIO  
King of Hearts AU 8:00 p.m.  
The Grateful Dead Movie, Cheech & Chong, Basketball Jones and Bambi Meets Godzilla (through 6/22) KCP  
The Crowd (Vidor, 1928) AFI 7:00  
The Big Sleep (Hawks, 1946) AFI 9:00

19

Planet of the Apes PGL-B 7:00 p.m.  
America Lost and Found (60 min.) SMI 12:30  
Rancho Deluxe (Perry, 1975) and 92 in the Shade (McGuane, 1975) CIR  
The Rivers of Time and Gift of Islam, (repeat date 6/26) HIRSH 11:15 a.m., 12:15 p.m., 1:15 p.m., 7:00 p.m.  
Marathon Man (Schlesinger, 1976) AFI 6:30  
Scarface (Hawks, 1932) AFI 9:00  
Rhapsody in Steel and With Babies and Banners (through 6/20) ARCH  
Sweet Sweetback (van Peebles, 1970) UDC

20

I Am Somebody (1970), Fighting for Our Lives (1974) and Song of the Canary (1978) CMC 9:00 p.m.  
It's A Wonderful Life (1947) and Meet John Doe (1941) (through 6/22) BIO  
The Graduate (Nichols, 1967) and Paper Chase (Bridges, 1973) (through 6/21) CIR  
Jet Pilot (von Sternberg, 1957) AFI 6:30

The Scarlet Empress (von Sternberg, 1934) and Letter From An Unknown Woman (Ophuls, 1948) AFI 8:45  
Aguirre (Herzog, 1973) and Ghost Before Breakfast (DaDa, 1922) dcs 9:00  
Nosferatu (Murnau, 1922) and Ghost Before Breakfast (DaDa, 1922) dcs 11:00

21

It Must Be Love, Cause I Feel So Dumb, PGL-GA 11:00 a.m.  
Where the Lillies Bloom PGL-H 2:00 p.m.  
The Adventures of Tom Sawyer AXB 11:00 a.m.  
Point Pelee and Pelican Island HIRSH 12:00 p.m. and 2:00 p.m.  
Scarface (Hawks, 1932) AFI 4:30  
The Boys From Brazil (Schaffner, 1978) AFI 6:15  
Letter From An Unknown Woman (Ophuls, 1948) and The Scarlet Empress (von Sternberg, 1934) AFI 8:45  
Roberta Flack and Aretha Franklin MLKL 1:00  
An American Friend (Wenders, 1977) dcs 9:00  
M (Lang, 1931) and Ghost Before Breakfast (DaDa, 1922) dcs 11:30

22

The Thirty-Nine Steps (Hitchcock, 1935) and The Lady Vanishes (Hitchcock, 1938) (through 6/24) CIR  
Sunrise (Murnau, 1927) AFI 5:30  
Scarface (Hawks, 1932) AFI 7:15  
Sunset Boulevard (Wilder, 1950) AFI 9:00  
Blue Angel (von Sternberg, 1929) dcs 4:00  
Germany in Autumn (Fastbinder, 1977) and Nosferatu (Murnau, 1922) dcs 9:00

23

A Wedding (1978) and Three Women (1977) (through 6/24) BIO  
The Last Waltz and Concert for Bangla Desh (through 6/25) KCP  
Sky Devils (Sutherland, 1932) and Vendetta (Ferrer & Sturges, 1950) AFI 8:30  
M (Lang, 1931) dcs 8:00  
Aguirre (Herzog, 1973) 10:00

24

Sunset Boulevard (Wilder, 1950) AFI 6:30  
The Outlaw (Hughes, 1943) and Mad Wednesday (Sturges, 1950) AFI 8:30  
Blue Angel (von Sternberg, 1929) dcs 4:00  
An American Friend (Wenders, 1977) 10:00

25

Seven Beauties (1976) and Swept Away (1975) (through 6/26) BIO  
Shore Leave (Star Trek) PGL-F 4:30 p.m.  
Space Seed PGL-GZ 7-9:00 p.m.  
Hiroshima Mon Amour AU 8:00 p.m.  
Wild Strawberries (Bergman, 1957) and The Seventh Seal (Bergman, 1956) (through 6/26) CIR  
The Conqueror (Powell, 1956) AFI 6:30  
Modern Times (Chaplin, 1936) AFI 8:45  
The Forties (through 6/27) ARCH  
Triumph of the Will (Riefenstahl, 1934-36) dcs 8:00  
Germany in Autumn (Fastbinder, 1977) dcs 10:00

26

The King, the Mice, and the Cheese PGL-B 10:30 a.m.  
Jason and the Argonauts PGL-B 7:00 p.m.  
Cream's Final Concert, The Rolling Stones at Hyde Park, and Condensed Cream of Elvis and The Beatles (through 6/28) KCP  
Modern Times (Chaplin, 1936) AFI 6:30  
Mad Wednesday (Sturges, 1950) and The Outlaw (Hughes, 1943) AFI 8:15  
Mingus (Reichman, 1966), Boogie Woogie Dream and Live Appearance by Julian Euell, Smithsonian Institute UDC

27

The Captain's Paradise CMC 9:00 p.m.  
Maltese Falcon (1941) and Treasure of the Sierra Madre (1948) (through 6/30) BIO  
Harold and Maude (Ashby, 1971) and King of Hearts (De Broca, 1967) (through 6/30) CIR  
33 Years of Sponsored Short Films (United Productions of America) and Happy (30th Birthday Mr. Magoo! (UPA) AFI 6:30  
The Birth of a Nation (Griffith, 1915) AFI 8:45

28

The Tap Dance Kit PGL-GZ 11:00 a.m.

Nikkolina, Thank You Mam and Spike: A Montana Horseman AXB 11:00 a.m.  
The Incredible Flight of the Snow Geese HIRSH 12:00 p.m.  
A Wonderful Bird Was the Pelican and The American Bald Eagle HIRSH 2:00 p.m.  
Animated Cartoons 1949-1962 (UPA) AFI 5:00  
Trouble in Paradise (Lubitsch, 1932) AFI 7:30  
Hell's Angels (Hughes, 1930) AFI 9:15  
Scott Hoplin and Black Music in America MLKL 1:00

29

Tommy and The Buddy Holly Story (through 6/30) KCP  
Animated Cartoons III: 1951-1956 (UPA) and Happy (30th Birthday Mr. Magoo! (UPA) AFI 5:00  
The Birth of a Nation (Griffith, 1915) AFI 7:30  
Warhol E.P.I Show with Velvet Underground (Namath, 1968) and Punk Shorts (through 6/30) dcs 9:00

30

The Front Page (Milestone, 1931) AFI 7:00  
Hell's Angels (Hughes, 1930) AFI 9:00

## CODE

Film schedules may change suddenly, so please check the theater or organization to confirm titles, times, etc.

## AFI

American Film Institute, Kennedy Center. 785-4601

## ARCH

National Archives, 8th and Pennsylvania, N.W. Showtimes: Thurs. 7:30, Fri. 12:00 and 2:30, free.

## AU

American University, Ward Circle Bldg., free.

## AXB

Alexandria Burke Library, 4701 Seminary Rd., 370-6050, free.

## BIO

Biograph Theater, 2819 M Street, N.W. Check paper for times. 333-2696.

## CAP

Capitol Hill Cinema, 507 8th St., S.E. 547-1210.

## CMC

Community Cafe, 4949 Bethesda Ave., Bethesda. 986-0848.

## CIR

Circle Theater, 2105 Pennsylvania Ave., N.W. Check paper for times. 331-7480.

## dcs

d.c. space, 441 E St., N.W. 347-4960.

## HIRSH

Hirshorn Museum, Independence & 8th St., S.W. 381-6264, free.

## KCP

Key College Park, 7242 Baltimore Blvd. Check paper for times. 927-4848.

## MLKL

Martin Luther King Library Film Service, 901 G St., N.W., Room 216. 727-1271, free.

## NAS

National Air and Space Museum, 4th & Independence, S.W. 357-2020.

## NVCC

Northern Virginia Community College, Alexandria Campus, Room 110, 3001 N. Beauregard St., Alexandria, Va.

## PGL

B—Prince George's Library, Bowie, 15210 Annapolis Rd. 262-7000.

GA—Prince George's Library, Glen Arden, 8724 Glen Arden Pkwy. 772-5477.

F—Prince George's Library, Fairmont Heights. 925-9700.

G—Prince George's Library, Greenbelt, 11 Crescent Rd. 345-5800.

H—Prince George's Library, Hyattsville, 6530 Adelphi Rd., Hyattsville. 779-9330.

L—Prince George's Library, Laurel, 507 7th St. 776-6790.

NC—Prince George's Library, New Carrollton, 7414 Riverdale Rd. 459-6900.

## SMI

Smithsonian Museum of History and Technology, 14th St. and Constitution Ave., N.W., Carmichael Auditorium. 357-2020, free.

## TAKOMA

Takoma Movie Theatre, 4th & Butternut Sts., N.W. 723-2379. All seats \$2.

## UDC

University of the District of Columbia, Black Film Institute, Miner Auditorium, 2565 Georgia Ave., N.W. (films will be shown at Dunbar Senior High School, 1st and N Sts., N.W.) 727-2396, free.



# NIGHTHAWKS



The Nighthawks new Mercury release will be available in mid-June, ask for it by name; "The Nighthawks" Mercury SRM-1-3833

Do us a favor, call your favorite radio station and request our new record.

Bookings and Information:  
Lou Sordo, P.O. Box 757, McLean, Virginia 22101  
703-734-3240

### June Schedule

- 1 Empire Theatre, Richmond, VA
- 2 Virginia Beach Civic Center, Virginia Beach, VA
- 3 The Attic, Greenville, NC
- 4 The Pier, Raleigh, NC
- 5 The Park Center, Charlotte, NC
- 6 The Boardwalk, Greensboro, NC
- 7 Dundee's, Columbia, SC
- 9 Sherry's Follies, Follies Beach, SC
- 10 Uptown Night Club, Savannah, GA
- 11 The Warehouse, Macon, GA
- 12 Brothers Bar, Jacksonville, ALA
- 13 & Agora Ballroom, Atlanta, GA
- 14 Atlanta, GA
- 17 The Bayou, Washington DC

- 18 To Be Announced
- 19 Painters Mill Music Fair, Baltimore, MD
- 20 & The Bijou, Philadelphia, PA
- 21 Philadelphia, PA
- 22 The Hideaway, Front Royal, VA
- 27 Vegetable Buddies, South Bend, IN
- 28 Navy Pier, Chicago, ILL
- 29 Harry Hopes, Cary, ILL.

### July Schedule

- 2 Union Bar, Minneapolis, MN w/Citizen [Tentative]
- 4 Milwaukee WorldFest, Schlitz Country Stage, Milwaukee, WI
- 6 K. C. Parks & Recreation Commission "Concert In The Park," Penn Valley Park, Kansas City, MO

All dates are subject to change. Please call the club to verify show times and dates.

### Nighthawks T-Shirts are still available

They're 100% cotton, black T-Shirts. Sizes are Small, Medium, Large and X-Large. To order send us the following information and a Certified Check, Money Order, or Personal Check for \$5.00 plus 75¢ postage and handling (per shirt).

**Please Note:** Personal Checks must clear Bank before your shirt is mailed to you! For faster service, please send us a Certified Check or Money Order.

Shirts \$5.00 each  
75¢ P&H (each shirt)  
VA Residents add 4% tax  
Total \_\_\_\_\_

**Send To:**  
Nighthawks,  
Dept. T-S  
P.O. Box 757  
McLean, Va. 22101

S	M	L	X-L



NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# Make up your own mind on MARIJUANA

**T**ens of thousands of District residents risk arrest and imprisonment for their private use of marijuana. Current marijuana laws make criminals of otherwise law-abiding citizens, wasting countless tax dollars and tying up our limited police resources and court facilities. It's time these laws were abolished. The D.C. Marijuana Initiative is a reasonable alternative to these unworkable laws.

## **Q** What is the D.C. Marijuana Initiative?

**A** The D.C. Marijuana Initiative is an effort by residents of the District to place before the voters in November the issue of marijuana decriminalization.

## **Q** What would the Marijuana Initiative do?

**A** The D.C. Marijuana Initiative would remove criminal penalties and arrest procedures for the private possession or cultivation of marijuana by adults. Private possession or cultivation shall be presumed for personal use unless there is sufficient evidence to the contrary. This initiative will not affect laws prohibiting persons under the influence of marijuana from operating motor vehicles or engaging in conduct which may endanger others.

## **Q** Adults should have the right to make up their own mind on marijuana, but what about kids?

**A** The Marijuana Initiative covers only adults, age 18 and older. Laws against juvenile smoking, whether private or public, will remain in effect.

## **Q** I don't mind people using marijuana in their own homes but I don't want to see people smoking in public places. What does the Initiative say about public use?

**A** The Marijuana Initiative decriminalizes private use only. The present statute prohibiting public marijuana use will still be in effect.

## **Q** Nobody gets arrested for marijuana anymore, so why pass the Initiative?

**A** During the 1970's, over 15,000 people in the District were arrested for marijuana offenses. Those citizens now bear a permanent criminal record which will haunt them for the rest of their lives. In the District there is no distinction made on a person's arrest record whether the "narcotics arrest" was for marijuana possession or a serious drug offense. This can lead to difficulty in getting a job or in keeping one after a minor marijuana arrest.

## **Q** Who were these people who were arrested?

**A** In 1979, 95% of those adults arrested in the District were blacks and Hispanics. A majority of those adults arrested were 25 to 60 years old. Most of the arrests occurred in the inner-city neighborhoods.

These communities in Washington clearly suffer from the harsh impact of uneven enforcement of the marijuana laws.

## **Q** I didn't realize so many people were arrested. Doesn't this cost our city a bundle?

**A** Yes. Every year, hundreds of thousands (perhaps millions) of tax dollars are spent in the overall enforcement of these unpopular marijuana laws. And our criminal justice system spends even more tax money prosecuting these cases in court. The tax savings realized from the passage of the Marijuana Initiative would be considerable. The state of Maine, similar to the District in terms of population, estimated an annual \$1 million tax saving after decriminalizing marijuana. California reaped a \$25 million tax saving in the first year after that state's decriminalization law was enacted.

## **Q** But isn't marijuana harmful to the user?

**A** The best scientific evidence indicates that moderate users of marijuana suffer no ill effects. However, the Initiative is not designed to encourage people to use marijuana, only to let adults make up their own mind. We know that cigarettes and alcohol are more harmful to the user than marijuana, but we don't make criminals of those who drink or smoke cigarettes. Prohibition wasn't the answer for alcohol and it isn't the answer for marijuana.

## **Q** I can see letting people use marijuana in the privacy of their own homes, but why let them grow it too?

**A** The Initiative would permit cultivation so that marijuana users would have legal access to marijuana without having to resort to the illegal market. A person would be allowed to grow marijuana in the home so long as it was grown only for personal use (not sale). This will also protect the user from dangerous herbicides or harmful adulterants which may be present in "street" marijuana.

## **Q** I've heard that cancer patients and persons suffering from glaucoma find marijuana beneficial in the treatment of their disease. Is this true?

**A** Yes. In the District of Columbia more than 3,100 new cases of cancer were diagnosed in 1979. Most of these individuals will undergo chemotherapy treatments—a painful and ravaging procedure. The

major side-effect of chemotherapy is nausea and vomiting. Controlled studies have shown that marijuana can reduce the nausea and vomiting in more than half the cases. This allows the cancer patient to tolerate these potentially life-saving treatments. And, for the more than 6,000 glaucoma patients in the District, marijuana can offer a new therapy and prolonged vision. Federal law presently prohibits prescriptive access to marijuana, thus denying cancer and glaucoma patients needed relief. The D.C. Initiative would provide these individuals with a legal means of obtaining a beneficial drug.

## **Q** I don't want people driving while under the influence of marijuana, do you?

**A** No, neither do we, and the current laws against driving while under the influence of marijuana will not be altered by the Marijuana Initiative.

## **Q** If the current laws against marijuana are so unpopular, how do the police feel about enforcing them?

**A** Many officers have made a personal decision to "look the other way" where marijuana is concerned. But this attitude breeds disrespect for our law enforcement personnel and for the laws they have to enforce. Let's give our police a break and end the prohibition on marijuana.

## **Q** Who supports the Marijuana Initiative?

**A** The Committee for the D.C. Marijuana Initiative was formed with the sole intent of presenting the marijuana issue directly to the voters in the District. Below is a list of our Steering Committee and of endorsers of the D.C. Marijuana Initiative.

## **Q** O.K. I'm convinced. But what can I do to assure the passage of the Marijuana Initiative in Washington?

**A** The first step is to make sure you are a registered District voter. If you haven't yet registered to vote, do so today. You can get registration information from the Board of Elections or by calling the DCMI office at 223-3170. Then, once you are registered, make sure you vote in November. We also need hundreds of volunteers to get the Marijuana Initiative story to every D.C. voter. If you can volunteer a few hours of your time to this effort, please call us. Also, since the Initiative campaign will be an expensive one, please make a generous financial contribution to the Committee for the D.C. Marijuana Initiative, as well.



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**STEERING COMMITTEE:**

GEORGE L. FARNHAM, Esq.  
Chairman

MARC HERTZ  
Treasurer

CLAUDIA BOOKER, Esq.

KATHY MELLON

ROBERT RANDALL

LESYLE WILLIAMS

KEVIN ZEESE

**ENDORSEMENT COMMITTEE:**

(Organizations listed for identification purposes only.)

TOM BASTOW  
Past President, Gertrude Stein Democratic Club

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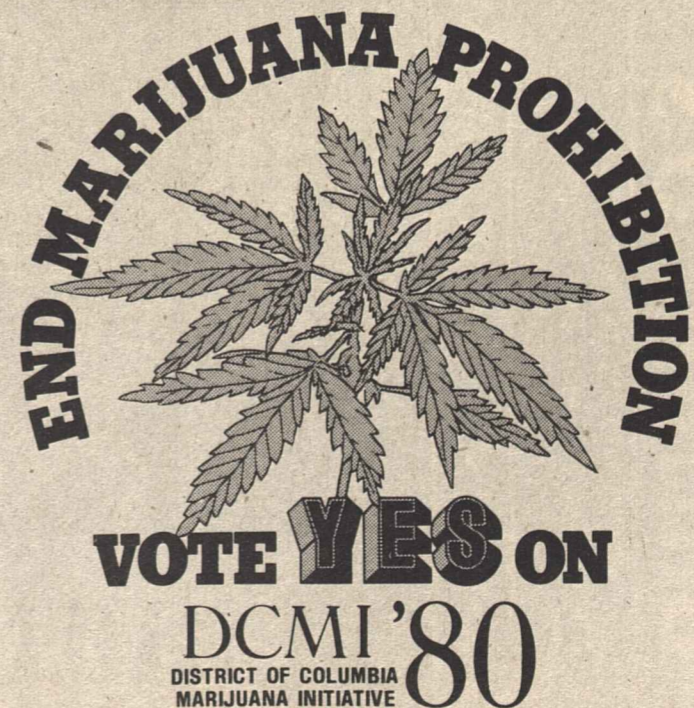
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15	16	17	18	19	20	21	
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22	23	24	25	26	27	28	
29	30						

### JUNE

S M T W T F S

KATHY KRUG		KATHY KRUG	←-----WINDFALL-----→			
1	2	3	4	5	6	7
KATHY KRUG		←-- MAC BOGERT --→			BILL HOLLAND RENTS DUE	
8	9	10	11	12	13	14
←-- KATHY KRUG --→			←-----HARRY TRAYNHAM-----→			
15	16	17	18	19	20	21
←-- KATHY KRUG --→			←--CONSTANT AND GILES--→			
22	23	24	25	26	27	28
KATHY KRUG						
29	30					

# O N R E C O R D

## It's About Time

Bill Holland and the Rent's Due Band  
(Dutch Treat, DTR-1001)

Every moment is one you've earned.  
—Bill Holland  
(from "Run or Fight")

**T**his is an exciting and well-earned moment for Bill Holland and the Rent's Due Band. They're finally getting a bit of much-deserved attention, opening shows for people like Joan Armatrading and, recently, the Danko-Manuel band. This is also a very difficult moment to remain objective about the new album, *It's About Time*—easily the most polished, profound, professional, and non-perfunctory disc ever produced locally by a DC-based artist. Holland and his band put out a broad-based,

appealing sound that seduces more and more listeners in clubs and concert dates every week. The tracks on this album are only a sampler of what the group has to offer, though these songs sound fuller and more significant every time around my new turntable, a machine that lost its virginity with this record. (My old, grubby Garrard was violated on its first revolution with the then-new *Self Portrait* by Bob Dylan ten years ago.)

Bill Holland paid the rent for this album (*Dutch Treat*—get it?) because he believed in the many fine talents supporting him here, as well as these fine songs. If only a few local radio program directors will give *It's About Time* the same shot they've given to people like the Urban Verbs and Catfish Hodge, maybe Holland can earn a little money and a lot of new listeners. He and his band deserve both.

**FIRST OF ALL**, Bill Holland can write—both words and music. He has written newspaper pieces professionally for years and once even contributed to the cassette format poetry magazine, *Black Box*. Still, Holland's lyrics are rarely wordy and never pompously poetic. He knows that with song lyrics the overall sound counts more than the way the words look on paper—something he may have learned from hero Van Morrison.

Morrison's influence is felt often on the album—check the horn arrangement on "Feel That Fire" or "Run or Fight" for example, and compare to Morrison's "Jackie Wilson Said" or "Wild Night." And Holland's scat singing sign-off on "Feel That Fire" caps a perfect tribute to the Belfast cowboy's style.

Five years have passed since the first Bill Holland album, and his singing has

matured greatly. He specializes in an emotionally involved, jazz-oriented vocal style that's usually perfectly coordinated with whatever his band is doing musically. Holland sings that his intent is to "sing it out straight from the heart to you like a Big Beat singer," and that's what he does, though there is occasional echo and vocal overdubbing done tastefully and sparingly.

On two tracks Holland sings in a jivey, talking blues style. The first, "You've Got Another Think Comin'," features a great Mose Allison imitation, while the new, transmogrified "Hamburger Heaven" has a low-down vocal that makes the track into one of those traditional album-ending novelty songs.

**PERHAPS THE TWO** most perfectly realized tracks are "Oh Sweet September" and "Oh Delilah." The first echoes the live version of Joni Mitchell's "Rainy Night House," with a wonderful melody performed as classily as Vladimir Askenazy doing Beethoven. "September's" false ending is a nice touch, too. Like the Beach Boys and other pop classicists, Holland knows how to use pauses and time changes to grab the ear. On "Oh Delilah" the vocals are nicely multi-tracked, while the song builds slowly to a raucous Latino shuffle halfway through—ending with marvelously synchronized piano and guitar tick tock rhythm.

"Delilah" is also one of the numerous Bill Holland songs mentioning childhood—a theme dear to him as early as 1973, when he wrote and illustrated a children's story called "Phumpt" for *Woodwind* (the DC arts paper that later bequeathed numerous staffers to the *Unicorn Times*).

It's a great record throughout, proving that on the local music horizon Bill Holland stands as solitary and striking as the Washington Monument. He is that rarest commodity among local musicians—a prolific and intelligent songwriter with verve, variety and a finely tuned musical vision.

It's clear from comparing *It's About Time* to the first album that Bill Holland, like a Van Morrison or Randy Newman, has a carefully constructed idea of what he wants musically and can reproduce a similarly spirited sound with any of numerous backup musicians. Still, Holland's liner notes jokingly refer to changing his band's name to "The Revolving Players Band," and he hopes that his current band will stay together for a while. Larry Strother's horns are outstanding throughout the album, while bassist Ronnie Newmyer and drummer Carl Holzapfel display the most cohesive rhythmic unity since Rick Danko and Levon Helm backed Bob Dylan. It's the best Rent's Due Band yet.

The lyrics to one song on Holland's first album included the line "only Nixon waltzes and he's about through." From Nixon's demise to 1980 has been a long time musically, and far too long to wait for another album from Bill Holland and the Rent's Due Band. But let's hope they're just getting started... ●

BY CHARLES D. YOUNG

**BILL HOLLAND'S  
WELL-EARNED  
MOMENT**



**T**he British have long had a notorious predilection for cultural recycling. The '60s beat boom began as a revival of early '50s Amerockan r&b and rockabilly; the blues boom similarly started as a crusade to snatch yet another arcane tradition from the cruel jaws of popular obscurity.

Post-punk England is currently rife with "revival" movements. The ones gaining the most public notice are the ska, rockabilly and r&b crazes. Yet, in terms of sales and popular influence, these all pale in comparison to a phenomenon that as yet has not even been officially recognized. This is the glitter revival.

Why this has passed by the general purview is a complete mystery. The contemporary echoes so much of the original style so blatantly that even a Post critic should pick up on it with no trouble. Costumey clothes, theatrical presentation, a heavy obsession with futuristic motifs—visual, musical, lyrical, an emphasis on advanced musical technology, gross self-absorption; it's all back straight and uncut

**IT ALL STARTED** back in when, in the midst of punk's clattering guitars and chattering rhetoric, the field's Human League sat down with the old high-tech hardware—synthesizers, tape machines and rhythm generators—to unreel eerie tales of present-day future shock.

"Being Boiled" set percolating electronics against accounts of child abuse by parents and, by implication, the society that permits it. "Circus of Death" likewise erected a wholly synthetic backdrop to an equally chilling yet real-life story.

Both tracks are just now available here on *The Mutant Pop* (PVC, PVC 7912) sampler, and are still among the best the genre has to offer.

Fast in the Human League's wake came Gary Numan. Numan simplified the format, undercut the shock of the themes by placing them in the far-off future and dressed the whole thing up in theatrical drag, playing up the fantasy aspects implicit in this ostensibly sci-fi sound. For his pains he was rewarded a string of hit singles and albums, the latest of the latter being *Pleasure Principle* (Atco, SD-38-120).

**IT'S EASY TO SEE** why Numan overshadowed the League so quickly among the mass audience. By limiting each song to one or two blunt riffs repeated ad infinitum, his material was rendered instantly digestible. The tomorrowland setting of his themes retained the titillation of shock horror without implying that listeners might actually have to face it.

Costumes and theater are, of course, a staple of entertainment—they produce maximum impact without necessarily striking too deeply at the matter at hand. *Pleasure Principle* is not bad music, but it is dangerously escapist as well as repetitious and overly simplistic, thus ultimately tedious.

Bruce Woolley and the Camera Club play Numan's strategies to the hilt, relying almost solely on presentation for their impact. In concert, these people affect excessive costumes, dramatic stage moves and a few "nouveau" musical flourishes like synth wheezes and spacey guitar. That's the extent of their "progressive" leanings—the trappings of modernity.

## REVIVAL REDUX

*All that glitter leads to gold*

BY HOWARD S.-M. WUELFING



Musically, **Bruce Woolley and the Camera Club** (Columbia, NJC 36301) is a contrivedly clever-clever ragbag of bland pop clichés. Lotsa cute melodies jump around in frenzied fashion, but to little avail. There is no strong focus to any of the songwriting here or any outstanding performance trademarks to snag your attention. It's just competent piecework dolled up in worn, ostentatious drag.

**THE TWO NOTABLE** exceptions are "Clean/Clean" and "Video Killed the Radio Star," both co-written with The Buggles and recorded by the latter as well for their debut, *The Age of Plastic* (Island, ILPS 9585). Both songs have exceptionally strong melodies and neat phrasing tricks that are genuinely novel and entertaining. Other tunes like "Kid Dynamo" and "Astroboy" have corresponding sweet charm.

But again, a lot of the material is marred by a contrived, convoluted approach. Much too much of their composing priorities are given to

novelty effects—shifts of rhythm and melody that do nothing but show off a certain technical agility. Few songs have any strong core of internal logic; most sound awkward and artificial in the extreme.

The same goes for the playing and lyric writing—too much flash and too little flesh to yield any substantial satisfaction. The Buggles' motives and means are just too superficial for anyone's good, including their own.

**ROBIN SCOTT, AS M**, works from much the same reference points. But somehow along the way he has learned about things like restraint, economy and—most importantly—commitment. An excellent craftsman, he has not let mere technique overcome functionality on any level. His songwriting is smooth and coherent—all the quirks are meticulously woven into the main fabric of the tunes. Also, having achieved a superior aesthetic medium he has not neglected to feed in some adventuresome messages.

**New York - London - Paris - Munich** (Sire, SRK 6084) poses no angry, possibly alienating polemic, but rather sets up a subtle ironic dialectic. "Pop Muzik," the hit single, deflates the mythology of rock'n'roll as a genuinely "outlaw" lifestyle. "Moonlight & Muzak" pokes gentle fun at the art of seduction, showing it up as the corny yet cruel power game that it is. All the while, the music tumbles along oh-so-pleasantly: bright, effervescent, ultra-melodic and coyly mechanistic—one of the points of the joke as well.

**NYLPM** is effortlessly superb—genuinely infectious, intelligent pop.

### COWBOYS INTERNATIONAL'S

**The Original Sin** (Virgin, VA 13138) is another atypical work in this general vein. Lyrically they don't have much more sass than Numan or The Buggles; they simply aim for a more obscure aura—cartoon sketches of the cerebral terrain. Musically, though, they attempt a number of radical twists on the basic style. A lot of this is Bowie-influenced pomp music—cabaret music readjusted for rock band and self-important prat. But they do avoid all sorts of instrumental excess: solos, high-tech gimmickry. Then they proceed to invent a new set of bizarre effects on their own.

"Pointy Shoes" obscures an otherwise standard rock set-up with a wash of dissonant piano, mixed right on the edge of audibility. On "Wish," PiL's Keith Levine (a mate of drummer Terry Chimes from the original Clash lineup) injects a savage, evolving guitar figure to create a hypnotic yet aggressive air.

Not all songs have twists as bold and distinctive as these, but that feel does pervade even the most obviously derivative material. And these boys do not dress the part. Bravo.

**MI-SEX, FROM** Australia, on the other hand, are strictly an off-the-rack type band. They sound most of all like an early '70s progressive group. Some songs are pointlessly complicated, often in an awkwardly eclectic way; others are just dressed up boogie.

The title track of *Computer Games* (Epic, NJE 36349) is the one exception. It's a modestly groovy bit of sequency pop that goes down as well as any. The rest, though, is just like too much original glitter—old tattered rags spruced up with futurist bangles, here synthesizer.

But rather than buy the whole kit and caboodle, you could just grab *Orchestral Manoeuvres in the Dark's* new single, "Red Frame/White Light" (Dindisc, Din 6, import), which is a much groovier bit of sequencer pop. It's got much in common with all the aforementioned groups, but with subtle twists. This all is essentially repetitive music; a few conspicuous riffs are stated again and again—that's what grabs the casual listener's attention. In the original glitter this would have been rendered on guitar. Here synthesizers play the primary riffs. The vocalists talk their way through the lyric rather than sing so much. Bowie's dramatic readings of yore are the main influence here, though punk's defiance of orthodox techniques is also important. Anyway, it's not how you sing but what.

**THIS LAST POINT** is obviously a sore spot for me. O. M. spin out a few fragmented lines—noncommittal

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to the point of absolute abstraction, an excuse to use vocals as a musical element. People like Numan and Cowboys International are equally noncommittal but play at profundity, spewing forth mock credos that affect the gravity of actual moral statements without doing the homework or making the commitment the real thing demands.

Then there's this whole futuristic atmospherics thang to consider. Here it's merely cute, one more effect in a piece of self-consciously disposable pop. Some of these other artists, however, blow it up way out of proportion, trying to assume a mantle of profundity or provide more escapist fantasies for the more chickenshit amongst us.

This tendency often goes hand in hand with thematic motives: witness Numan, Cowboys International et al. M, on the other hand, uses this tone to send up the whole moderne man shtick, rendering it as joyously gimmickful and supercilious as possible.

On the matter of dress: the Manoeuvres don't dress up. They don't have a hit either. 'Nuff said.

Of course, this electronics/new glitter connection doesn't apply across the board. In many of the above cases it's a loose analogy as best. O.M., M, the Buggles and Human League are simply making pop music with sci-fi overtones. Glitter did set precedents that enabled them to exist and be fairly popular nowadays, albeit through coincidental resemblances. But glitter didn't dictate overmuch of their stratagems . . . and certainly very little of Cabaret Voltaire's.

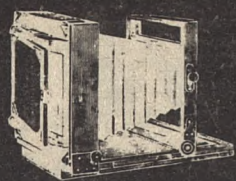
CABARET VOLTAIRE are possibly the most important and original electronics-based pop group since Kraftwerk. Very possibly they're more important.

Kraftwerk reduced avant-garde principles to pop level. Cabaret Voltaire run that play the other way around. Like Brian Eno once did, they try to capitalize on accidents; unlike him, they use other artists' serendipity. It's no gratuitous gesture for them to include The Seeds' "No Escape" on their debut Mix Up (Rough Trade, Rough 4, import). They institutionalize the intuitive brilliance of The Seeds' sloppy mixture of Eastern near-atonality, hypnotic drone and original punk aggression.

On their live album, Live at the YMCA (Rough Trade, Rough 7, import), they render the Velvet Underground's "Here She Comes Now" with similar intent. They deliberately recreate the hypnotic dissonance that the Velvets sort of stumbled upon (aided by some theoretical background in founder Velvet John Cale's formal musical education).

Cabaret Voltaire's music is unrelentingly rhythmic—a transcendent repetition, frighteningly atonal at times—but with brutal directness, no dilettantish toying with terror; and it's hypnotic, compelling, alien in nature. They take all the most extreme, most unique, most original happenstances of unschooled '60s punk and try to conjure them at will, all at once.

In a way they've done the same thing as The Ramones, only they've distilled out an other whole essence, the dark side The Ramones have large discarded. Not putting down The Ramones—these guys sound just as unutterably powerful coming from their side. ●



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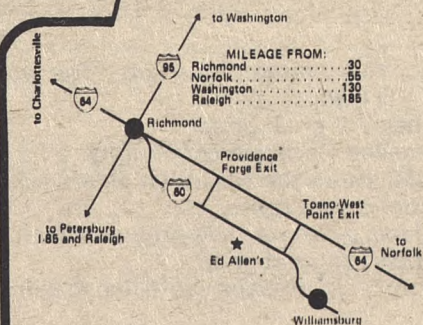
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Travis, Sat. 2:00; Jack Lawrence, Sat. 3:00. AUTOHARP:  
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# THE VELONS REMEMBER

BY JOE SASFY

The Velons  
Remember When . . .  
Maxi MR-111

I saw The Velons once, about four years ago, at an oldies show at the Alexandria Theatre. They were the only unknowns, hitless and without history, and they walked away with the show with only a short opening set of Fifties vocal group classics. The other acts—The Marvelettes, Screamin' Jay Hawkins, and the Five Satins—struggled with their histories and the nostalgia, like quicksand, dragged them down, down, down.

Despite an album titled *Remember When* and liner notes that talk about preserving "the vocal group sound" and "The Golden Age of Rock'n'Roll," there's no need to scrape the mold from the gold on this disc. The group is as effortlessly captivating on record as they were at the Alexandria Theatre.

So why are "Lonely Teardrops," "In the Still of the Night" and "Come and Go With Me" so enjoyable here, when the originals have long since worn a weary rut in my heart? I think it's because the five Velons trust this music, they let their voices go without sweating it, and the result is that the same rapturous qualities that originally elevated vocal group music work all over again. The real love affair here is with human voices and their magic, which are a lot more timeless than the Fifties or Freddy Parris milking his hit for the umpteenth time.

All five Velons take a lead vocal and not once, despite some nice falsettos, does anyone sound like they're trying to wring a song for all it's worth. The group's forte is a soft, relaxed vocal style that, with the unobtrusive musical backing and the lazy sax solos, creates a kind of understated emotional elation. The slow ballads like "Heart's Desire" or The Drifters' "Your Promise To Be Mine" achieve that classic dreamy quality, the vocals dripping like wax into soft puddles. Even two Motown pop-soul tunes, "After All" and "Come and Get These Memories," sound great with full vocal treatment replacing the sometimes strident Motown production.

The highlight of the album is undoubtedly The Velons' exuberant and breezy arrangement of "Zing! Went the Strings of My Heart." If there's a low point it's the Drifters' "Steamboat," an r&b number that's a little too rough and close to rock'n'roll to benefit from The Velons' airy vocal textures. In any case, this is better than the Beach Boys have ever done since *Sunflower*, and there are no sappy lyrics, just romantic onces. By the way, I looked "Velon" up in the dictionary. There ain't no such thing; it just sounds good. ●

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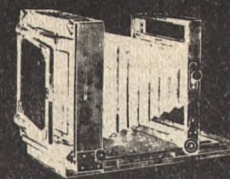
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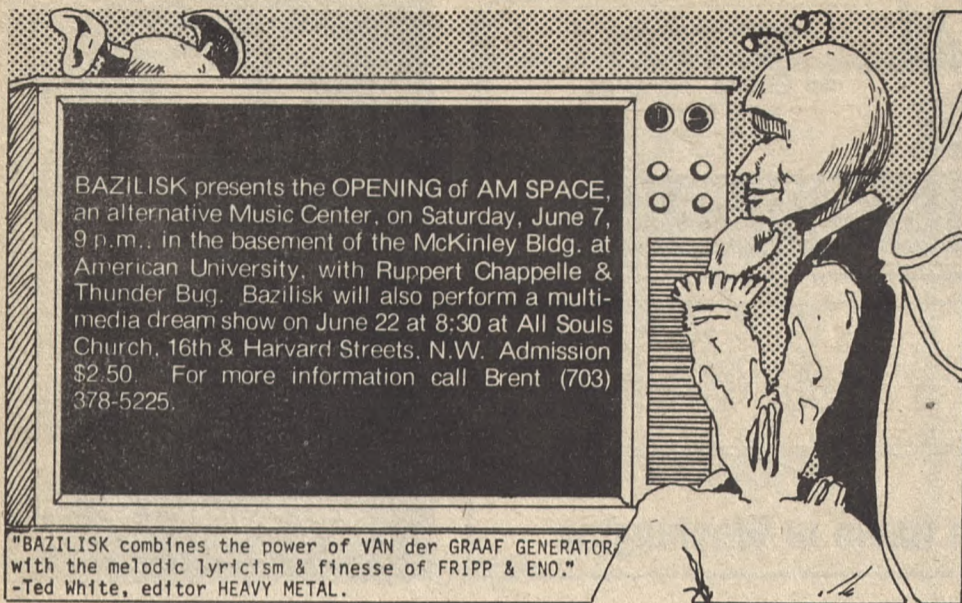
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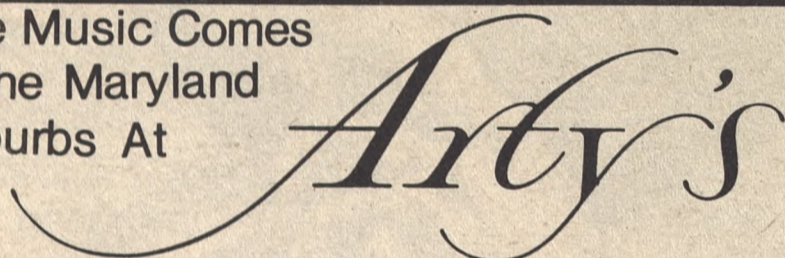
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# DEVILISH ANGEL

BY GEOFF O'KEEFE

Angel  
Live Without a Net  
Casablanca, NBLP-2-7203

**M**r. and Mrs. Cleaver watched with anticipation as their son opened the last of his birthday presents. "Gee, Mom . . . Pop . . . the Live Angel album . . . uh . . . thanks." Beaver took the lp and headed to his brother Wally's bedroom. He didn't want to go in there, but Wally had the only stereo in the house.

"Hey, Wally, like . . . do you think I could listen to this new record Mom and Dad gave me?" Beaver asked half-heartedly.

Wally looked up from his books. "Hey, Beave, like . . . I'm in the middle of the new Eno album ahd . . . oh, go ahead! You'll just be a little creep and bug me if I don't let ya. What album is it, anyway?"

"Gee, Wally. . . it's the new live Angel album, Live Without a Net."

"Live without Annette? Sounds like an old '60s beach party soundtrack."

"No, Wally. . . Live Without a Net, you know, like when a high-wire walker takes a big chance and does something dangerous without a net."

Wally put down his book and walked over to look at the cover. "Jeepers, Beave, these guys look like a buncha creepy girls! The chance they're taking is walking down the street looking like they do!"

"No, Wally, I think they want to look like that. It's part of their show. Plus, a lot of the girls at school think they're real cute or something. . ."

"Heck, I don't know, Beave. . . seems to me there's something wrong with a girl who likes a guy who looks like a prettier girl than she does. . . Put it on anyway."

[The first song, "Tower," plays.]

Wally listens for a few minutes.

"Hey, do you like this group?"

Beaver pondered the question. "Gee, Wally. . . you know it's like. . . I don't hate them, but I can't find anything about them to really like, either. . . This is their sixth record, and it doesn't sound much different from their first."

[Sides one and two play through.]

"Hey, Beave, you know what I noticed so far? The drummer plays the exact same tempo and beat in just about every song. . . sorta medium-tempo thump-funk." The Beaver

nodded in agreement as Wally continued, ". . . and the guitarist, he's just doing flashy bar-band licks, but he's not doing anything that original." [Side three plays, including an extended guitar solo on "Rock & Rollers."]

"See what I mean? A blah directionless show-off solo made up of cliché Jeff Beck runs and a bunch of unrelated chord-riffing. . . sounds like he's practicing in his bedroom."

Beaver realized at this point that he didn't have to worry about Wally wanting to borrow the album to play for his girlfriends.

[The next song, "White Lightning," plays.]

"Hey, Wally, this song. . . I think it's on the Bux album. Yeah, it is?"

[The middle of the song contains a drum solo.]

"Jeez, Beave, a drum solo. In 1980?"

"Hey, Wally, like. . . do you think the singer is, well, right?"

"Heck no, Beave, he sings every single song in the exact same whiny, thin voice. Sorta like Jon Anderson with a sore throat."

"Yeah, Wally, I think I know what you mean. . . it's like. . . they got this pounding heavy music with this high-register singer, and the result is like nails on the chalkboard."

[Side four ends.]

"Well, Beave, what do you think?"

Beaver looked at the album cover. "Gee, Wally, I don't know what to make of Angel. . . I mean, they're not heavy enough to be in a class with Judas Priest, UFO or Scorpions; they're not commercial or refined enough to be in the Foreigner/Styx category; they're not macho enough to be in the Bad Company/Van Halen ranks. . . I don't know! They come off as being too much of a product, from the outfits down to the clichéd stage patter to the bland, typical r&r song-writing. You know, Kiss does the same thing, but their songs are shorter, catchier and more appropriately sung, plus they're laughing at the absurdity of the whole thing anyway. Angel comes off as being humorless, conceited and packaged. What do you think, Wally?"

Wally looked at the cover of the lp. "I think they oughta save some of the money they're spending on make-up and instead invest in a good, strong net." ●

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● **WOULD KING**, Warner Nros., ABC promotional man Eddie Kalica please contact me if you know where I can locate Tony Duran in Washington DC? (see above caption). Many thanks, Mickey Rat (301)649-4153...or anybody?

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# Calendar

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

All listings in CALENDAR are free. To be listed, send in a card or letter by the 25th of each month listing upcoming club dates, concerts, or readings. All events must be open to the public to be listed. Address all correspondence to UNICORN TIMES, CALENDAR, 930 F Street, N.W., Suite 511, Washington, D.C. 20004

## Concerts

- Margie Adams—14 at 8:00 p.m.—Lisner Auditorium; 19 with Babies & Banners at 7:30 p.m.—Archives  
Alexandria Community Singers—26—Fort Ward Park  
Ancient Orphic Mystery Band—26 at 8:30 p.m.—Community Cafe & Bookstore, Bethesda, Md.  
Big Band 86—Thurs.-Sat., 9:00 p.m. to 12:00 a.m.—Holiday Inn, Jessup, Md.; Sundays—7:30 to 11:00 p.m.—“Galaxy Room”, Sheraton National Hotel, Arlington, Va.; 21—9:00-11:00 p.m.—Annapolis Arts Festival, Annapolis, Md. free; 29—1:30-4:30 p.m.—The Foundry, C&O Canal, Georgetown  
Angela Bofill/Al Johnson—29—Carter Barron Amphitheater  
Charlie Byrd Trio—1—1:30-4:30 p.m.—The Foundry, C&O Canal, Georgetown  
Martin Carthy—27 at 8:30 p.m.—Washington Ethical Society  
Celtic Thunder—1—1:30-4:30 p.m.—The Foundry C&O Canal, Georgetown; Irish Traditional Music and Song  
Ceremonial Band—3 at 9:15 a.m.—White House Ellipse Visitors Program  
John Cale—8—Bayou  
Commander's Trio—17 at 9:15 a.m.—White House Ellipse Visitor's Program; 19 at 12:15 p.m.—Market Square Park, 8th & Penn. Ave.  
Concert Band—Mondays at 8:00 p.m.—U.S. Capitol Building, West Terrace; Thursdays at 8:30 p.m.—Jefferson Memorial Concert Series West Shore, Inner Harbor  
Concerts in the Country—New Music—28 at 8:00 p.m.—Boyd's community, upper Montgomery County, Md.  
Chic Corea—12—Bayou  
Country Current—7 at 12:30 p.m.—Courthouse Green Festival, Denton, Md.; 10 at 9:15 a.m.—White House Visitor's Program; 11 at 8:00 p.m.—Constitution Park Amphitheater, Cumberland, Md.; 12 at 12:15 p.m.—Market Square Park, 8th & Penn. Ave.; 15 at 2:00 p.m.—West Shore, Inner Harbor, Baltimore, Md.  
Charles Covington—14 at 7:30 p.m.—Peabody Concert Hall, 1 East Mount Vernon Place: Jazz Pianist  
Robert Bruce Cumming—24—Jefferson District Park, Rt 29/211, Falls Church  
Dixie Dregs—22—Bayou  
Double Decker String Band & The Footloose Clogger—from 1:30-4:30 p.m.—The Foundry, C&O Canal, Georgetown: Olde Time Music  
D.C. Community Orchestra Concert—1 at 5:00 p.m.—Market Five Gallery, 7th & North Carolina Ave., S.E.; free  
Eleanor Ellis—12 at 8:30 p.m.—Community Cafe & Bookstore, Bethesda, Md.: Blues, Country Blues, early Jazz and original  
Cathy Fink, Patrick Shields, Ricky Roberts—15—1:30-4:30 p.m.—The Foundry, C&O Canal, Georgetown: Bluegrass and Olde Time Music  
Genesis—14 at 7:30 p.m.—Merriweather Post Pavilion  
The Greenbelt Concert Band—1 at 2:00 p.m. on mall area; 2 at 7:30 p.m.—Prince Georges Hospital Auditorium  
John Hartford—7-8 at 12:30-3:00 p.m.—Fredrick, Md.  
Isley Brothers—21—Capital Center with the Fat Back Band and SOS  
Herbie Hancock—29 at 7:30 p.m.—Merriweather Post Pavilion  
Heart—24—Baltimore Civic Center with Ian Hunter  
Houston Pops Orchestra—14 at 8:30 p.m.—The John F. Kennedy Center  
Al Hibbler—7—Howard Theater with Esther Phillips and Jimmy McPhail  
Jefferson Starship—28 at 7:30 p.m.—Merriweather Post Pavilion  
Ian Hunter—24—Baltimore Civic Center with Heart  
Craig Johnson—5 at 8:30 p.m.—Community Cafe and Bookstore, Bethesda, Md.: Olde Time Mountain Music and original compositions  
Mariza Koch/Yiannis Gleuas—22 at 7:30 p.m.—Lisner  
Patti LaBelle—1 at 8:00 p.m.—Warner Theater  
Henry Mancini/Sarah Vaughn—22 at 8:00 p.m.—Merriweather Post Pavilion  
Barry Manilow—25-27 at 8:15 p.m.—Merriweather Post Pavilion  
Wally Macnow—19 at 8:30 p.m.—Community Cafe & Bookstore, Bethesda, Md.: Traditional American Folk songs  
Mexican Folklorico—28 at 8:00 p.m.—Lisner Auditorium  
Bobby Morris and Unity—28—Fort Dupont Summer Theater with Ahmad Jamal  
Music Crafters—7 at 8:00 p.m.—Library of Congress  
Molly Hatchet—24—Capitol Center  
National Symphony—6 at 8:30 p.m.—Filene Center, Wolf Trap Farm Park; 7 at 8:30 p.m.—Filene Center, Wolf Trap Farm Park; 8 at 8:00 p.m.—Filene Center, Wolf Trap Farm Park  
The National Concert Band—9 at 8:30 p.m.—Summer Concert Series, Jefferson Memorial  
Nighthawks—17,18—Bayou  
Sandy and Caroline Paton—13-14 at 8:30 p.m.—Washington Ethical Society  
Joe Perry Project—23—Capital Center  
Tom Petty and The Heartbreakers—21 at 7:30 p.m.—Merriweather Post Pavilion  
Esther Phillips—7—Howard Theater  
Port Authority—5 at 7:30 p.m.—Town Hall Summer Series, Herndon, Va.; 7 at 4:00 p.m.—Strawberry Festival, Cape St. Clair, Annapolis, Md.; 24 at 9:15 a.m.—White House Ellipse Visitors Program Summer Series; 28 at 7:30 p.m.—Ocean City Boardwalk, Ocean City, Md.  
Pure Prairie League—10—Bayou  
Ramones/Slickee Boys—8 at 8:30 p.m.—University of Maryland Student Union Grand Ballroom  
Boz Scaggs—19 at 7:30 p.m.—Merriweather Post Pavilion  
Nina Simone—7 at 8:00 p.m.—Warner Theater  
Southside Johnny and the Asbury Jukes—26—Capital Center with Rick Derringer  
The Spinners/Stacy Latisaw—21—Carter Barron  
Sri Chinmoy—6 at 6:30 p.m.—American Institute of Architects, 18th & New York Ave. N.W.; free

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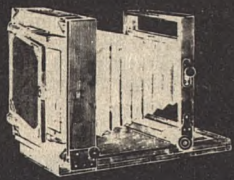
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28 Catfish Hodge	29	30 <b>Koko &amp; Taylor's Blues Her Machine</b>	1			

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Trinidad Steel Band—15 from 1:30-4:30—The Foundry, C&O Canal, Georgetown: Reggae  
Triumph—22—Capital Center  
Undertones—16—Bayou  
U.S. Marine Corps Band—1 at 8:30 p.m.—Summer Concert Series, Jefferson Memorial; free  
U.S. Navy Commodores—5 at 12:15 p.m.—Market Square Park, 8th & Penn. Ave.; 10 at 8:00 p.m.—West Shore, Inner Harbor, Baltimore, Md.; 11 at 12:15 p.m.—Market Square, City Hall, Alexandria, Va.; 22 at 8:00 p.m.—Montgomery Village Lawn Theater, Gaithersburg, Md.; 24 at 8:00 p.m.—Summer Concert Series, Montgomery College Amphitheater, Rockville, Md.; 25 at 7:30 p.m.—Summer Under the Stars Series, Newton White Mansion; 28 at 2:00 p.m.—Museum of History and Technology; free  
Vista—13 at 8:30 p.m.—Concert Hall, The John F. Kennedy Center for the Performing Arts: Music Awards Salute  
The Washington Camerata—14 at 8:00 p.m.—Community of Boyds, upper Montgomery County, Md.

## Classical, Chamber

U.S. Army Field Band—6 at 8 p.m.—Montpelier Cultural Arts Center, Laurel, Md.: Chamber Music  
Alexandria Choral Society/Cathedral Choir of Men—8 at 4 p.m.—Washington Cathedral, Mount Saint Alban: Evensong  
Bazilisk/Rupert Chappell and Thunderbug—7 at 9:00 p.m.—American University, McKinley Building  
Canadian Brass—24—Tawes Fine Arts, U. of Md.  
Rupert Chappell with Bazilisk and Thunderbug—7 at 9:00 p.m.—American University, McKinley Building  
Chicago Symphony Chamber—3—Tawes Theater, University of Maryland  
Johann Sebastian Bach—6-8—Lisner Auditorium: Piano competitions  
Alexandria Community Singers—26—Fort Ward; free  
Chamber Music Concert—8—Fort Ward: Music Crafters and Woodwind Quintet  
Barbro Dahlman—8 at 7:00 p.m.—East Garden Court, National Gallery West; free  
Sydney Goldsmith and Lisa Hurlong—(guitar and flute)—17—Tawes Fine Arts, U. of Md.  
Miles Hoffman-Benefit for (The Dunbarton Recital Series)—11 at 7 p.m.—for information call 338-2880.  
Lisa Hurlong and Sydney Goldsmith—(guitar and flute)—17—Tawes Fine Arts, U. of Md.  
Charlie Hampton with Little Ester Philips and Al Kibler—(blind jazz pianist)—7—Howard Theater  
Ronald Jacobwitz—15 at 7 p.m.—East Garden Court, National West: Music of Schumann and Johannes Brahms; free  
Kaleidoscope—12—Fort Ward; free  
Kingmen—19—fort Ward; free  
Eldean Krieger—15 at 5 p.m.—Washington Cathedral, Mount Saint Alban: Organ recital  
Lexington Boys Choir—22 at 10:30 a.m.—Washington Cathedral, Mount Saint Alban: Choral prelude  
Little Esther Philips with Al Kibler (blind jazz pianist) featuring Charlie Hampton—7—Howard Theater  
Gayle Martin—22 at 7 p.m.—East Garden Court, National West; free  
Kimberly Marshall—8 at 5 p.m.—Washington Cathedral, Mount Saint Alban: Organ recital  
National Concert Band—5—Fort Ward; free  
Newark High School Concert Choir—11 at 3:30 p.m.—Washington Cathedral, Mount Saint Alban: Recital  
Northminster United Presbyterian Church—15 at 10:30 a.m.—Washington Cathedral, Mount Saint Alban: Choral prelude, The Lord's Company  
Royal School of Church Music Presents (Girl Choristers)—28 at 4:00 p.m.—Washington Cathedral, Mount Saint Alban: Evensong; 29 at 11 a.m.: Holy Eucharist; 4:00 p.m.: Evensong  
Haskell Small—29 at 7 p.m.—East Garden Court, National Gallery West: original compositions and music of Ludwig van Beethoven; free  
The Society of Cincinnati Presents (The Cecilian Consort of Washington)—21 at 3 p.m.—Anderson House Museum: Baroque and Renaissance madrigals and motets; free  
St. John's Episcopal Church and Holy Trinity R.C. Church—15 at 4 p.m.—Washington Cathedral, Mount Saint Alban: Evensong  
St. Luke's Choir of Men and Boys—24 at 4 p.m.—Washington Cathedral, Mount Saint Alban: Evensong

Michael Seyfrit/William Parsons—21 at 2 p.m.—Museum of History and Technology: music for flute and Obbligato harpsichord; free  
Trinity Parish, Southport, and Christ Church—22 at 3:30 and 4 p.m.—Washington Cathedral, Mount Saint Alban: Choral prelude and Evensong

## Poetry & Readings

David Antin—2 at 8 p.m.—Folger Library  
Ascension 51 and 52 with Delores Kendrick—9 at 7:30 p.m.—Martin Luther King Memorial Library  
David Briston/Greg Hannan/Gary Jacobik—5 at 7:30 p.m.—Martin Luther King Memorial Library  
Robert Kelly—13 at 8 p.m.—Second Story Books  
Carrie McKee/Faye Moskowitz—13 at 8 p.m.—Arlington Arts Center, 3550 Wilson Blvd.  
Staged Readings—2,9,16,23,20—Playwright's Theater

## Dance-Mime

Bavarian and Austrian Dance Company—14 at 8:30 p.m.—Glen Echo Park, Spanish Ballroom  
Betty Carter and the LaVern Reed Dancers—21, 22 at 8:30 p.m.—Fort Dupont Summer Theater  
Chris Collins Dancers—25 at 12:15 p.m.—Market Square, Alexandria, City Hall  
Fabragen Group—21 at 8:30 p.m.—Glen Echo Park, Spanish Ballroom; Israeli folk dancing  
Folklore Society of Greater Washington Annual Festival—7 at 8:30 p.m.—Glen Echo Park, Spanish Ballroom  
Nancy Galeota / Barbara Road / Cissy Whipp / Sharon Wyrrie—20-22 at 9:00 p.m.—All Souls Unitarian Church; Dance concert  
Roz Glatter Dance Company—13,14 at 8 p.m.—All Souls Unitarian Church  
Glen Echo Dance Theatre—at 1:30 p.m.—Glen Echo Park, Spanish Ballroom; 1—"Dance-teller"; 15—"Dance Transfer"; 22—Cathy Paine; 29—peggy Lamb  
Jazz Arts Society—14 at 8 p.m.—Dept. of Commerce Auditorium; featuring American Heritage Dancers and Drummers, Joy of Motion, The Bren-Car Dancers and the Cole-Harrison Troupe  
Matt Mitler returning from Europe with series of workshops and performances; 26 at 7:30 p.m.—lecture/workshop; 27 at 8:30 p.m.—solo mime performance; 28 at 8:30 p.m.—improvisational solo; 29 at 2:00 p.m.—improvisational solo for children; 30 at 8 p.m.—"Happening"  
Tony Montanaro—10 at 8 p.m.—Tawes Theater, University of Maryland: "Mime's Eye View"  
National Ballet of Canada—23-29—Carter Baron; call 829-3200 for curtain times  
LaVern Reed Dancers—5-29—Rep, Inc.; Thurs-Sun at 8 p.m., Sat & Sun matinees at 2 p.m.  
Washington Project for the Arts will sponsor a benefit "Razzle Dazzle Dance Party" for the Project—21 at 8 p.m.—featuring jazz and swing music and 1930's era dress; call 347-8304 for details.

## Theater

### OPENINGS

Eisenhower: *Whose Life Is It Anyway?*—Brian Clark's award-winning drama the conflict between a quadriplegic sculptor's desire to die and his physician's desire to keep him alive (June 19-July 27).  
Folger Theatre Group: *Twelfth Night*—Shakespeare's comic romance bubbles with mismatched love affairs, mistaken identities and mixed-up sex roles (June 3-July 27).  
National: *Showboat*—Classic Hammerstein/Kern musical depicting the life of traveling riverboat entertainers (June 3-July 6).  
Opera House: *42nd Street*—A new musical by Al Dubin and Harry Warren follows the love interests and the backstage world of the young understudy who takes over for the star (June 21-July 27).  
Prism Theatre Ensemble: *Stripes and Checks*—Hilarious comedy review directed by Matthew Coughlin introduces a plot to Monty Python/Saturday Night Live type satire (June 22-August 2).  
Round House: *The Drummer I Must March To?*—A blind playwright's journey into darkness; a collection of Susan L. Dunn's insights, poetry and songs performed in dance and mime (June 5-8).



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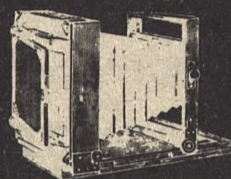
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3,4-DAYTON & DOYLE  
17, 18, 24, 25-MARY CHAPIN CARPENTER  
5, 6, 7, 12, 13, 14-LOVETT & MORAN  
10, 11-CHIP FRANKLIN  
19, 20, 21, 26, 27, 28-TBA

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a WHFS  
Photography Seminar  
see page 18



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APPEARING IN JUNE

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<b>3</b>	All Stars Blues Jam no cover	<b>18</b>	Debris
<b>4</b>	Bill Holland & The Rent's Due Band	<b>19</b>	The Kenny DiFinis Band plus The Teresa Gunn Group
<b>5</b>	Tina Peel plus The Punk Rock Janitors	<b>20, 21</b>	The Ernie Steele Band plus Rev. Billy Wirtz only
<b>6</b>	The Sleepers and The Teresa Gunn Group	<b>24</b>	The Stains Blues Jam no cover
<b>7</b>	Danny Gatton and the Maximum Brothers	<b>25</b>	Slim Pickin Trio
<b>10</b>	The Stains Blues Jam no cover	<b>26</b>	Nightman plus Dirty Work
<b>11</b>	Tex Rubinowitz and the Bad Boys	<b>27, 28</b>	The Original Fetish
<b>12</b>	The Dark and Ground Zero	<b>2</b>	Brutus
<b>13, 14</b>	Little Junior and the Wildcats and Loose Shoes Rhythm Band Baltimore's Best	<b>4, 5</b>	Townes Van Zandt
<b>17</b>	All Stars Blues Jam	<b>12</b>	Jim Ringer & Mary McCaslin

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1-19--Studio Session  
20,21--CHILDE HAROLD  
25,26--MR. HENRY'S, Tenley Circle  
27,28--HIDEAWAY, Front Royal, Va.  
July 4th Weekend--T B A

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JUNE

6,7,27-ANGEL'S GROTTTO, Towson, Md.  
11-PETE BENNIE'S, Urbana, Md.  
26-CARROLL CREEK DAM, Frederick, Md.

Terrace Theatre: **Boogie Woogie Landscape**—Directed by Avery Brook, the National Black Touring Company performs this work that has been called a "continuation of *For Colored Girls Only*" (June 18-July 12).

### CONTINUING RUNS

Arena Stage: **American Tragedy**—New adaptation of the Dreiser novel dramatizing the tragic consequences of class mobility in the pursuit of the great American Dream (thru June 22).

Eisenhower: **Sea Marks**—Gardner McKay's love of the sea turns this romantic comedy between an Irish sailor and a lady from Wales into an unusual adventure (thru June 7).

Folger Shakespeare Library: **Shakespeare Performances Through the Ages**; Elizabethan Great Hall, 10 a.m.-4 p.m. daily.

Fords: **Joseph and the Amazing Technicolor Dreamcoat**—Andrew Lloyd Webber and Tim Rice of Jesus Christ Superstar fame bring us another delightful musical, wittily using a variety of musical styles to tell the story of the Biblical hero and his famous "coat of many colors" (thru July 13).

Kreeger: **Emigres**—The funny, moving story of the comically lonely New Year's Eve shared by two men; written by Polish playwright Slawomir Mrozek (thru June 8).

New Playwrights: **Incidental Incidents**—In this zany production, passion, greed and money take top billing, along with hidden fortunes and a wacky surprise ending (thru June 29).

Opera House: **Evolution of the Blues**—Jon Hendricks' musical illustrates in song and dance the history of the blues from bop and bebop to bossanova and boogie and more (thru June 15).

Prism Theatre Ensemble: **Duck Variations**—Funny, probing play by David Mamet who, with Tom Stoppard, is heralded as the wittiest verbal stylist in the modern theater; tripple-bill also includes *Play and Not I* by playwright Samuel Beckett (thru June 21).

### DINNER THEATER

Burn Brae: **The King and I**—A strong-willed English schoolteacher signs on as governess to the many children of an equally strong-willed Siamese monarch (thru August 31).

Capital: **The Odd Couple**—Two divorced men—one slob sportswriter, one perfectionist photographer—turn roommates and drive each other crazy (thru August).

Colony 7: **Cabaret**—Cabaret singer Sally Bowles and her friends seek love, pleasure and divine decadence in a Berlin coming under the spell of Nazism (thru July 27).

Harlequin: **Finnian's Rainbow**—When a whimsical Irishman steals a pot of gold from a leprechaun, the effects are felt from Glocca Morra to Missitucky, USA; a musical fable (thru July 20).  
**Boy Meets Girl Meets Gershwin**—An original musical revue featuring the marvellous melodies of George Gershwin and the unsurpassable lyrics of Ira Gershwin (Mondays thru June 27).

Hayloft: **The Amorous Adventures of Fanny Hill**—A lusty, bawdy musical follows the carnal adventures of a 17th century maiden in England (all month).

Kings Jester: **A Funny Thing Happened on the Way to the Forum**—A hilarious farce of a musical, based on tales by Plautus (all month).

Lazy Susan: **Carnival**—A shy young girl joins a traveling circus in this charming musical, and must choose between a moody puppeteer and a flashy magician (thru June 15).

**Funny Girl**—Touching, spirited comedy musical chronicles the life of Fanny Brice in her rise

from the slums of New York to fame and fortune on the Ziegfeld stage leaving her love behind (from June 20).

Petrucchi's Main Street: **You're a Good Man, Charlie Brown**—Charles Schultz' popular Peanuts strip provides the material for this charmingly child-like musical comedy (thru Aug. 10).

Toby's: **Guys and Dolls**—Will Sky Masterson save "the oldest permanent floating crap game in New York," or will the Salvation Army's Sister Sarah save his soul? (thru June 29).

### COMMUNITY THEATER

Gala Hispanic Theatre: **El Cepillo de Dientes** (the Toothbrush)—In Spanish (June 6-22).

Olney: **A Murder is Announced**—A classic Christie puzzle to which Miss Marple provides the solution (June 3-22).

Source Theatre: **Henry V**—Lively, imaginative production of Shakespeare's classic; his tussle with the Church of England, his romantic adventures and his victory at Agincourt (thru June 15).

Studio Theatre: **Waiting for Lefty**—Clifford Odets' drama about the 1930's working class (thru June 8).

### PUPPETS AND CHILDREN'S THEATER

Children's Radio Theater: **Radio Plays** for children, aired on the last Saturday of each month at 9 a.m. over WPFW-FM, 89.3; children can call in (783-3104) after each show and talk to the characters.

Drop-In Storytime: Children ages 3-5 enjoy action rhymes, filmstrips, stories and more at various PG County Library locations; Beltsville, Thursdays, 1 p.m.; Bowie, Tuesdays, 2 p.m.; Hyattsville, Tuesdays, 2 p.m.; Laurel, Thursdays, 10:30-11:15 a.m.; New Carrollton, Wednesdays, 10-10:30 a.m.; Surratts/Clinton, Thursdays, 10:30-11:00 a.m.; District Heights, Tuesdays, 10:00 a.m. (June 17 only); Fairmont Heights, Wednesdays, 10:30 a.m.

Children's Programs: Oxon Hill branch of the PG County Library system presents a five-week program entitled *Do You Know What Your Child is Reading?*, open to adults interested in children and the books they read; programs include discussions on Nancy Drew vs. the classics, books about today's problems, books for all ages and Newbery Award winners and honor books; programs presented every Monday (June 2-30), at 7:30 p.m.

Smithsonian Special Puppetry Film Festival: Held in connection with the Museum's new summer exhibition *Puppets and Things on Strings*; full-length film classics include *Pinocchio*, *You Can't Cheat An Honest Man* and *Lili*; at the Smithsonian's National Museum of History and Technology, Carmichael Auditorium, beginning on June 8, 2 p.m.

1980 World Puppetry Festival: Held in conjunction with the 13th Congress of UNIMA (an international puppetry organization); festival will open with gala performance including guests Jim Hensen (the Muppets), Shari Lewis (ventriloquist), Burr Tillstrom (Kukla and Ollie) and Bill Baird (VP of UNIMA-USA); tickets for the June 8 opening gala (at 3:00 p.m.) available at Kennedy Center box office; for further information on other performances, call 254.3600.

Round House Theatre and Dance Companies: Presentation of *Peter and the Wolf*, the tale of a Russian boy's exciting encounter with a wolf, told in dance and mime (June 20 at 2 p.m.).

Puppetry Tent: Marionettes, shadow puppets and story scroll from India, Papa Manteo's Sicilian Marionettes, glove puppets from Egypt (June 11-14, 10:00 a.m.-4:45 p.m.) Washington Monument Grounds.

## STARS & BARS

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13,14-CUB HILL INN, Baltimore  
20-HUNTSMAN, Warrenton  
27-ZIP'S COUNTRY CLUB,  
Beltsville  
7,21,22,28-Private Parties

## Mac Bogert

June 6-8 Supergrass '80, Gettysburg, Pa.  
June 10-12 Jolly Ox, Vienna, Va.  
June 15-17 Jolly Ox, Annandale, Va.  
June 20-22 Footstompin' '80, Ripley, W. Va.  
June 27-28 Antonio's, New Carrollton Mall  
July 3-5 Good Time Music Festival, Aunt Minnie's Farm, Stumptown, W. Va.  
August 8-10 Almost Heaven '80, Stumptown, W. Va.  
September 5-7 Gettysburg Folk Music Festival, Gettysburg, Pa.

## Folk

Ancient Orphic Mystery Band—14—Coll Font—Berkley Springs, W. Va.; 21—Irish Festival, Market Square, Alexandria, Va.; 26—Community Cafe and Bookstore, Bethesda, Md.  
 Bill Gray—3,10,11,24—Gallagher's Pub  
 Mark Zimmerman—4,18,25—Gallagher's Pub  
 Greg Martin—16-19—Babes  
 Cathy Fink, Patrick Shields and Ricky Roberts—15 (from 1:30 to 4:30)—The Foundry, C&O Canal, Georgetown  
 Marizakoch and Yiannis Glezas—25—Lisner Auditorium  
 Mexican Folklorico—28—Lisner Auditorium

## Comedy

Best of 2nd City—11,12—Cellar Door  
 David Cohen—El Brookman's (specific date not yet available)  
 Jon Hammond—El Brookman's (Specific dates not yet available)  
 Howard Manetti—El Brookman's (specific dates not yet available); 28,29 at 9:00 p.m.—d.c. space  
 Bill Masters—El Brookman's (specific dates not yet available)  
 T.P. Mulrooney—El Brookman's (specific dates not yet available)  
 Jim Tam & Friend—El Brookman's (specific dates not yet available); 28,29 at 9:00 p.m.—d.c. space  
 Video Buddies—28,29—d.c. space  
 Ron Zimmerman—El Brookman's (specific dates not yet available)


## Irish

Black Water Boys—3-7, 10-14, 17-21—Ireland's Four Provinces  
 Celtic Thunder—1—C&O Canal (early afternoon); 1-3—Dubliner; 7—Washington Folk Festival; 11—King of France Tavern; 13—Main Point; 20—Gandy Dancer; 29—Cats Eye  
 Meg Davis and Brendan Sheridan—Sundays—Ireland's Four Provinces  
 Mel Downs—Mondays—Ireland's Four Provinces  
 Gaels—1-30—Irish Inn  
 Hobb Sisters—Saturdays—Partners Two  
 Hags (featuring Debbi Smith)—Wednesday-Saturday—Delaney's, Laurel  
 Irish Breakdown—3-28—Murphy's  
 The Mourne Ramblers—Tuesday-Saturday—Matt Kane's  
 Maureen Murphy Johnson—Saturdays—E.J. O'Reilly's  
 Puck Fair—Wednesday-Saturday—Kelly's Irish Times  
 Bob Reid and Laura Monagan—Fridays—E. J. O'Reilly's

## Rhythm & Blues

All Stars Blues Jam—3,17—Childe Harold  
 Mary Blankenmeier—2,3—Talbot Street Cafe, Ocean City, Md.; 20,21—Jewish Mother, Virginia Beach; 25—Stage III, Brookfield, Conn.  
 Blue Rockers—5,6,7—Mineshaft, Charlottesville, Va.; 13—The Pits; 20—D&H Bar, St. Joseph, Md.; 29,30—Bambino's; Annual Billiards Party, Ticket Info: 424-5607  
 B.J. Castleman—7—Community Cafe and Bookstore  
 Jr. Cline and the Recliners—20,21—The Shed; 24-26—Garfields; 27—Columbia Station  
 Cryin' Out Loud—20,21—Columbia Station; 26—Desperado's; 27,28—Takoma Tap Room  
 Kenny DeFinis Blues Band—1,10—Beneath It All; 6,7—Talbot Street Cafe; 19—Childe Harold  
 Fabulous Thunderbirds—10—Cellar Door  
 Catfish Hodge—13,14—Columbia Station

Little Junior and the Wildcats—13,14—Childe Harold (with Loose Shoes Rhythm Band)  
 Loose Shoes Rhythm Band—13,14—Childe Harold (with Little Junior and the Wildcats)  
 Bob Margolin Blues Band—6,7—Desperado's (with Pine Top Pickers)  
 Nighthawks—1—Empire Theatre, Richmond, Va.; 2—Virginia Beach Civic Center; 3—The Attic, Greenville, N.C.; 4—The Pier, Raleigh, N.C.; 5—The Park Center, Charlotte, N.C.; 6—The Boardwalk, Greensboro, N.C.; 7—Dundee's, Columbia, S.C.; 9—Sherry's Follies, Follies Beach, S.C.; 10—Uptown Night Club, Savannah, Ga.; 11—The Warehouse, Macon, Ga.; 12—Brothers Bar, Jacksonville, Ala.; 13,14—Agora Ballroom, Atlanta, Ga.; 17, The Bayou; 19—Painters Mill Music Fair, Baltimore; 20, 21—The Bijou, Philadelphia, Pa.; 22—The Hideaway, Front Royal, Va.; 27—Vegetable Buddies, South Bend, Ind.; 28—Navy Pier, Chicago, Ill.; 29—Harry Hopes, Cary, Ill.  
 Pine Top Pickers with Bob Margolin—6,7—Desperado's  
 Billy Price and the Keystone Rhythm Band—9, 10—Desperado's  
 Q Street Horns with Kenny DeFinis Blues Band—1,10—Beneath It All; 6,7—Talbot Street Cafe; 19—Childe Harold  
 Rhythm Masters—2—Mineshaft, Charlotte, N.C. 6,7—Double Door; 12—Hideaway, Front Royal; 13,14—The Shed; 18—Elbow Room, Harrisonburg; 25—Psyche Delly; 27—Beneath It All  
 The Ernie Steele Band—20,21—Childe Harold (with Rev. Billy Wirtz on 20th only)  
 KoKo Taylor and Her Blue Machine—30—Desperado's  
 Rev. Billy Wirtz with The Ernie Steele Band—20—Childe Harold



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  5. hard times Richmond, Va
  6. the boardwalk w/ The Nighthawks Grumboro, N.C.
  - 13;14. the double door Charlotte, N.C.
  17. the bayou w/ The Nighthawks Georgetown
  18. charlie's Annapolis 19. stanhope house N5
  - 20;21. the tam Boston, Mass.
  - 29;30. country comfort Va Beach, Va.

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13 - Foggy Bottom  
20 - Foggy Bottom  
27 - Foggy Bottom

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13 THE PITS, Rockville  
20 D & H BAR, St. Joseph, Md.  
29,30 BAMBINO'S, Riverdale

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George Botts Trio featuring Ann Sawyer—Fridays and Saturdays—Mr. Y's Lounge  
Bob Butta with Inside Out—3-7—Tiber Creek Pub  
The Commodores—Wednesdays from 6-7 p.m.—Museum of History and Technology  
Larry Coryell—4,5—Cellar Door  
Departure with Ken Navarro—17-21—Tiber Creek Pub  
Dottie Dodgion with Melba Liston & Co (all Female Jazz Group)—24-28—Tiber Creek Pub  
Herb Ellis Trio—5-8—King of France Tavern  
Dave Frishberg—18-22—King of France Tavern  
Velma Frye—Mondays—219 Club  
Gail & Friends—8—Mr. Y's Lounge  
Ellen Gross—Fridays and Saturdays—Excalibur Lounge and Restaurant  
Hands Jazz Trio—19—d.c. space  
Billy Hart Quartet—1—Mr. Y's Lounge  
Pat Heigh—19—Mr. Y's Lounge  
Heritage Hall Band—26-29—King of France Tavern  
Max Highstein—7—Community Cafe & Bookstore  
Andrew Hill Trio—27,28—d.c. space  
Inside Out with Bob Butta—3-7—Tiber Creek Pub  
Johnny James—5—Mr. Y's Lounge  
Jazz Workshop Ensemble—17—d.c. space  
Glenroy Jones—Tuesday-Thursday—Excalibur Lounge; Friday-Saturday with Lenae Fountain—Excalibur Lounge  
Sheila Jordan Band—9—Cellar Door  
Kaleidoscope—12—Fort Ward Park  
Dave Kane Trio with Toni Wilson—Fridays and Saturdays—The Wharf  
Marshall Keys Quartet—15—Mr. Y's Lounge  
The Kingsmen—19—Fort Ward Park  
Steve Kuhn—9—Cellar Door  
Ronnie Lassiter—12—Mr. Y's Lounge  
Melba Liston & Co (all Female Jazz Group) with Washington's own Dottie Dodgion—24-28—Tiber Creek Pub  
Donnie McGowan Trio—Mondays—Tiber Creek Pub; 19—Cellar Door  
Natural Bridge—4—Mr. Henry's, Tenley Circle; 12—Columbia Station; 23—Blues Alley; 25—Maryland Inn, Annapolis; 27-28—La Paz, Frederick  
Ken Navarro with Departure—17-21—Tiber Creek Pub  
Lee Nichols—Sundays—219 Club  
Paradigm—12—d.c. space (jazz)  
Papers—10-14—Tiber Creek Pub  
Joe Pass—12-15—King of France Tavern  
Ann Sawyer with George Botts—Fridays and Saturdays—Mr. Y's Lounge  
Dick Smith Show—22—Mr. Y's Lounge  
Mal Waldron Trio—13,14—d.c. space  
Washington Project for the Arts—21—Benefit Dance Party in 1930's razzle dazzle style: swing music  
Widespread Depression Orchestra—13,14—Cellar Door  
Dale Williams Blues Band—6,16—d.c. space; 25—9:30 Club  
Rod Willoughby—26—Mr. Y's Lounge  
Toni Wilson with Dave Kane Trio—Fridays and Saturdays—The Wharf

## Original Acoustic

Aztec Two Step—1-3—Cellar Door  
Paul Bernardo—5,12,19,16—Mr. Henry's Washington Circle  
Mac Bogert—10-12—Jolly Ox, Vienna  
Sally Bolger—4,11,18,25—Mr. Henry's Washington Circle  
Andrea Brown—10—Birchmere  
Margie Brown—Sundays—The Shed  
Glen Carbary—3,10,17,24—Mr. Henry's Washington Circle  
Tom Chapin—20—Cellar Door  
Mary Chapin Carpenter—5,9,19,23—Food for Thought; 6,7,13,14,17,18,24,25—Pour House Pub; 20,21—Wine Cellar, Cumberland, Md.; 27,28—Gallagher's Pub (with Reuben Musgrave)  
City Folk—5,12,19,26—Gallagher's Pub  
Constant & Giles—11-14—Jolly Ox, Fairfax; 25-28—Jolly Ox, Vienna  
Robert Bruce Cumming—Sundays—Cellar Club, Alexandria; Saturdays and 19—Gallagher's; 5,17—Warehouse, Alexandria; 11,12,26—Eugate's, Fredericksburg.  
Dark Horse—11,18,25—Arty's  
David Dorfman—9,16,23,30—Mr. Henry's, Washington Circle; 2-5, 9-12—Babes  
Dayton & Doyle—7—Arty's; 3-4; 3-4—Pour House Pub  
Bob Devlin—6,7,13,14,20,27,28—19th & M Sts., N.W.; 21—Lubber Run Amphitheater  
Chip Franklin—13-14—Mr. T's  
Holly Garber—3,10,17,20,21,24—Mr. T's  
Karen Goldberg—4—BMI Showcase, L.A., Cal.; 10-21—Chapter II, Seattle, Wash.; 25-28—Jolly Ox, Annandale; 29-30—Talbot Street Cafe, Ocean City, Md.  
Hamelton—4,18—Mr. T's  
Harbison, Bond & Co.—4-7,11-14—The Three Dimensions; 20,21,27,28—Far Inn  
Matt Holsen—1,10,24—Warehouse, Alexandria; Wednesdays—Round Table; Fridays and Saturdays—Poor Robert's (next to the Roma)  
Steve Hudson—3-7,24-28—Jolly Ox, Fairfax  
Kevin James—Mondays—Pour House Pub  
Jonathon—11—Mr. T's  
Russ Jones & Paul Murray—6,13,20,27—Arty's  
Lane & Demers—5—Arty's  
David LeFleur—7,14,20—Gallagher's Pub; 19, 26—Arty's  
Lovett & Moran—5,6,7,12-14—Pour House; 25—Mr. T's  
Meretrix—6-7—Babes  
Medium Rare—10,24—Arty's  
Reuben Musgrave—4,6,11,13,25—Quarry House Silver Spring; 7,12,18,26—Food for Thought; 17,27,28—Gallagher's Pub (with Mary Chapin Carpenter, 27,28)  
John Parsley—9,23—Arty's  
Peter, Penny & Steve—14—Community Cafe and Bookstore  
Margaret Redfern—4—Arty's  
Rick & Mike & Band—6-10—Eskimo Nell's; 19-21, 26-28—The Three Dimensions  
Riders in the Sky—16—Cellar Door  
Al Ruder—6,7,13,14,20,21,27,28—Mr. Henry's, Washington Circle  
Jim Shreve—6-8, 13-15—Damsite, Manassas; Thursdays—Gazebo, Sterling  
Debbie Simons & Paul—18,25—The Three Dimensions  
Slim Pickin Trio—25—Childe Harold  
Debi Smith—4,11,18, all Saturdays—Delaney's Irish Pizza Pub (with The Hags); 8—Warehouse; 20—Annapolis Arts Festival; 23-26, 30-7/3—Babes  
Southern Sage—3—Arty's  
Tom & Dave—16—Arty's  
Harry Traynham—12,13—Eskimo Nells; 18-21—Jolly Ox, Vienna  
Tucson—13,14,20,21—Babes  
Dave Van Ronk—8—Cellar Door  
Westbrook & Rita—14,21,28—Arty's

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## Easy Listening

Joan Cushing—Friday, Saturday—Cafe Lafayette  
 The Gary Hub Show—6,7—Cellar Door  
 Kathy Krug—1,3,15-17,22-24,29-1—Jolly Ox, Vienna  
 Maureen Jackson—6,7,13,14—Manuels  
 Bob Olshin—26—d.c. space (contemporary piano)

## Unusual

Dick Kroekel—1-23—Il Porto  
 Jeanne Mackey, Janet White and Friends—14—The Community Cafe and Bookstore

## Top 40

Bacchus—1—Rafters  
 Carousel—10-14—Paragon; 17-22—Rafters  
 Central Heat—24-28—Rafters  
 Jan Davis Group—24-29—Rafters  
 Tim Eyerman and the East Coast Offering—3-14—Faintail Lounge  
 Frannie Hesson & Fringe—3-7—Paragon  
 In a Pinch—17—Garfields  
 Jetz—8—Paragon  
 Lynx—9-14, 16-21—Captain's Table  
 Rainbow—1-30—Devil's Fork  
 Second Coming—3-15—Classic III  
 Silver Spoon—2-7—Captain's Table  
 Sweetwater—17-22—Fancy Dancer  
 T.L.C.—3-15—Rafters  
 Willow—6,13—Gallagher's Pub  
 Windy—17-21—Paragon

## Bluegrass & Old Timey

Apalachian Reign—14,17,21-28—Shakey's, Rockville; 27—The Corral  
 Bennie and Vallie Cain—7,8—Bluegrass Festival, Gettysburg; 13—Red Star; 14,21,28—Rick's; 27—Zips  
 The D&D Bluegrass Revue—5—LaPaz, Frederick, Md.; 8—Puff's, Oakton, Va.; 10—Takoma Tap Room; 18—Eskimo Nell's; 28—Buzzy's, Millersville, Md.  
 Foggy Bottom—7,13,20,27—DiGennaro's; 22—Annapolis Arts Festival  
 Jimmy Goodeow—4—Desperado's (with Spectrum)  
 Grass Menagerie—3—Takoma Tap Room; 13—Tiffany Tavern; 22—Annapolis Arts Festival  
 Grim Pickers—28—DiGennaro's  
 The Howard County Dump—20—Columbia, Md.  
 Knoxville Grass—14—DiGennaro's  
 Lower 40 Grass—6—DiGennaro's  
 None of the Above—21—DiGennaro's  
 Old Friends—6,7,27,28—Tiffany Tavern; 13,14—Ground Round Restaurant, Manassas, Va.; 29—Prince William Forest Park  
 Overland Express—8,29—Hard Hat Tavern, Pasadena  
 Slim Picking—5—DiGennaro's  
 Southern Comfort—Fridays—Shakey's  
 Spectrum—4—Desperado's with Jimmy Goodeow  
 Stars & Bars—4,25—Eskimo Nell's  
 Don Stoiver—12—Library of Congress Neptune Plaza  
 Bill Vernon and the Dixie Rebels—5,12,20,21—Ground Round Restaurant, Manassas, Va.; 6—Halifax Hotel, Halifax, Pa.; 7—Ye Ole Ale House, Schnecksville, Pa.; 14—Huntsman, Warrenton, Va.; 22—Sunset Park, Westgrove, Pa.; 26—City Hall Lawn, Fairfax, Va.; 28—Cock n Bull, Richmond, Va.  
 Windfall—4,5,6,7—Jolly Ox, Vienna; 11,12,13,14—Jolly Ox, Annandale; 18,19,20,21—Jolly Ox, Fairfax  
 Doc Yates & Company—11—Eskimo Nell's

## Country, CountryRock

Alley Kat—5—Eskimo Nell's  
 John Winfield Blake and the Fastow Brothers Band—17—Arty's  
 Bobby and the Big Boys—Thursdays—Partners Two

## smalltalk

Appearing in June

2,3  
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 Annapolis, Md.

6&7  
**SHED**  
 Alexandria

12  
**DESPERADO'S**  
 D. C.

19-21  
**BAMBINO'S**  
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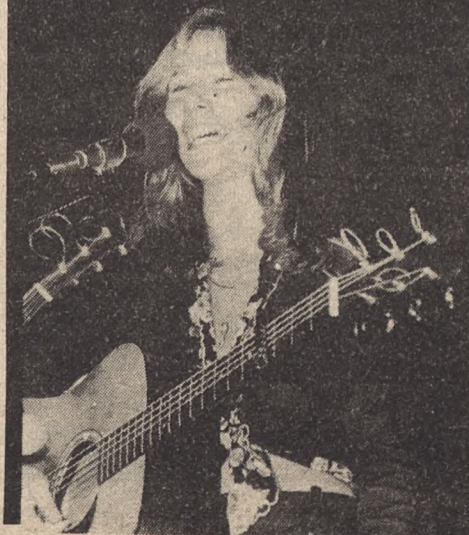
27&28  
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 June 25-28  
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- 2,23 QUINCY'S, Arlington, Va.
- 7,8 WILD TURKEY JAMBOREE, Columbia, Tenn.
- 11 BOARDWALK BILLY'S, Charlotte, N.C.
- 12-14 P.B.SCOTT'S, Blowing Rock, N.C.
- 18 EAST CAROLINA STATE, Greenville, N.C.
- 19-21 CAROLINA OPRY HOUSE, Greenville, N.C.
- 24,25 DESPERADO'S, Washington, D.C.
- 26-28 ESKIMO NELL'S, Arlington, Va.
- 30 CLASSIC COUNTRY, Arlington, Va.

July

- 2 PSYCHE DELLY with CARL PERKINS
- 3-5 ESKIMO NELL'S, Arlington, Va.

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- June 6,7-DOUBLE DOOR, Charlotte, N.C.
- June 12-HIDEAWAY, Front Royal, Va.
- June 13,14-THE SHED, Alexandria, Va.
- June 18-ELBOW ROOM, Harrisonburg, Va.
- June 25-PSYCHE DELLY, with Bob Margolin
- June 27-BENEATH IT ALL

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27,28 LA PAZ  
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**JULY 9**

### STUDIO EQUIPMENT

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Equalizers & Mixers  
Reverb Units  
Dolby



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Guest Auctioneer

**WEDNESDAY**  
**JULY 16**

### ACOUSTIC INSTRUMENTS

Guitars & Banjos  
Fiddles & Mandolins  
Double Basses  
Woodwinds & Brass  
Drums



**TERESA GUNN**  
Guest Auctioneer

**WEDNESDAY**  
**JULY 23**

### ELECTRIC INSTRUMENTS

Guitars  
Basses  
Synthesizers  
Electric Pianos  
Organs



**REIDY**  
Guest Auctioneer

**WEDNESDAY**  
**JULY 30**

### SOUND EQUIPMENT

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Graphic Equalizers  
Signal Processors  
Hand Trucks &  
Trucks

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