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Unicorn Times

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Answer the following questions about CBS artists & drop it by any Penguin Feather by October 26th. Winner will be selected at random from correct entries and announced on DC-101 Saturday, October 28th. **HINT:** All answers can be found on CBS album covers.

- If you listen to FM Radio in D.C. you've heard the new KINGFISH album on Jet records. Now, can you name it? _____
- The Grim Reaper rides again on BLUE OYSTER CULT's new LP "Some Enchanted Evening." What does this album have in common with their double lp "On Your Feet"? _____
- "Volunteer Jam III & IV" carries a dedication from Charlie Daniels to the spirit of the people who live in the state where the benefit took place and those who volunteered to play. What state is it? _____
- With the addition of Donnie Dacus, CHICAGO has taken on a new rock & roll perspective. Their new LP reflects this since it is NOT called "Chicago XII." The album says what the music is about. It's called _____
- "Two out of three ain't bad" and "Paradise by the dashboard lights" are two hit singles from the Todd Rundgren produced lp "Bat out of Hell" by MEATLOAT. Who is the musical genius that composed the tunes? _____
- Actor Richard Burton makes his rock & roll debut as narrator on the musical version of H.G. Wells classic science fiction novel of the same name. It's called _____
- Now for a change of pace. True, or false, the guitar on the cover of the new BOSTON lp "Don't Look Back" (disguised as a space ship) is in fact a Bass. _____
- CHEAP TRICK is no run-of-the-mill rock group. Any other band would be satisfied with a "drummer" but not these boys. Their percussionist, Bun E. Carlos, receives cover credit for playing something a bit more esoteric. What might that be? _____
- MOLLY HATCHET is from Jacksonville, Florida and their brand of rock, as you can tell from their album jacket, is not meant to be taken lightly. Who is the artist responsible for the cover art? _____
- HEART's new Portrait lp "Dog & Butterfly" doesn't list the musicians on the cover. Instead they show you their instruments. How many can you find? _____

Penguin Feather and CBS employees ineligible

NAME _____ ADDRESS _____ PHONE _____

What's your favorite radio station? _____ Do you play a musical instrument? _____ kind _____

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What's the difference between a violin and a fiddle? The *Unicorn* visited two makers of top quality instruments and learned a lot about what goes into them. The difference? Well . . .

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Woody Allen's new movie, *Interiors*, has no gags and no appearances by the director. Despite its flaws, the film extends Allen's commentary on language and the problems it creates for people whose lives are lived as much in words as in the world.

CLAUDIA WEILL 32

No longer a struggling documentarist, Claudia Weill has directed her first feature film and signed with Warners for two more pictures. She talks with the *Unicorn* about what films can do to audiences, and how she expects to be affected by moving to the majors.

STUDIO GUIDE 41

The *Unicorn Times* presents its annual guide to area recording facilities, augmented by several articles providing guidance to musicians planning to take their music into the studios.

NEXT MONTH

We'll have articles on George Leh, Eddie Adcock, Roberta Flack, Tim Eyermann, Carl Perkins, and Heart, among others. Also a special section on Washington's upcoming theater season. There'll be more, but right now nobody remembers exactly what.

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Walter Egan's not shy anymore.

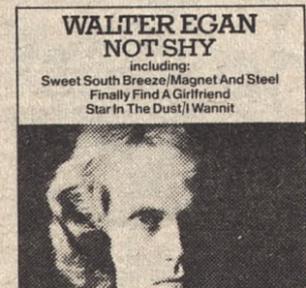
Not with one of the biggest top-ten singles of the year—"Magnet and Steel." And now, Walter's getting quite a reputation with his latest hit, "Hot Summer Nights." With two big songs on one album, it's just about the best time to get to know him.

If you want more, you can see Walter in person on a three month tour. He'll be doing the first half of the tour with Tom Petty. Then he'll be joining Heart for the second half.

With two hit singles on one album and a tour before thousands of people, the word is out: Walter Egan's not shy anymore.

Walter Egan's "Not Shy." Featuring "Hot Summer Nights."

On Columbia Records and Tapes.



Produced by Lindsey Buckingham, Richard Dashut and Walter Egan for Swell Sounds, Inc. and Contemporary Communications, Inc.

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THE FRONT LINES

Politics Out Front As San Francisco Mime Troupe Sets Benefit for Local Action Groups

□The San Francisco Mime Troupe is coming to the Ontario Theater in Adams-Morgan Nov. 2, 3 and 4.

The Mime Troupe is best known for innovative and exciting theater with an ex-

plosive political message. On this fall's tour through the east coast they will perform "False Promises," a home grown saga about the lives of Colorado mine-workers around the turn of the century.

The benefit is co-sponsored by the D.C. chapter of the National Lawyers Guild and the *Public Eye*. The National Lawyers Guild is a civil rights organization of legal workers, law students and lawyers providing legal support for movements for social change. The *Public Eye* is a D.C. based journal of public interest research into government institutions and corporations which seek to prevent individuals and organizations from exercising their legitimate and legal rights to dissent and work toward social change.

For more information call 347-2031.

Local Singers, Artisans and Merchants Featured In Folklife Festival

□Gospel singer Bill Hines, a 13-year veteran of street-corner performances in downtown DC, will be a featured attraction in the "Folklore in Your Community" section of the Festival of American Folklife, Oct. 4-9 at the Washington Monument grounds.

Hines will bring his music and stories of life as a blind street singer, as one of five street musicians at the festival. Several other local musicians will also appear daily during the festival. They will be joined by stone carvers from the National Cathedral, cab drivers, street hawkers and market vendors in the community folklore area.

Archie Edwards, a blues guitarist who played with Mississippi John Hurt, will perform at least once daily. Edwards appears in local clubs, and jams with friends on weekends in his northeast DC barbershop.

Esther May "Mother" Scott, 86 years old, will sing the blues she started performing as a child in Mississippi, and Charlie Sayles, a well-known local harmonica player, will play daily. Singer Flora Molton and her band will perform in the afternoon.

In the demonstration tent, stone carvers will work marble and stone, explaining their tools and demonstrating the craft they learned from their fathers and grandfathers, from noon to 4 pm.

Street hawkers from Baltimore, one of the few groups who carry on the tradition of urban peddling, will sell fruit and vegetables from their decorative horse-drawn carts, attracting customers by hollering, singing and chanting.

Five taxi drivers from DC will talk about their experiences with passengers and other drivers; a Metro subway conductor will provide examples of his colorful announcements for train passengers.

Fish market vendors from the Southwest DC wharf will call rhymes and jingles they have made up to sell fish; vendors from the Northeast Market will tell tales of their trade from the old days of year-round markets and growing up around their parents market stalls.

All events at the Folklife Festival are free. Outdoor activities will be centered on the Washington Monument grounds and near the Museum of Natural History. Indoor events will be at the Museum of History and Technology, Museum of Natural History and the Renwick Gallery.

Mexican food will be sold on the Monument grounds near the Mexican and Mexican-American areas, and seafood will be available near the Museum of Natural History where the Chesapeake Bay area will be.

Hours of the festival are 10 am to 5 pm daily. For more information, call 381-6264.

Music and Images of the Andes Highlight Concert

□Ollantay-Sukay and Tahuatinsuyo, two groups which research and perform the music of the South American Andes Mountains, will perform their first major Washington concert Oct 27 at the Ontario Theater. The concert will include a light show with visual images of the Andean peoples by Emilio Rodriguez and the AMARU collective.

Canadian-based Ollantay-Sukay has performed at clubs and festivals in Canada, the western U.S., Central America,

national Arts, and has given concerts at Cami Hall, the Field Museum of Chicago and the American Museum of Natural History. The members of the group are Guillermo Guerrero, from Peru; Pepe Santana, from Ecuador; and Jorge Link from Argentina. They record with Maryland-based Adelphi Records.

The Washington concert will integrate Andean music with visual images of the area's cultures, from pre-Columbian times to the present. Visual artist/



Ecuador, Peru and Polivia. Founder Edmondo Badoux and his wife Quentin, the second member of the Ollantay-Sukay *conjunto*, travelled through the villages of the high Andes for fifteen months collecting songs, themes and native musical instruments, playing folk festivals with native musicians and supporting their travels and research with club appearances. The third member of the group is a Bolivian woman residing in Canada.

Tahuatinsuyo plays regularly at the New York Alternative Center for Inter-

photographer Emilio Rodriguez will present images from a single native Peruvian community, Q'eros, visual impressions of Machu Picchu, and other slides to present a panoramic view of the activities, life settings, faces and past and present accomplishments of the native Andean people.

The concert will provide an opportunity to hear and see performed and broad range of exclusively native instruments. Many are in themselves collectors' pieces, rarely heard outside Peru, Bolivia, Ecuador, northern Argentina or Chile.



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Falling Apart? Try a Little DEVO music

□DEVO is coming to DC, bringing with it the music of things falling apart. The Akron, Ohio group has been de-



living its message of de-evolution for some years; as they note, "Spuds yelled and threw things like beer bottles at DEVO when they played. But one day in 1977 the Spuds cheered and threw fits because Spudboys in the cities realized that 'we're all DEVO' . . ."

They'll be playing at Georgetown University's Gaston Hall Oct. 21, with Razz opening.

"They are all following the commands of their genetic codes," DEVO says of itself. "They are suburban robots here to entertain corporate life forms. DEVO says opposites and rebellion are obsolete. The fittest shall survive yet the unfit may live. *It's all the same.*"

Robin Williamson & Merry Band Bring Their New Celtic Music. . .

□Robin Williamson and his Merry Band will be bringing their brand of contemporary Celtic music to the Childe Harold this month. Armed with guitars, fiddles, harps, flutes, pennywhistles and other traditional instruments, they will be playing their new acoustic music based on the old styles.

Williamson, born in Scotland, was a

founder and guiding force behind the Incredible String Band. The Merry Band, which has been together for two years, is made up of three Californians, Sylvia Woods, Chris Caswell and Jerry McMillan, all of whom have been playing traditional Celtic instruments for years.

The group will be appearing at the Childe Harold Tuesday, October 17.

. . .and an Irish Troupe Brings Traditional Songs and Dances

□Twenty-five of Ireland's top traditional musicians, singers and dancers will present a colorful and exciting stage show this month at Georgetown University's Gaston Hall.

The performers, members of Comhaltas Ceoltoiri Eireann, include accordionists Joe Burke and John Regan, fiddlers Maeve Donnelly and Deirdre Shannon, piper Eoin O Cionnaith, and the

Ballybunion Half-Set—four dancers from Kerry. Also appearing will be Maria Wogan, recent winner of the All-World title in Irish step dancing.

The concert will be October 29 at 7 pm. Tickets are available at The Dubliner, Ireland's Four Provinces, the Irish Inn and Kelly's New Pub. For more information, call 770-2171 or 530-1283 from 6 to 9 pm.

Blues Marathon Kicks Off WPFW Fundraiser

□A whole day of blues on the radio is coming up October 6, when WPFW-FM kicks off its fall marathon drive with "Hootie Blues Day," a 24-hour salute to the blues.

The program, which will start at 6 am on 89.3 FM, will feature "rolling" the top 100 all-time blues standards, guest interviews, call-ins from renowned blues artists and live blues by local per-

formers broadcast from the new WPFW studio, at 700 H St. NW in Chinatown.

The program honors Bill Harris and his regular blues show, "Hootie Blues," which is aired on WPFW every Saturday from 11:30 am to 2 pm. The blues testimonial will be cohosted by Harris and Bill Barlow. Blues lovers are invited to stop by the station to encourage and participate in the proceedings.

Windy City Warriors Present Great Black Music

□The Art Ensemble of Chicago, blending African-American musical traditions with theatrics, will present "Great Black Music" Oct. 5 at the Corcoran Gallery as the initial event in the "Space in the Corcoran" series, sponsored by district creative space.

Other events in the series are the premier performance of *Ralph Ellison's Long Tongue* by the Julius Hemphill Company, Nov. 2; and a performance by the Cecil Taylor Unit, Dec. 7.

For the last ten years the Art Ensemble of Chicago has been one of the most respected groups in jazz, without touring the U.S. even on a regional basis. A cornerstone of Chicago's Association for



the Advancement of Creative Music, the Windy City Warriors include Lester Bowie (brass), Joseph Jarman (reeds), Roscoe Mitchell (reeds), Malachi Favors

(bass), and Famoudou Don Moye (sun percussion).

The unit rarely performs outside of Chicago except for occasional festivals or loft appearances. In addition to the Corcoran date, the group will appear in Baltimore at the Famous Ballroom Oct. 15.

The Corcoran concert will be in the gallery's auditorium, with shows at 8 and 9:30 pm Oct. 5. An Oct. 6 performance is open only to students and Corcoran supporters. Admission will be \$6 for one performance and \$9 for the entire evening. All proceeds will be donated to the gallery. For reservations, call 638-3211, ext. 41, or 347-1445.

Grace Jones Spectacular To Aid Gay Center

□Disco star Grace Jones will be performing her special brand of "disco theater" at the Sheraton Park Hotel Oct. 22 to help raise funds for the proposed Gay Community Center of DC (GCC/DC).

Jones' show features music, dance, bizarre costumes, and spectacular lighting and theatrical effects. Best known for her hits "I Need a Man," "Do or Die," and "La Vie en Rose," Jones is beginning a U.S. tour following a highly successful European circuit.

Proceeds from the multi-media "disco party" will go to the GCC/DC, scheduled to open its doors in early January. The center is to serve as a central facility for the area's gay organizations, helping them pool resources and reinforce each other's efforts in a positive, constructive and wholesome environment.

Tickets for the event, at \$10, are avail-



able through Ticketron, Lambda Rising, Lammas and from GCC/DC at 232-7103.

Utility Action Group Seeks Canvassers

□Warm, friendly people are needed to canvass for Maryland Action, a statewide non-profit group working to keep utility rates down. Surprise surprise, they pay for the work, about \$115 for a work week that runs 1:30-10 pm Monday-Friday.

Founded in late 1975, the group has appeared frequently before the Public Service Commission and succeeded in winning rate reductions and refunds, as well as lobbying for legislation.

Canvassers perform community outreach and organizing for the group, as well as raising funds for its activities.

For information call (301) 585-4482.

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Live Reggae Tops the Bill At New Club

□The Washington area's first reggae spot will be opening this month in Silver Spring, with Honey Boy Martin and the Family Reunion as the house band, playing Mondays and Tuesdays starting October 9.

The Spring Garden, at 1160 Bonifant St., will offer free reggae dance exhibitions, lessons, and dance contests, as well as authentic Jamaican cuisine. Free beer and wine will be included in the \$4 cover.

Wednesdays the Spring Garden will present Tex Rubinowitz, Bill Hancock and the Rockabilly Show. Roadhouse Oldies will be supplying vintage records for jitterbug fanciers. For info call 587-2581.

If You Happen To Have Seen Some Banjos

□Local folk singer Michael Cooney suffered a substantial setback September 13 when someone stole his two banjos from a car near Dupont Circle.

One instrument was a Vega with a Tubaphone rim, Providence long neck with no dots or inlays. The other is a Frank Profitt fretless banjo of tiger-stripe maple; the back of the skin head reads "Michael Cooney, His Banjo, Made by Frank Profitt."

Anyone with information on the whereabouts of the banjos is urged to contact the *Unicorn Times*. All information will be kept confidential.

Is Rock'n'Roll's Future Coming Back from Its Past?

□Ol' Blue Suedes is back. That's right, Carl Perkins, one of rock'n'roll's most original and enduring contributors, will play a three-night stand at the Cellar Door on October 19, 20, and 21. Perkins' tour coincides with the release of a new album on Jet Records (and it's a rocker) and with the growing interest in rockabilly music.

Perkins, the most dignified and restrained of the legendary Sun rockabillys, made rock history with his 1956 hit, "Blue Suede Shoes;" the song simultaneously topped the top, r&b, and c&w charts. Perkins was rockabilly's most imaginative songwriter and lyricist and was often called the Beatles' favorite artist. George Harrison, among others, drew heavily on Perkins' fusion of country and blues guitar picking.

Perkins' career, including a long personal and professional relationship with Johnny Cash, has had more than its share of ups, downs, and outright tragedies. Though Perkins has never received the commercial success due his innovative music and influence, he has always been beyond bitterness and regrets. He once said about his career: "If it weren't for the rocks in its bed, the stream would have no song."

And Now, for the Opposing Vision. . . .

□Ready for some future visions that don't come out of a General Electric corporate report? The Potomac Alliance, the local anti-nuclear organization, is sponsoring The One and Only Future Visions Masquerade and Wang Dang, with an eye toward creating new visions that go beyond the absurdities of contemporary reality.

The Masquerade and Wang Dang, scheduled for October 12, 7:30 pm at the Ontario Theater, 1700 Columbia Rd. NW, will feature prizes for the most imaginative costumes, music by blues singer Joie Harrow, Rumisonkos, and We Unite. Sam Love and Gene Ashton will present Visions of Tomorrow, a mixed-



media program of multiple imagery and music that explores what has happened to past dreams of the future.

Tickets for the event are available at Discount Books and Records, and from Potomac Alliance members, at \$4 (\$3.50

in costume.) Proceeds will go to support the Alliance's work to mobilize local people and resources to stop nuclear power and use alternative sources of energy.

Come as your own future vision!

Joint session in progress



Jimmy Carter may have put the lid on drug use in the White House. But a special poll of the House and Senate in this month's PLAYBOY reveals that your elected representatives have discovered a new version of grass-roots politics over in Congress.

After you learn who's getting high on The Hill, you'll get the inside dope on who killed Jimmy Hoffa and why, including exclusive revelations zeroing in on the CIA, the Mob and the plots to kill Castro. Also this month: PLAYBOY's college-basketball predictions, *Sex in Cinema - 1978*, an explanation of why college won't make you rich and an unforgettable quiz on the Sixties. Plus a fiery interview with TV newscaster Geraldo Rivera, *Bunnies of '78* and much more. All in November PLAYBOY.

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The Word.

SITTIN' IN: Will McFarlane, Dennis Whitted and Freebo of Bonnie Raitt's band all sat in with Smalltalk for two nights at Mr. Henry's, Tenley Circle and at a packed Varsity Grill in College Park, where McFarlane sang, without a guitar, a vigorous "Rocket in My Pocket." Freebo also sat in with the Diana Crawford band at the Childe Harold . . . Sittin' in with Bonnie at her Carter Barron date were Little Feat and Jimmy Powers of Catfish Hodge's band. "Despite recent illness, Bonnie introduced some new songs to the faithful. McFarlane is one of several top musicians who will play in Hodge's band when he goes to the West Coast this month. Others include N. Matthew Richardson, soprano, Lynn Williams, baritone, and the world-famous unicyclist Richard Harrington.

DEBUTANTES: Bob Ortiz, first solo appearances since the breakup of Sheepshead Bay, at Commalot . . . Lash opened for David Johanson at Finnegan's Rainbow in Ocean City . . . Don Score is the new manager for the Northstar Band, who will be heard by representatives of at least two major labels at their David Allen Coe date at the Warner . . . New faces at Cattail River Agency include Joanne Craull and Greg Hillock (sales, bookings), Tim Sweeney of Morning Sky (graphics), Dan Ryan (advertising, etc.); the Agency is still looking for bands for the Tuesdays night band jams at the Varsity Grill in College Park; several of the bands have gotten gigs from those appearances already . . . The Rump Treats feature ex-Ravenstoner Don Zientera and Mark Hoback; their debut single, "Farrah Clones" is out on Raoul Records.

CHANGES: Three members of Jasper have joined G.A.S., whose single is getting airplay on WGTB and other college stations . . . ex-Daylighters Van Dyke and Glasier have added another ex, drummer Gary Ellinger, as well as Kenny West on bass . . . The Len Jaffee Band debuts in November at a college entertainment conference in West Virginia . . . Barry Foley is out as bass player with the Rosslyn Mountain Boys, replaced by Ricco, a Van McCoy veteran who has worked mostly in the studio recently . . . White Boy getting in gear for three New York dates (CBGB, Max's, Club 57), and have added synthesizer player Axel Stand-off. Their soon to be released third single is "The Heavens of Hell"/"Never Mind" . . . The Nurses are still seeking a permanent drummer, Urban Verb Danny Frankel helping out in the meantime.

IT'S GETTING TO BE A HABIT: First the Allstars are taken to Desperado's from the County Line in a limousine to join the Good Humor Band in a jam. They got the red carpet treatment (well, actually red tablecloths, but it was late . . .); then when the Stars played New York's Bells of Hell at the same time as the Hawks were at Trax, startled New Yorkers on 42nd Street got a dose of "Madison Blues" as Steve Green and Jimmy Thackery took the subway and jammed at the halfway point for a bunch of winos who must have wondered about the transmitters. Incidentally, note the Hawk date at the Warner with George Thorogood; it's their last local date until the Christmas season.

OUCH! Steve Berndt, guitarist/vocalist with Shadow Box and two other members of the band were injured in unrelated accidents last month, forc-



McFarlane, Hodge, Tracy Nelson, Freebo in studio; California-bound *UT* retiree Dave Nuttycombe.



Don Harnerman

ing cancellation of a number of dates. One was saved by Andy Hardin of the Dingoes (he's the one American in the New Zealand-based group) sitting in at Mr. Henry's, Tenley Circle; his brother is Greg Hardin, bass player of the group, who talked him down from New York . . .

GOODBYE TO ALL THAT: WHFS didn't stick with Take One very long. They'd already stopped doing it live, and now it's really dead. Hopefully it will pop up on some community-oriented radio station in the near future. Bob Yesbeck, owner of Omega Studios, ended a seven year stay (with the Hi-Notes) at Laurel's Holiday Inn.

WINNERS: All but two of the 10 top performer awards from Bluegrass Unlimited this year went to area musicians: Charlie Waller (Country Gentlemen) won best guitarist and vocalist honors; Jerry Douglas of the Gents edged out Mike Auldridge of the Seldom Scene in the dobro category, while Tom Gray reversed group totals with a win over Bill Yates in the bass category and John Duffey won out over Gent Doyle Lawson on mandolin honors. The Bluegrass Cardinals were voted most promising band, James Bailey of the Gents most promising banjo player, East Virginia (out of Norfolk) most promising vocal group; special award went to Len Holsclaw, Gents manager. The non-Washington winners, J.D. Crowe as Performer of the Year and his band the New South, Bluegrass Band of the Year, will be coming into the Birchmere this month, on Oct. 13-14 . . . Sam Hermann was voted national hammered dulcimer champion at the Walnut Valley Festival in Winfield, Kansas.

MONEY, MONEY: Now you can get WHFS's Pipeline Newsletter for \$5 a year . . . Twentieth Century Consort got a matching grant from the C. Michael Paul Foundation/National

Endowment for the Arts to expand its residency at the Hirschhorn Museum with a series of open rehearsals, exploring techniques of performing contemporary music . . . Almost \$1,000 was raised at the Good Humor Band benefit at the Varsity Grill in mid-September. Other benefits coming up include one at the County Line on the 23rd with the Rosslyn Mountain Boys, Bill Holland and Good Humor; Hawks and Bill Blue at the Pass in Richmond on the 12th; Southern Light, Robin Thompson and Steve Bassett at Laurel and Broady's on the 22nd. They lost a lot of money when the equipment was stolen . . . 23rd is also the night of the Writer's Fund benefit at Louie's Rock City with Root Boy Slim and the Sex Change Band, with Sinbad opening the show. Tickets are \$5. Incidentally, when the Meatloaf date was cancelled at the end of August, Louie's benefitted greatly when Eddie Money switched over to the club for a last minute, very-hot performance.

INVITATIONS: FOOD FOR THOUGHT which has always been a haven for area musicians, now offers its wall space to area artists. Call 797-1098 or come into 1738 Connecticut Avenue for further information . . .

VENUES: Songsmith on Capitol Hill has added Tuesdays and Wednesdays to its music schedule; J.W. McClure has joined the staff and they are presently looking to expand into larger quarters . . . Columbia Station now has bands five nights a week; new this month—Tim Eyermann every Wednesday for a regular night of jazz on Columbia Road; incidentally, the lines were out for Catfish Hodge, a first for the club.

TURN YOUR AUDIO ON: Prima-donna doing the music for PBS show, "Newspaper" . . . Matthew Moore and Reggie Terrell joining Roger Gusking on WGTB to revive the news programming . . .

VINYL SOLUTIONS: Al and Don Downing (ex-Willie and the Hand Jive, for people with good memories) both have albums coming out: Al on UA (country) and Don on Roadshow, Tony Bongiovi producing out of New York's Powerstation. Correction: Cindy Morris recorded a new single "Old Love Letters" in August in Nashville for Caprice Records, release scheduled for October. Disregard previous misinformation, please . . . Library of Congress has a new album, Afro-American Folk Music From Tate and Panola Counties, Mississippi, David Evans editing field tapes . . . Urban Verbs still looking for a good deal with a major label . . . Slickee Boys sold out of the first pressing of their second ep. Their first got a rave review in the English music paper, Melody Maker, two years too late . . . Remnants of the band, now known as The Formerlys are still auditioning for a singer and bass player . . . Ricky Skaggs has an lp due out on Durham's Sugar Hill Records, with Emmylou Harris lending her voice; other albums on the label with local interest include Boone Creek and Buck White and the Downhome Folks . . .

RECOUPING: Evan Johns and Greg Wetzel of the Good Humor Band churning out new songs, as the band gets ready to go into Bias to cut a single . . . Barbara Baldwin of the now defunct Smalltalk sitting in with Groundstar here and in Charlottesville, doing mostly soul numbers. Killdevil was showcased in Nashville in September . . .

FAST EDDIE: Eddie Kalicka, probably the most beloved record promo man ever to hit Washington, has formed his own independent album promotion company. Kalicka started out twenty-five years ago with King, worked for Warner Brothers for many years, "promotion man of the year in 1972" when he helped break Little Feat, Bonnie Raitt, Jesse Winchester, Marshall Tucker, Alice Cooper, Fleetwood Mac and many other groups. Kalicka was recently with ABC, and can be reached at (301) 384-7211 or 340-6468.

GETTING TO THE ROOT!: Now Root Boy Slim doesn't want everyone to think he's a sickie. Sure he can put away his share of Wild Turkey. But generally, the closest Slim comes to messing up is theatrical, part of the presentation of his signature song, "Boogie 'til You Puke." At a recent gig in New Haven, however, Slim knew early in his set that he'd gone a little too far and would soon be reviving his lunch. But did he merely vomit at random?? Did he simply take the easy way out and excuse himself to upchuck?? Hell, no! Exercising incredible control, Slim held himself together until the appropriate moment, finally throwing up exactly at the climax of "Boogie 'til You Puke!!" Now that's entertainment!?



AT BIAS: Off Balance continuing work on original tunes by John Driver, produced by Bill McElroy, Norm Rowland and the band . . . Art Ehrens and Jim Singer producing a disco roller-rink tune, "Wheel Awhile" . . . Artful Dodger rough mixing live tapes from a

Dallas concert . . . Good Humor demo for Elektra-Asylum, produced by John Hall and Bob Dawson . . . Leslie Gore and Scott McKenzie in during October for Free Flow Management, Paul Christianson producing.

AT OMEGA: Sweet Honey working on untitled film tracks . . . Rudy Calicut producing Benny Dean for Nashville Productions Co. . . . Paul Scimonelli negotiating with TX and Casablanca for disco tunes recorded last month . . . Second Nature working on originals . . . Tom Guernsey mastering "Dreaming in The Falling Rain"/others . . . Mike Cotter and John Carroll continuing tracks . . . East Coast Productions doing a single for Johnny Anthony.

AT STOREROOM: Buddy Chandler and Noble Jolley, disco-funk songwriters/performers, completed large scale demos using loads of area talent, final mixes being rushed to West Coast for previews . . . Greg Burton starting to work on a single, with album to follow on Stor'm label; it's a solo project, with Burton doing all tracks himself . . . Airstream, local high energy rockers, completing demos . . . Westbrook Ayers continuing work on debut album.

AT TRACK: Root Boy Slim, scheduled for UT benefit at Louie's Rock City on 23rd, working on second Warner Brothers album, about two-thirds finished . . . Bill Blue Band up from Richmond; John Daniels of Savoy in for the Artistic Sounds gospel tracks; Jimmie Cole in from the country to work with Hawk Jimmy Thackery . . . James Hughes producing all woman group, She Devil . . . Original Productions in cutting jingles . . . Silverspring continuing to roll the tapes . . . Buffalo lp finished for Anthem and Russ and Paul . . . Sliders, Tracy Reed and Mitch Collins all continuing to work. Greenhouse/McCullough producing.

AT SOUNDBOX: White Boy finished their third 45, first with new band; also contributing track to Limp New Wave sampler . . . P.U.R.E. recording originals . . . guitarist/vocalist Marcus Dinsmore and guitarist Danny Rogg recording songs for Motown's A&R chief . . . Richard Collins finishing second project of original material . . . Jazz guitar duo of Jonas Bernstein (of Inscape) and John Robinson recording original material . . . B.J. Heiderman working on theme for public radio.

AT LOFT: George Legeros making a demo for Phil Ramone . . . tight Jan Davis Group doing preliminary tracks . . . Randall Herron up from Nashville making finished product sounds on 8-track . . . Bill Hancock doing his own unique material . . . Nick Barrett making a tape for Epic . . . Matt Holson putting finishing touches on his new production.

AT SOUNDS REASONABLE: Lloyd Kahn working on progressive jazz lp, Terry Knight producing . . . Carl Cornwell laying down new tracks be-hitting the road with Gil Scott-Heron . . . Longbranch continuing to add to their demo, Tom McCarthy producing . . . Catfish Hodge back in, Freebo producing with help from Pete Ragusa and Thackery of the Hawks, Will McFarlane and Dennis Whitted from Bonnie Raitt's band. Tracy Nelson stopped in for some back-up vocals. Jim Harmon is engineering . . . Bill Holland working on second lp, hopefully for a major label . . . Renwick album is finished, titled Crystal

Rainbow.

AT MOBILE: waiting for Nymphs and Satyrs to return for final mixes from live album done at Blues Alley, scheduled to be released on their own label. Shilingerian String Quartet, from England, in for final mixes on their first American album for Ed Kelly's Gallery Records; two previous albums released in Europe on CRD and British RCA were award winners . . . recordings for live broadcast include Nathaniel Rosen, Tchaikovsky competition winner, for Ed Merrit and WAMU; Music By Three from the Jewish Community Center scheduled for WGMS on October 14; violinist Ani Kavafian from Tully Hall, Lincoln Center in New York for WAMU; Folger Consort, live from the Newport Music Festival in Rhode Island for WGMS.

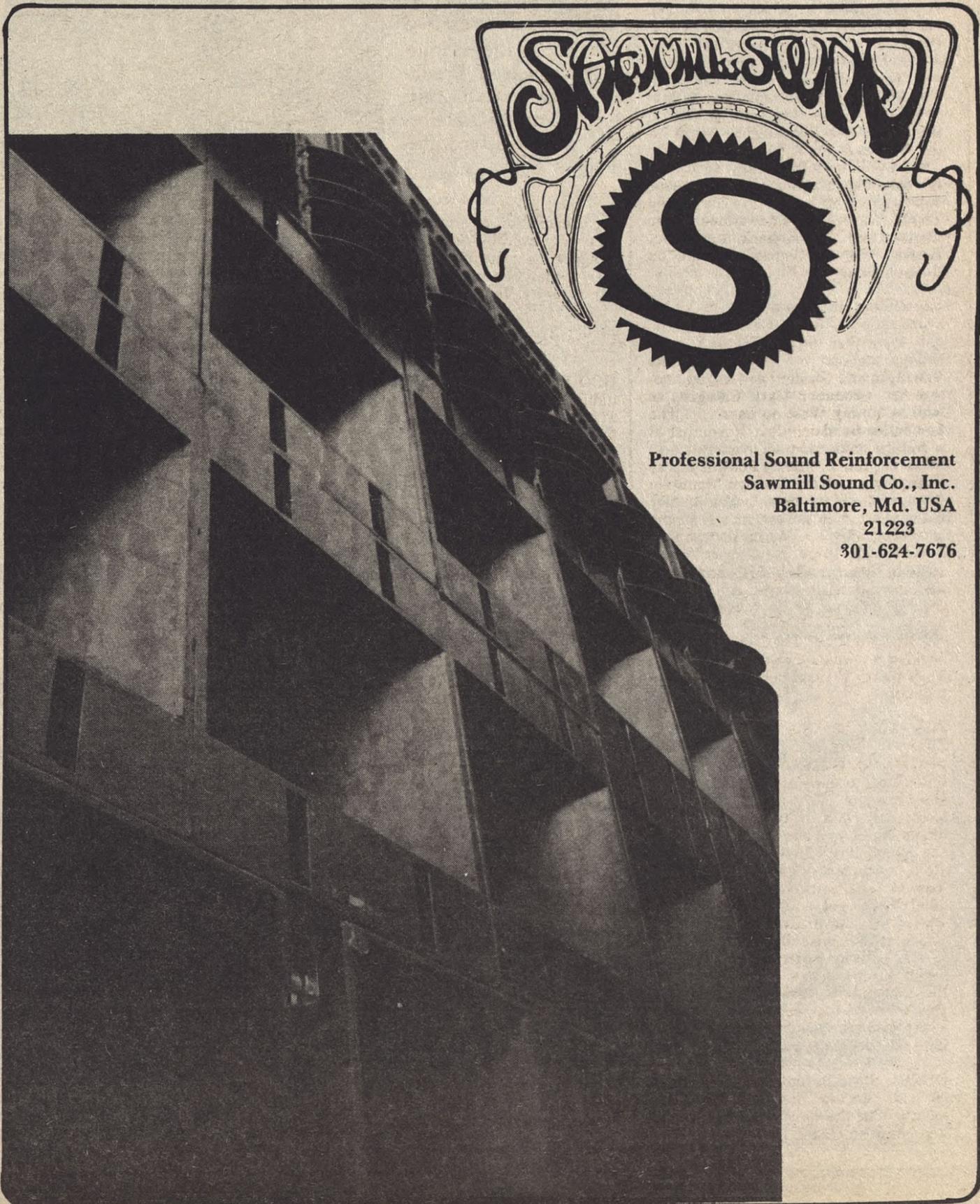
AT NO EVIL: Cash, from New England, working on lp project for

Tiger Productions . . . Terry Thomas, with Nick Koumoutseas producing, also producing Kashmir . . . Bob Devlin in working on new project . . . Last Colony producing The Knight Brothers for Orangutang Recordworks, also The Exclusives . . . Tim Eyermann cutting new tracks . . . Bishop Ax and DBG doing overdubs on separate lp projects . . . Tom Yates down from Mass., also for overdubs . . . Lomax Sisters new finished mixes being heard by MCA's new Infinity Records label . . . Glenn Crockwell doing vocals and overdubs on three new tunes.

AT SONORITY: Bill Broms is the new engineer, coming from seven years with Filmways/Heider in L.A. . . . recent projects include: Johnny Winter live broadcast from Louie's Rock City for WHFS . . . recording Richard Pryor's six sold-out performances at the Kennedy Center for his new album, Biff Dawes and Paul Sandweiss of

Filmways/Heider at the boards for Warner Brothers; additional dates on the road are being discussed . . . TV/FM radio simulcast of the Rostropovich concert from the White House in mid-September, with Roger Byrd Broms and Jack Pfeiffer (RCA) at the boards, simulcast going to all major markets via satellite relay . . . upcoming projects include Leontyne Price (Oct. 8) and live WETA/TV production of musical/dance troupe of the Ellington School for the Arts live from Dunbar High School.

ODDS AND ENDS: AT LION: city wide saturation for Lacaze School ads done by Hal Lion. AT UNDERGROUND: current project taking a temporary back seat during installation of a new console and a new control room with vocal and drum booths. AT LOCATION: Live broadcasts for DC101 from the Warner on LeRoux and Henry Gross, Borge Sound assisting. ●



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Jazz Players Flourish at Classy Restaurant

By Robin Lynn Soslow

TUCKED AWAY in a classy downtown restaurant, a bass player and pianist weave the notes of jazz standards into distinctive, vacillating patterns. The duo plays amidst the clinking of silverware and china, straddling an invisible line between the restaurant's bar and dining area.

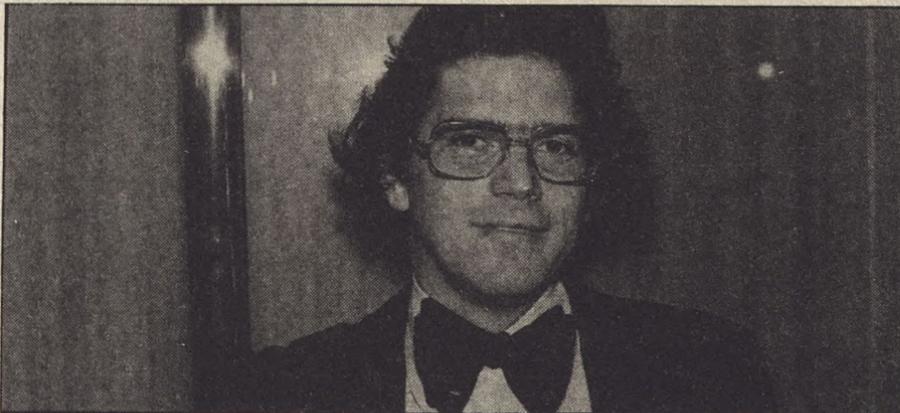
The Prime Rib restaurant provides an unobtrusive and unlikely stage for two of DC's most outstanding musicians, John Eaton and Tommy Cecil. Their style: mainstream jazz with contemporary overtones. Some patrons seem oblivious to this unique alternative to pumped-in Muzak versions of "Saturday Night Fever" hits and "Girl from Ipanema."

The musicians, decked out in tux and bow tie, are visually indistinguishable from the mannequin-like waiters. Yet gradually, Eaton's melodic, wandering improvisations and Cecil's precision basslines wrap around the attention of the diners and drinkers, many of whom gathered for non-musical indulgences. Concentration can cause the listener to mentally drift from the room of massive chairs, mirrored walls and three-piece suits with the required ties.

Through the din of diners emerges a vivacious interpretation of "How High the Moon" which soon branches into less recognizable improvisation. Nonverbal communication regulates the merger between delicacy of keyboards and deliberacy of bass. The two slip out of jazz and into "Send in the Clowns," requested by a couple of clinging figures.

Eaton and Cecil are two generations apart musically, but their performance testifies this factor enhances rather than hinders rapport. The textures emanating from the marriage of piano and bass transcend the boundaries of a simple, two-man ensemble.

The two concentrate on palatable jazz standards, but create fresh treatments incorporating straight-ahead, third-stream and, less frequently, avant-garde techniques. A multi-faceted musician, Eaton also exhibits a flair for boogie and blues, which he sometimes self-em-



Don Heimerman

bellishes with passable vocals.

Playing professionally for 20 years, Eaton has done stints at Blues Alley with such notables as saxophonist Zoot Sims and flugelhorn master Clark Terry, which helped establish him as a top-notch performer long before Cecil first cradled a bass during his high school years in Baltimore. The veteran pianist has soloed at the Smithsonian and recorded two albums, the most recent being *It Seems Like Old Times*.

At one time interested in Baltimore's club circuit, Cecil was lured to the more prosperous DC jazz scene last year to join pianist Jim Caffrey at the newly-opened Rib. The bassist soon made the acquaintance of Eaton, then playing at Billy Martin's Carriage House.

Prior to their meeting, Eaton adamantly refused to work with a bass player,

"especially a young one." Yet Cecil managed occasional opportunities to sit in with Eaton. Since joining forces in March at the Prime Rib, the two have inspired one another to explore jazz forms divergent from their established idioms.

Eaton calls his 25-year-old companion one of the most competent and fluid contemporary jazz artists. "He follows everyone with a sixth sense, and only three or four others fit that mold." Cecil's bass becomes more than a frame on which a composition hangs; his basslines surface as a guiding force.

Their music exhibits a degree of restraint in conforming with the New York-type restaurant atmosphere. Cecil dismisses the setting's confines as negligible, saying, "I can't imagine doing anything else, because I admire the person with whom I work, and play what I

want—we got away with intense Charlie Parker material. One just needs to know the approach suited to his audience."

Almost as proof of that statement, Eaton and Cecil start cooking in their second set with "Django," written by the Modern Jazz Quartet's John Lewis. The volume increases as the night goes on. Gossamer introductions shift into pulsating rhythms. Perfectly balanced counterpoint stems from the artistic empathy between the two. Cecil's bow transforms a spirited version of "Bluesette" into a disciplined rendition of "Windmills of Your Mind."

"Five years ago jazz in a restaurant was passe and kid rock was in; the trend seems to have reversed itself," said Eaton, laughing over his cup of coffee as Cecil portrays the restaurant as "the hippest place in town."

The two jump into a discussion of the old American Dream of grounding jazz as a popular and profitable music form. Eaton alludes to the shaky foundations of several progressive music establishments and the closing of the Showboat, the Silver Spring club regarded by many as the area's best showcase of jazz giants.

Cecil discounts the magnitude of the touted renaissance of jazz interest, calling popularized fusion more a derivative of rock than jazz, borrowing only the marketable elements of the latter.

"Unless America experiences a cultural revolution, jazz will remain esoteric," says Cecil. He terms the wide acceptance of the music form rooted in the black experience a "cultural accident," pointing out that even when enjoying mass appeal in its younger days, jazz was regarded with suspicion. The currently revered Parker was "lambasted for his cacophony" in his own day.

Musically elite, Cecil and Eaton contend pop is in the hands of a few who have gained control by recognizing the human penchant for predictability. On the other hand, the intangible quality of jazz makes it harder to classify.

Many have noted the transient moods characteristic of bass players: one moment cool and detached; the next, emotionally absorbed and draped over the instrument's curve. Cecil exemplifies these traits, as the duo mesh charts into a medley which culminates with a

Continued on page 83

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Center Helps Non-Profits Avoid Non-Organization

By Gail Dean

"NON-PROFITS DO SOCIETY A BIG favor, so why aren't there any resources to help them manage themselves better?" From this idea grew the Support Center, a non-profit consulting firm offering a variety of management support services to other non-profit organizations.

Support Center staff consultant Rae Beaubien notes that non-profit organizations are at a disadvantage in the business world. "Trade associations, commercial management firms, accounting firms—they're all scaled for operating with profit-making businesses, but there isn't anything comparable for non-profits."

"Basically, we try to make other non-profit groups more effective," says staff consultant Tim Francis. The Center does this with assistance in three general areas: fiscal problems, such as accounting, bookkeeping and tax preparation; management advice, such as setting up offices, personnel policies, and organization; and fundraising information and advice.

A major part of the Center's consulting activities benefit arts organizations. A government grant funds the Arts Management Resources Program, which gives management consulting services to arts groups free of charge. About half of the Center's current services are to arts organizations.

A variety of non-profits seek help from the Support Center. The 1977 client list included dance companies, day care centers, environmental organizations, junior leagues, second hand clothing stores, half-way houses and historical preservation societies. Over one hundred organizations consulted the Center in 1977 at their offices in Washington and San Francisco.

There are two ways that prospective clients can get in touch with the Support Center. One is to attend a workshop, sponsored jointly by the Support Center, Arts DC, and American University and usually held on Saturdays, on the AU campus. The one-day workshops feature speakers, slide presentations, panel discussions, and deal with a variety of organizational management problems.

Another way that clients may use the Support Center's facilities is simply to go in and talk with consultants at their office near Dupont Circle.

"Usually someone who hears about us calls us up and describes themselves, and what kind of problem they're having. And on the basis of that information we can usually tell whether or not it's something we can deal with," says Francis.

"We also go through a screening—like an interview procedure," adds Beaubien. The interview usually consists of one or two people from the non-profit group and two Support Center staff members.

Results of the interview vary. "Sometimes from the interview they will come in and say, 'well, everything's fine, except we need help with fundraising'—and then you talk with them and pretty soon you discover everything in the world is wrong," says Beaubien.

Other times organizations that have not yet received their non-profit status will come to the center unaware of the legalities involved in achieving the government's blessing as a non-profit organization. Beaubien asks them, "Do you really want to take on the responsibilities of being a non-profit organization?" These responsibilities go beyond being a charitable and educational organization for the benefit of the public. Assuming that all of the humanitarian requirements

have been filled, Beaubien says, "The major responsibilities end up being IRS in nature."

Helping organizations qualify for non-profit status is just one of the services the Support Center can provide. Others include financial planning, budgeting, setting up a board of directors—and learning how to work with a board—advertising, setting up a computer, evaluating, public relations, organizational audits, and many other services.

The center has a full-time professional staff of people with experience in research, organizational development, consulting, public relations and political campaigns. The staff is supplemented with volunteers from area university faculties, as well as local major accounting firms.

Jim Patterson from the Dance Exchange, which has been helped by the Support Center, feels the staff at the cen-

ter, "are really tremendous people." Patterson likes the way that clients are treated as people, "not dealt with as a non-personal organization."

In its embryonic stages, the Dance Exchange moved from building to building, renting by the hour. "We made the big plunge last summer and moved into our own building." As the organization began to grow, the organizational problems began to grow also. That's when the help of the Support Center came in.

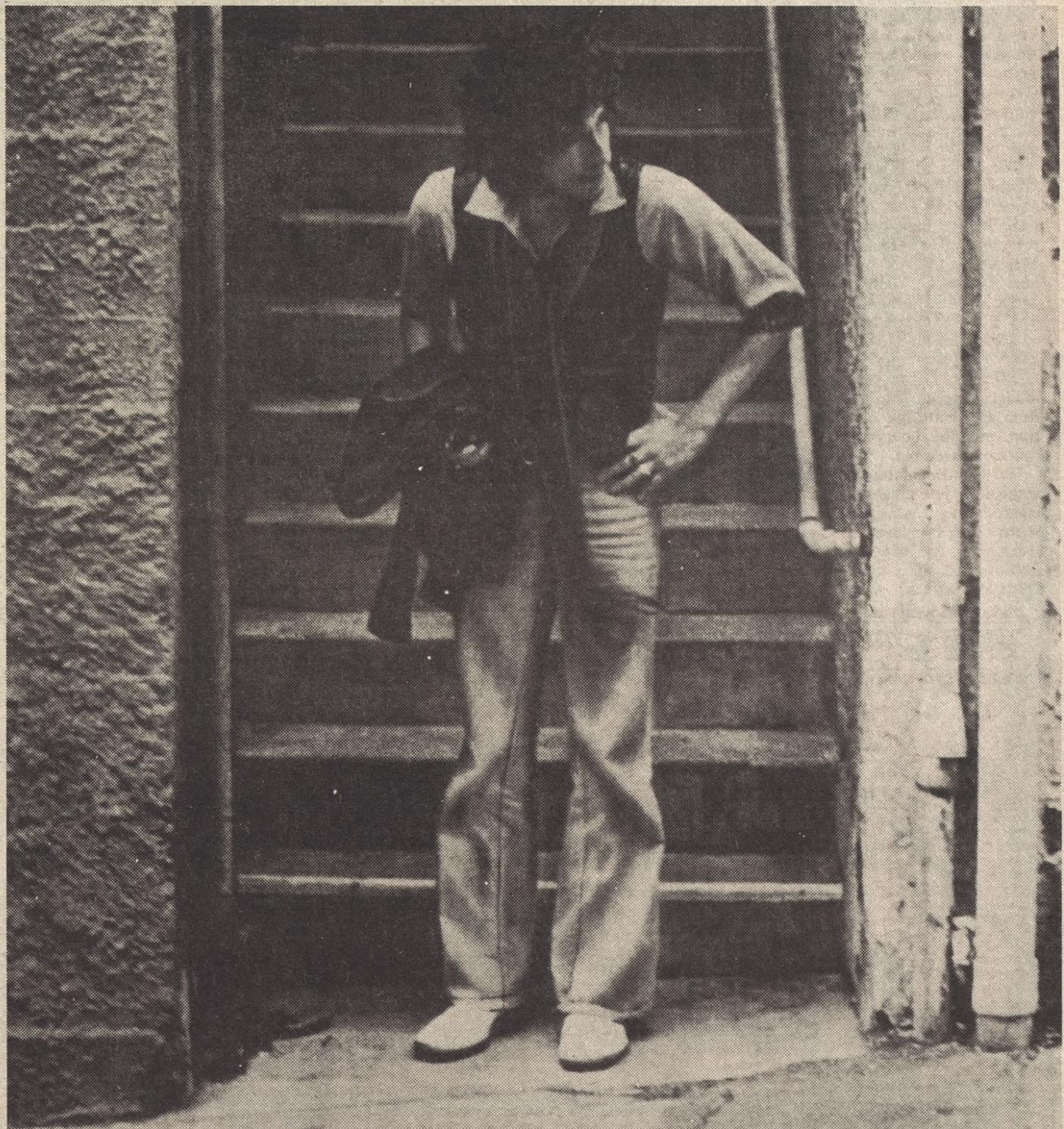
In June, with the help of Support Center staffer David Pass, "we realigned ourselves," said Patterson. Now, with the help of the Support Center, Patterson said, "we are building a salaried faculty." The center is also helping as a moderator between the board of directors and Dance Exchange staff.

Another Washington area arts group that has been helped by the Support Center is the Singers Studio. Bill Flan-

ders, from the Studio, said the group found out about the Support Center through "luck and word of mouth." The center has gone "step by step with me through the process of incorporation." Without this help "I would have had to go to a lawyer and a lawyer would have cost several hundred dollars."

Flanders feels that the center was more helpful than a lawyer could have ever been. "A lawyer isn't enough," he said, "You've got to get someone who understands arts groups." The center also helped the Singers Studio gain its tax exempt rating.

While the Support Center is a non-profit organization itself, it does charge a fee, based on the client organization's ability to pay. Usually this fee is equal to the per day salary of the organization's highest paid employee, as well as a small overhead fee. The center is also funded by private foundations, corporate contributions and grants from the government. One of these grants has provided funds for the Arts Management Re-



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APPEARING AT THE CAPITAL CENTER, OCT. 5

sources Program. Beaubien hopes to expand this program, to serve more arts clients and to hold extensive workshops in the future.

"A lot of studies have been done lately that have indicated that DC is a blossoming cultural center," said Beaubien. The Support Center, with its Art Management program, is helping the arts bloom.

If your organization is non-profit and exists to help people, or if you have services to offer which you think could be of help to non-profit organizations, contact the Support Center at 1424 16th Street NW, Suite 201, Washington, DC; or call (202) 265-2443. ●

Working and Waiting for His Songs to Hit the Radio

By Glen Lawrence

IT'S NOT UNLIKE A SCENE from a movie about the early life of an artist, or writer, or musician, which is the case in this script. There is a sincere young musician with an engaging manner, singing, talking, entertaining, trying to reach his audience. The last set is just finishing, it's one o'clock Friday morning and the place is largely empty. An hour ago there was a good crowd, but now most of the listeners are the hired help, a few night owls at the bar, a reporter. All of the others have gone home to sleep and

an alarm clock that rings fifteen minutes later.

The musician talks over the PA to the bartender now and then, just easy jive; the bartender mostly grins in response, and sends up glassfuls of liquor. One of the waiters leans easily up against a wall. From the banter and camaraderie it is evident that the musician and his songs have been here more than once before. When the set ends, maybe twenty minutes before closing time, the staff applauds, the musician smiles and unstraps his guitar, and comes over to talk to the reporter.

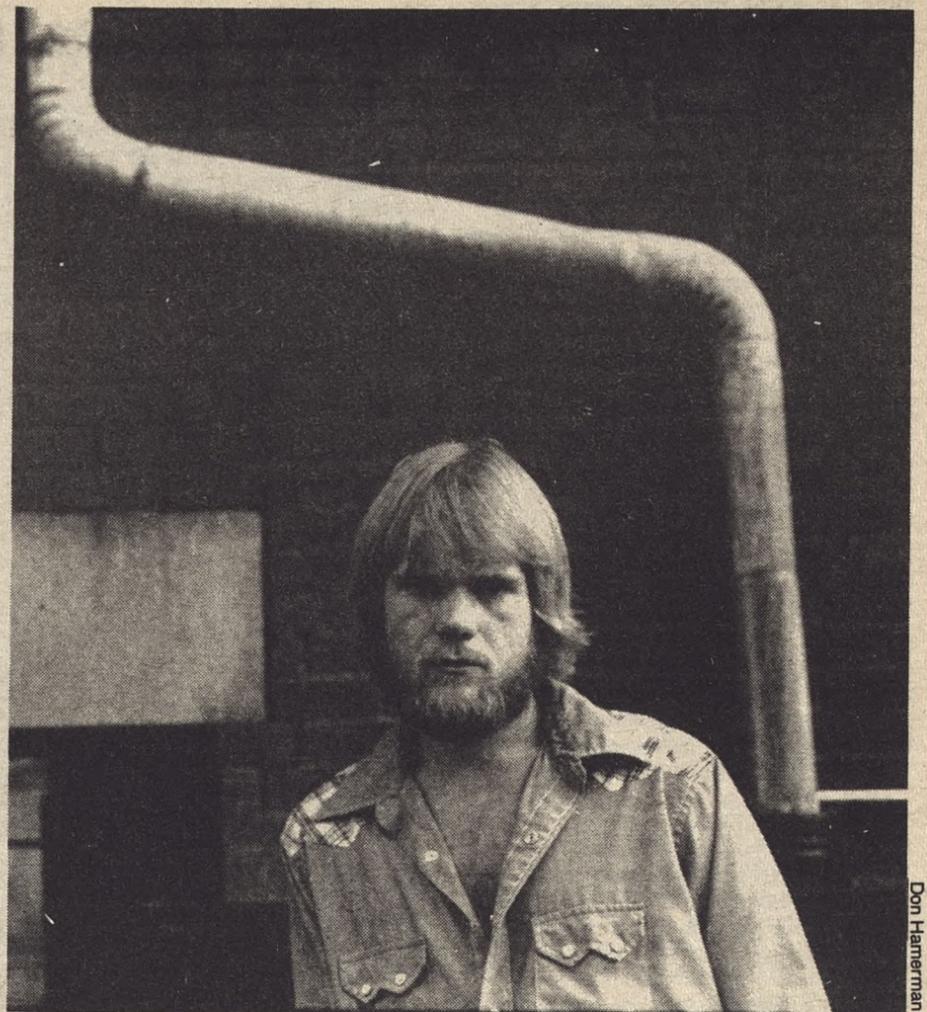
A few minutes go by and two couples come in, middle thirties and well-dressed, all four of them looking around as if they expect something. The pretty blonde looks over and, recognizing the musician, says "Have you quit playing already? We came in especially to hear you . . ." Her expression is halfway between a come-on and a pout.

"Yeah, we walked by earlier and heard you playing some Jackson Browne," adds her husband. The other couple murmurs agreeably.

"Couldn't you just play a few more songs?" pleads the blonde softly, with a small nod, as if suggesting the answer. He's been playing all evening but responds willingly, doing three Jackson Browne tunes with the same feeling he had given them earlier in the night's performance, earnest and appealing. The two couples love it and leave fulfilled.

He's fulfilled too, but only in a limited sense; glad for the interest, but wishing for the day when his own songs would be so widely remembered and performed. And without doubt that they will be, in the not too distant future.

"I wonder what it will feel like someday when I'm just sitting someplace and hear one of my own songs coming out of the radio," he muses. "You see, I want to



Don Hamerman

Franklin: 'Anyone can sing. A writer has to put it all together.'

be known more as a songwriter than as a musician, a performer. Because anyone can learn to play music if they want to. Anyone can play guitar. Anyone can sing. But to be able to write, you have to

put it all together. And I know I can do it."

He says it without egotism, with a quiet determination. He believes it. That would be the point of such an episode on

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film; the young musician—sorry, songwriter—believing in his ability to make good before anyone else does.

The central figure in this story is a guy named Chip Franklin. His music could be said to be in the same vein as Jackson Browne and Dan Fogelberg, what ever classification that may be in your head. There is quite a bit of it too, Chip being a prolific writer, and about half of his act is original, sometimes mixed in medley with songs by name artists.

He's played most of the places in town that generalize in folk-type music, plus a few bluegrass festivals, and is—like most homegrown talent—attempting to get out of the area, trying to make his mark in a bigger scene. With most people that's more of a hope than an inspiration, and the motivation to make it big is usually rather shallow, like money, or fame and the benefits that supposedly accompany it.

That kind of impression is absent with Chip, and it comes through in his music. The man is unpretentious but has a definite direction. The direction is the notion that his insights can be of value to others, as have the insights of established songwriters.

There are a lot of folks around that are brilliant in their own climate for lovers, friends, family, but who will affect only a handful of people in their lifetimes. A successful composer/musician affects millions, and that is what Chip is aiming for. A few lyrics from one of his songs, "Take a Little Chance," describes the state of mind of someone dedicating his (or her) life to a creative pursuit:

*I've done my share of dreamin'
Still I keep believin', even
though I've seen
many good things fall
you see the tragedy of living
is not to lose a dream
but to never take the chance to
dream at all
True that I have fallen
I know that in my heart
I took the chance
Take a little chance*

In addition to performing in the city, Chip has spent considerable time recording in Nashville in the last eighteen months. Although he has attracted the attention of some small recording labels, none of the contracts have been enough to his liking to sign. So for the present he has been concentrating on putting together tapes, writing, and building a strong act.

October looms as an important month for his future, with another trip scheduled to Nashville and a possible arrangement with Elektra/Asylum. Turning down contracts may have consigned Chip to the bars and nightclubs for a while, but he figures it was a risk worth taking.

"I'd rather play bars than tie up five years of my life doing something that makes me unhappy," he says. He feels that releasing a single would not be the right first step in a recording career, and prefers to wait for the time when a deal for an album can be made. His is a sensitive type of music, requiring careful production, and a hand in the production would have to be included in a contract.

Don't go see him if you like loud, driving music. Chip is a good solo performer, of which there seem to be few in Washington. His act is soft, one for listening to and enjoying, including the stage presence and rapport with the audience. Check the Calendar section for dates. ●

Reviving Rockabilly With Tex Rubinowitz

By Tom Guay

TEX RUBINOWITZ WAS 11 OR 12 years old in 1954, his formative years, and that simple fact should explain why Tex can honestly say that "rockabilly was the first music I felt was mine."

When I first saw Tex this past spring he was still fronting the Casaloma Cowboys at the Annandale Bar and Grill, a small establishment of dubious pretensions. Robert Altman would have had a field day staging the scene: crowded, dirty, loud bar with all sorts of characters milling about in the haze of smoke, a lot of beers, and an intermittent crash and the subsequent flashing "tilt" of the pinball machines.

The focus of the scene was Tex with his band, packed onto a tiny stage next to the entrance, churning out country standards, western swing and vintage

rock'n'roll classics.

Tex was overseeing the situation, setting the sentimental, yet lively atmosphere where flirty young girls show off their flat stomachs between short halters and hip hugger jeans. Tex watches the parade, and as he finishes singing "Rose of San Antone," he figures it's time for a little change-up from some of the usual fare. Tex takes a step back from his mike, acknowledges a familiar face and resets his Stetson.

The Casalomas pause a little longer than usual between songs, and then quietly slip into Link Wray's "Rebel Rouser." Featuring Tommy Green (now with Cahoots) on guitar, the instrumental oozes sex, 1957 style. Just as some recognition begins to set in, they give it one more verse and hit a double time ending. A simple tease, but it engages the audience.

Suddenly, everyone is calling out this or that request. Tex sorts out the numbers and picks the appropriate compromise. Or so it seems; it's hard to tell if Tex is actually taking requests or if he was going to sing it anyway. They do Conway Twitty's heartbreaker, "Make Believe."

Those girls quickly see their opportunity, and with a little sudsy confidence, they pursue the available and un-available men, prodding them up from their beers to dance. (There is no dance floor, but that doesn't seem to bother anyone.)

Throughout the evening, Tex is in the midst of a musical conversation with the crowd. It's the atmosphere he's after . . . to develop that right kind of atmosphere where an artist can share a couple of insights.

Tex defines art "a contrived way to get

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a point across." On the face of it, this definition is open ended, but Tex has a couple of qualifiers. Number one, you've got to get the art out. Number two, an audience should want to hear you more than you want them to hear you. "I can't tell you the point, you've got to see it."

With the Casaloma Cowboys and subsequent bands, Tex usually combines familiar country, ("Truck Drivin' Man," "Slide Off Your Satin Sheets") with some not so familiar (Gene Autry's "South of the Border," the A side of an unreleased single), and the highlight, rockabilly.

It's the rockabilly that Tex is most comfortable with, and he uses it effectively to elicit emotion from an audience. When Tex dusts such great songs like Kinky Friedman's "Bad Boy" or "Red Cadillac and a Black Mustache," the purist surfaces. Not only does Tex "hiccup," he pushes his deep drawl through "period" microphones, that distort just like the early records.

Over a couple of scotches and coffee (Tex says the scotch is to make you feel good, the coffee to wake you up), Tex further explains his view of art and the role of the 'front man' as the focus of the band, something for the audience to lock in on.

"The show is something visual," Tex says. "Even the sound of it comes to a point, where just music doesn't." He goes on to explain that it's the leader's job to direct the sound like a lens focuses light. The artist brings in a few insights, mixes them with some humor and irony, and then redirects the sound to one point and out to the audience. The smaller you make the point, the better the point.

Since making these observations during a rather wandering late night conversation, Tex has been through a workout trying to deliver the point. In late spring, Tex's Casaloma band left to form



Rubinowitz: 'I'm cool, break my heart, I don't care.'

Cahoots. Within a week, Tex assembled a fairly "hot" country pick-up band. But working with a pick-up band is just as hard as trying to get a Sunday softball game together. You spend a lot of time on the phone looking for players.

Over the summer, Tex began tossing around the idea of forming a rockabilly band with Swingshifts' Billy Handcock. On the eve of finally getting The Rockabilly Show together, Tex was excited but apprehensive about the shift to rockabilly. He sees The Rockabilly Show's challenge as reviving a "dead art."

"Country Music is alive . . . but rocka-

billy's basically a dead art," he said. "For one reason, who's writing new rockabilly songs? I'm the only one I know who's writing new songs." Even so, he notes, one or two songs alone can't revive it.

"It's just not an art form where anybody's expressing any feelings about now. But country people are; country never died." Then Tex drops the bombshell.

"You know who killed rockabilly? Elvis. I hate to say it 'cause he's the king of rockabilly, but he killed it. He killed it . . . 'cause when he won the rocka-

billy crown, everybody said 'he's the undisputed king of rockabilly'."

"He then went in the Army and never sang a rockabilly song again. And he stuck the crown in his closet!"

With Elvis out of rockabilly, Tex feels that there just wasn't anyone around who could come close to replacing him. Sure Charlie Feathers, Johnny Burnett and Gene Vincent were around, but the power of Elvis was too much to challenge. But why did Elvis call it quits?

Tex believes that Elvis "did the thing country guys do, they try to crossover. Rockabilly's low class, and they want to be sophisticated. So Elvis came out of the Army around '60 and started singing schmaltz. Next thing you know, the greatest rockabilly band in the world was the Beatles. No doubt about it."

If you want to hear it for yourself, Tex says the Beatles *Live in Hamburg* album is three-quarters vintage rockabilly. Remember, that was the Beatles' black leather jackets era. Tex also points out that the Beatles did just like Elvis, abandoning the art form. To their credit, however, the Beatles kept changing while Elvis was stagnant.

"One problem of rockabilly," (of staying with the art form) Tex said, "is it's emotional. It's a young white person's shedding of the social morals. A white punk with a hardon saying 'hey, I'm cool, break my heart, I don't care' . . . that's rockabilly. The sad stuff is the country."

With The Rockabilly Show now underway Wednesdays at the Annandale Bar and Grill, Tex has come full circle in search of a musical fountain of youth. It's the emotion behind rockabilly that's its most important ingredient. And it's captured in Tex's remark that "playing rockabilly makes you feel vibrant again; it gives you the confidence to do what you want." ●

Tom Guay

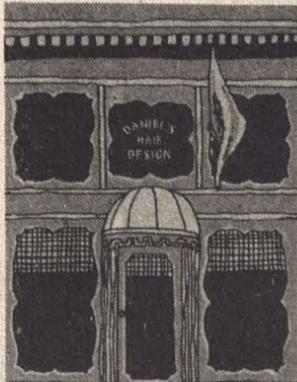
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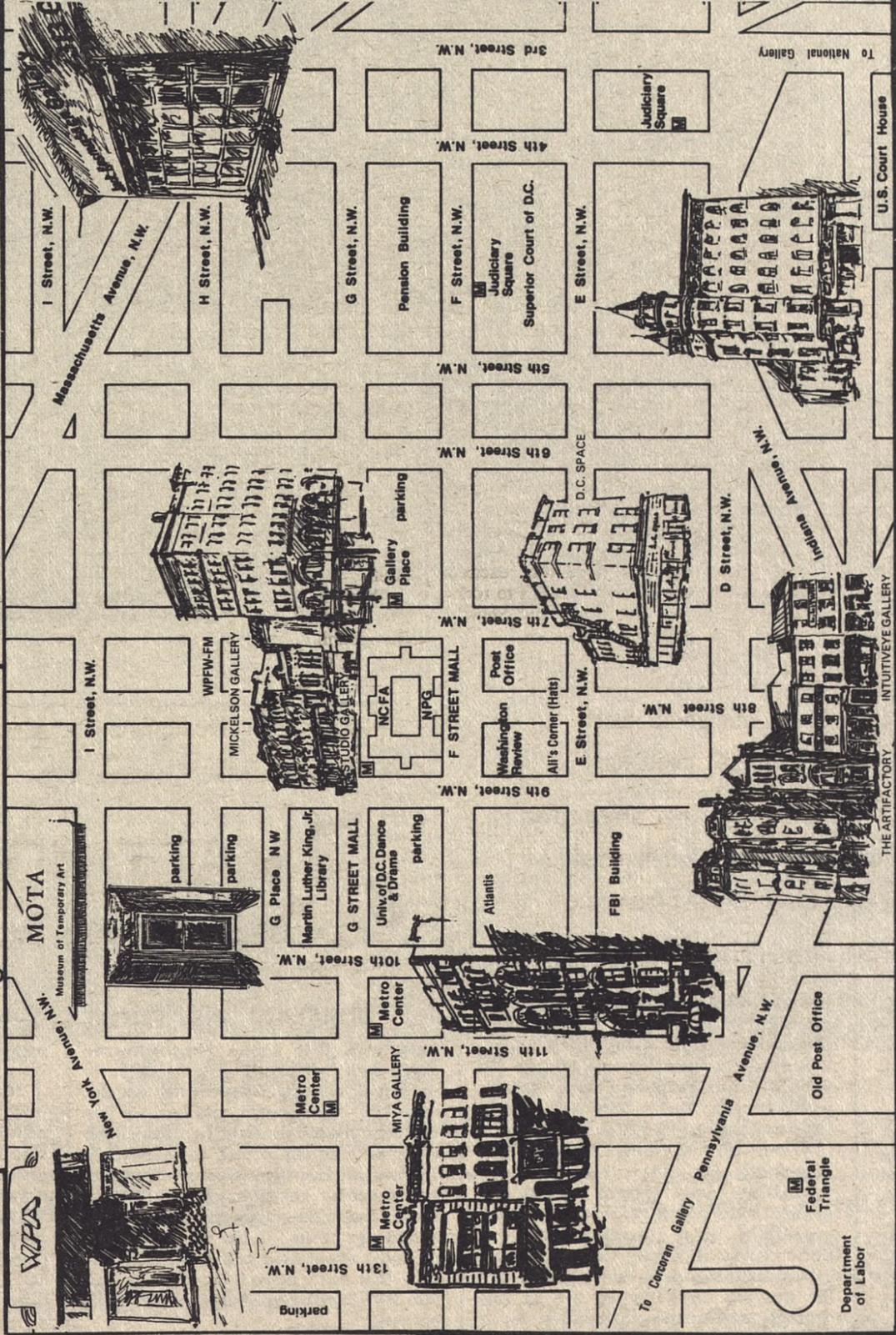
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Sweet Honey: Music with a Message, Speaking to the Times

By Adrienne Ingram

THERE IS A PARABLE OF A LAND so rich that even the stones, when cracked, pour out honey. Pure, nourishing music with a message as strong as rock is the product of the rich blend of voices and experience that is Sweet Honey in the Rock.

Sweet Honey is four black women who make a powerful music that teaches as it goes, making the listener feel as though each member of the group is singing about something she knows and wants others to learn.

"Black music, even in the church, has always been political and always spoke to black conditions," says Patricia Johnson, a member of the group for over three years. "We are making the music speak to the conditions of our time."

"Out of the civil rights movement I learned that black music that's responsible is political," adds Bernice Reagon, organizer of the group. "All of it. If I sing a song and I'm not aware of the politics, it's my ignorance, and maybe I need to put it aside until I understand what it says. When I understand what it says, then I can decide whether I can stand on that."

The music that Sweet Honey stands on is contained in their newly released second album, *B'lieve I'll Run On . . . See What the End's Gonna Be . . .* As with all their music, the album is without instrumental accompaniment; the topical songs are built on the solid foundation of traditional black religious music.

That foundation is natural for a group whose members all had their first musical experiences in church music. In concert, the religious background comes out in the way the group dissolves the barriers between themselves and the audience. Sweet Honey audiences are expected to participate in the performance.

"We don't do entertainment," Reagon points out. "Some people want to come to a show and leave. That's what entertainment is and we don't do that. Most people who come to our concerts find themselves thinking about what we've said. Sometimes they feel we have accused them. But they don't come and just clap after the songs. The songs actually name issues or name people."

"And it's work for the audience. We tend to ask all of our audiences at some point to help us do stuff. That's part of what we do. It's work and sometimes they have problems with that."

Problems there may be, but the relationship between the group and the audience is also what makes Sweet Honey's performances such an intense pleasure. People have to "work with themselves," as Yasmeen Williams puts it, looking at the contradictions the songs point out and taking a stand, by clapping, standing up or joining the singing.

Sometimes the contradictions are easy to see and deal with. Social concerns are usually straightforward, as in the title cut from *B'lieve I'll Run On . . .*, which deals with nuclear power.

Other songs, however, raise internal contradictions and force the audience to "work with themselves." The first line of one Sweet Honey song is: "Every woman who ever loved a woman ought to stand up and call her name." At one concert some women were visibly flustered, afraid to respond to the line by standing from fear of being labelled lesbians, but angry that fear stopped them from acknowledging women they had loved.

The chorus, "Mother, sister, daughter, lover, every woman who ever loved a woman ought to stand up and call her



Sharon C. Farmer

Sweet Honey: 'We don't do entertainment; audiences have to work with themselves.'

name," made it safe to stand up, but those women had had to look at the range of love relationships that exist between women and handle how it made them feel.

"Growth can only occur when you have opposites," Reagon says, "for that friction will spurt whatever the unit is forward."

SWEET HONEY WAS FORMED in 1974, growing out of a vocal workshop Reagon conducted at the D.C. Black Repertory company. "I really had no preconceived notion about what a singing unit from the workshop would turn out to be. It turned out to be a black woman's group because that's who was present the first time everything fell into place."

"There are some things that you don't consciously play, and when you see it you say, 'Okay, that's all right.' I was also not sure when people came into the group specifically what their political experience was. But it was clear that there was a real concern for black people and the position black people live in this country, and some appreciation for a group that would speak to that."

Evelyn Harris was one of the members of the original group. She had begun singing in a church in Richmond, where she grew up, and sang at functions around the city as she grew older.

"I went to Howard because I wanted to learn about black music at a black school," Harris remembers. "But that's not what I got. I left Howard and started working with some jazz groups around DC but it seemed like I was always the only one who was really serious."

"It blew my mind that Sweet Honey

was so serious. The business was serious, the work was serious and everything was dealt with in that way. We rehearsed every day. I loved it! Every day for two hours!"

Pat Johnson agrees. "It was the first time I had worked with people who were serious," she says. "I always wanted to do something creative and new, and Sweet Honey has given me the opportunity to do that."

"When I first heard Sweet Honey I was overwhelmed," adds Yasmeen Williams. "I could not believe it. It was everything that I had hoped to see somewhere, somehow."

"I feel a deep concern for people, especially black people, and how we live and control our lives and I've always been involved in trying to help somebody because I feel I've been helped. Since we are a people known to be really into music, that's the number one way to get a message to us. I like to give out a message about God and truth and lessons that have helped me through my life. And I like being able to give it out in my song."

Sweet Honey has worked hard to get the message out in DC, as well as around the country. The group considers itself a community organization committed to cultural and political work here, though they are in increasing demand by colleges, black studies programs, schools, folk festivals, political groups, churches and concert production groups across the country.

"We don't really know who our audience is," Reagon said. "We will go almost anywhere we feel we'll get a sympathetic hearing. If it's a political event we

decide if it's something we can support based on the issue. It's real important for us to be based in DC but in DC we do not earn a lot of money, because most groups can't pay much, so that if we're going to earn a living we have to travel."

Reagon is no stranger to travel; in the sixties she was part of the Freedom Singers, who travelled all over the country, raising money for the Student Non-violent Coordinating Committee (SNCC) for voter registration in the South. Later she learned more about what music had meant to slaves.

"It always was fighting and resistance. It was real similar to what the freedom songs had meant to the civil rights movement, and I got real interested in putting the new music with the old and presenting it that way."

"Sweet Honey is the most important group I've been with. It reaffirms more pieces of myself than any other group. It has an integrity about the positions we take. It's a reinforcing and reaffirming group for me."

"I feel grateful that since I have the need to sing, I have an audience to sing to. And when they respond, I feel like there is something in my getting my needs satisfied that also answers needs of other people. And I'm grateful for that. It's the major way I know I'm alive, is when I'm singing."

"Have you ever been infatuated with something, and then found out you were really for real in love with it?" Yasmeen asks. "That's what Sweet Honey has been for me."

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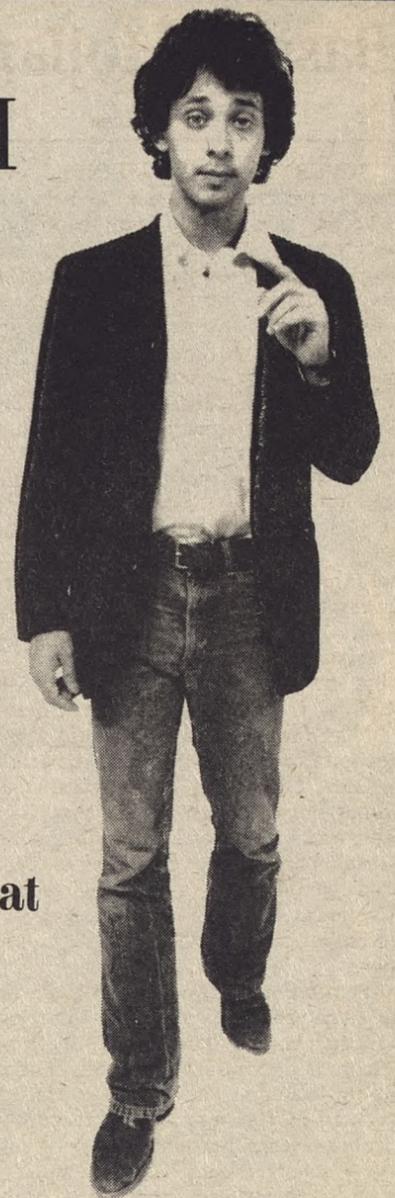
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Bassist Holland Combines Solo Artistry with Rhythmic Support

By Bill Shoemaker

"EVERYTHING INFLUENCES everything else," says bassist Dave Holland, who has worked with significant figures in bluegrass and rock, as well as touching all the bases in jazz. "I find that any musician you get together with changes your music: you influence, react and respond to each other if you're going to have a sensitive music situation. Playing with another musician is very much like meeting another individual."

Holland has met some individuals: Miles Davis, who imported the then 21-year-old from his native England; Anthony Braxton, of whom Holland has been described as "his most consistently sympathetic alter-ego"; Stan Getz, to whom Dave was introduced by fellow Davis alumnus, Chick Corea; and "Father radical" Sam Rivers, with whom Holland records and tours as The Duo.

"I've never seen all the things I do detached from each other, but as parts of a whole. Something I've always enjoyed about music is the variety that's available and I feel that helps to break down certain barriers that people have towards this type of music or that type of music. I've always focused on the feeling or the intention, the integrity, of the music I play."

Pointing to the two group projects he is currently involved with—the spontaneous combustions of his work with Rivers in duo, quartet, and big band configurations and the semi-electric interactions of Gateway, a co-op trio with drummer Jack DeJohnette and guitarist John Abercrombie—Holland emphasizes similar motivations rather than stylistic differences.

"Gateway has always been a project group, originally formed just for a musical situation for Jack and myself to get together with John, but it was never really considered a full-time group. The thing we do with Jack, I would say, is more popularly available to people, with the guitar giving that type of sound. Also, the concept of the musicians involved is a very tonal, sort of melodic concept and, perhaps, it has an easier type of communication in some ways, perhaps, than Rivers' music. With Sam, the demand is on sheer creative stamina—how long can you be creative and how long can you maintain that creative level without composition, without any kind of support. But, basically, they're both improvisation groups that involve an intense level of creativity."

An increasing amount of Holland's efforts, however, are being focused on solo bass, for which *Emerald Tears* (ECM -1-1109) serves as an essential reference-point. A long-overdue document that exemplifies Holland's technical excellence and command of the post-Coleman palette, *Emerald Tears* shapes the sketched vistas by the recent flurry of solo string and horn recordings. Because of his all-inclusive formalism that gives Holland a "crossover appeal," *Emerald Tears* will catalyze as many activities as it will confirm.

"Some of the pieces I played on it were concepts for an area or zone of improvisation I was interested in and using as a vehicle. It's definitely changed since *Conférence of the Birds* (ECM-1027), which was seven years ago. I think my ideas of composing have developed along more integrated lines, of integrating composed elements with the improvisation. A lot of the pieces on *Conférence* were involved with the idea of theme-improvisation-theme, where

now I think of the theme stretching throughout the composition and maybe being introduced at different points. Also, I'm trying to use different elements in composition that have come up in the last few years."

For Holland, these developments closely adhere to the bass developing a voice that is "more a part of the dialogue of the music." These developments, asserts Holland, can revitalize the bass' traditional support role as well as extend it.

"The concept of rhythm has become

combines. It also combines solo expression with support. It has this very flexible kind of application."

The development of the bass, as Holland is quick to point out, is closely related to similar transitions in the function of percussion in creative music. Holland is even quicker to praise his long-time associate, Barry Altschul, who has recently left the Rivers Quartet.

"I think the biggest thing about Barry is that he's one of the greatest listening drummers. There's not that many drummers that get that sensitive where they

sively throughout this fall. Holland couldn't be happier about working with Rivers.

"The music with Sam is the most challenging music I've had the opportunity to be involved with. For me, that's all-important. I have to feel that I've been pushed to my limit and beyond. I like to feel that the demands on me are as much as I got and more, if possible. Sam will just take everything you got and use it for the music."

"Sam is a great group player, a great traditional player—his music spans the



Holland: 'I've always focused on the feeling of the music.'

much more open and polyrhythmic. Even though the bass can function as an equal instrument to any of the horns, I think an inherent part of its characteristics is the kind of support it can give to the group. For me, it's been a question of trying to develop that role along with the contrapuntal role so that both support and dialogue are going on at the same time. I find I try to open up new variations of standard ideas—playing rhythmic feel under the horns or creating melodies and harmonies, ballads, vamps, ostinato figures—all the different things a bass can produce and originate in a group, so more freedom is allowed for the horns.

"I see the bass as a very central instrument in a group by its register and by the rhythmic and melodic functions it

hear the harmony and the changes of color as they go by.

"Our association began with the records we did with Chick (Corea). This was a very important period for me, so we have some strong emotional ties from that period, coming through Circle (with Braxton and Corea), recording, traveling, working with that music, and then, of course, working with Braxton's band—where there is a great challenge to combine the cohesiveness of form with improvisation because Anthony loves to develop new forms for improvising—and then Sam's band."

The affinity Rivers and Holland have developed for working together in Rivers' quartet and big band, and as The Duo, has reportedly led the two musicians to agree to work in these contexts exclu-

history of the music, you know—so, for me, I have everything I need to play. We can play a rock vamp. We can play a bossa nova, South American music, free, ballads. We can play anything in any direction one of us wants to go and the other one can understand and apply ourselves to.

"I've seemed to have settled into this situation with him now. So I don't see anything specifically that I want to do otherwise. I'd like to make another record pretty soon with a group. I have a quintet record in mind for next time, but I don't have the music or the musicians in mind yet. And I want to do that within the next year. I also want to do a solo cello album to follow the bass. All in all, I'm very happy at what I'm doing now." ●

Low-Key Ramsey Gears Up New Material for Die-Hard Fans

By Tom Hill

IN 1973, ONE OF MY CLOSEST friends in Vermont—a native Georgian of long drawl and peaceful demeanor—bought an old farmhouse that had once been a barn. Within days, Jim's gentle, off-beat personality had made its imprint on every aspect of the place, from the buffalo horns and penguin gourds that hung on the walls to the music that emanated from his phonograph. There—a tortuous, two-rut mile from the nearest road, to the accompaniment of tree-frogs and fireflies—Jim introduced me to the music of Willis Alan Ramsey. I loved it right away, and looked forward to more in the years to come.

The years came and went. America recorded Ramsey's "Muskrat Love"; The Captain and Tennille recorded "Muskrat Love". Jimmy Buffett recorded "The Ballad of Spider John." The years kept coming and going, the tree-frogs went on peeping, but nary a peep forth-came from Willis Alan Ramsey. Six years after an auspicious recording debut, Ramsey still has but one album to his name, and it is not being distributed.

In February of 1978, Ramsey comes to the Cellar Door. Resting between sets on the last night of a three-night stand, he is polite without being demonstrably enthusiastic about being interviewed. My first impression of him (a sign of my own times, I guess) is how *young* he is. He was born in 1951, which means that his one album was recorded when he was barely out of his teens.

Why isn't he recording? Why must his Small-But-Devoted Following cling to one record that is six years old?

"Looking back to the time I signed with Shelter," he says, "I think it was a mistake to sign with a company that had such an obvious emphasis on rock. 'Cause all of their artists—Leon Russell, J.J. Cale, Freddie King, Phoebe Snow—have various rock leanings. I think I was so happy to sign a contract, period, that I didn't consider where the emphasis in production was going to run. Just about everybody I got into the studio with was of a rock background; it began to sink into me that Shelter had a hard time putting me into an acoustic production environment."

Does that mean he's unhappy with the sound of the album?

"Oh, I'm happy with it. Eventually, I ended up doing most of it. Eventually I was able to get people like Russ Kunkel, Leland Sklar, a lot of my friends on the album. But at first they wanted me to record with Leon, the Tulsa Tops, or the Grease Band. I went through those sessions, but they weren't really productive—in fact, sort of stifling. So for the past four years, I've been waiting for Shelter's production capability to improve. They'll call up and make various general offers, and then it won't be the right situation."

I've seen three copies of the album in my life; two were distributed by Capitol, and the third—mine—by MCA.

"That's right," Ramsey says, "and then they had a *third* distribution deal with ABC after *that*. I appreciate the fact

they did come back and re-distribute the formerly-cut product, but now all three of those companies won't touch it. Shelter right now is a glorified production company. What they're trying to do is get an individual distributorship with each artist, so they can say, 'Well, we've got so-and-so . . . That's the theory now. It sounds kind of flaky to me.'

So—now what?

Well, as of September 1, Willis has been free of his old Shelter contract, and has been working in his own, two-year old Austin studio, Hound Sound (designed by the same forces responsible for Electric Ladyland and Bearsville); and the interest, particularly from Warner Brothers and CBS has been strong enough that Willis is looking for an early

bound to learn things; you'll wear out your old ideas, go through all of the lyrical and melodic construction that you're familiar with, and you push out to newer things. That's when you start getting into new song ideas, fragments."

Categorizing Ramsey's music is a refreshingly difficult thing to do. He has been compared to Randy Newman—whom he says he idolizes—but the comparison is insufficient. His slide guitar and mumbling drawl on "Watermelon Man" are reminiscent of Leadbelly, while the mournful warble with which he delivers "Goodbye Old Missoula" suggests the likes of Marty Robbins. The harmonies on "Wishbone" invoke the Mills Brothers. "Northeast Texas

Willie Nelson, Jerry Jeff Walker. People outside the state have more or less established in their own minds Austin as being the center of a new type of country music. It really isn't."

Speaking of categories and styles, how does it feel to find your material being recorded by top-40 specialists like America and the Captain and Tennille?

"Ultimately, I think it's a great compliment," Ramsey says. "At first, of course, when you hear somebody else doing your song you think 'Gee—I wouldn't do it that way, or I wouldn't have done this there, or this there.' But the more you listen to the individual expression, you begin to understand how they see the song, how they interpret the material. I just think it's great. I got a call from Toni Tennille not too long ago; I had written them a letter thanking them for their quite fortuitous recording, and she called up right away on the phone, told me how nice it was that they'd been able to record it. So it was extremely gratifying to have that kind of personal response, also."

Well, then—how much importance does Willis Alan Ramsey attach to commercial success, wide response, wide listenership?

He shrugs. "From an artistic standpoint, on the performing side, not a whole lot, because I'm not very consistent. I don't think I'd be able to maintain the consistent profile. I'd just as soon play like I'm in my living room; in a club like the Cellar Door, it makes it very easy to take a low-key approach. I don't really do a *show*—I do like a rough rendering." And he laughs. "But as far as a *writer*—very much."

Onstage, Ramsey strikes such a low profile that it's hard to imagine him surviving a gig in a blow-out Texas bar with his brain and skin intact. Does he ever find himself fighting for his life?

"Oh, yeah, I'll tell you—all the time, in Texas. At least half the places I play down there, you're struggling with the people that are gettin' ready to get in a fight, gettin' ready to come onstage, make a little personal appearance with you, any number of ticklish situations. Sometimes I find myself in a job where I'm expected to play rompin'-stompin' music, fall off my bar stool into the audience. The more I play out of Texas, I'd say it's *drastically* quieter. It's better."

It turns out that Ramsey doesn't consider himself "country" at all. The word he uses to describe himself is venerable but virtually extinct: *folk*.

"But that's just my own interpretation," he admits. "I have absolutely no control about what anybody else thinks of me."

During his last set, Ramsey does the following things: starts a song and then stops it to tune his guitar, breaks up laughing in the middle of a song when somebody whoops in the balcony, asks if anybody has a Hall's cough drop and gratefully accepts a Vick's from the third row.

He does not romp, does not stomp, but he makes a lot of friends. ●



Ramsey: 'I'd just as soon play like I'm in my living room.'

spring release. The best thing, though, is that he is writing new songs, many of which will be heard for the first time when Willis comes to the Cellar Door October 12-13.

"During the last two years," he continues, "I've started to let up on my songwriting. So now I'm in a position of having to provide more material: 'Well, great; now you have a studio, but where are the songs?' So I'm in the process of going back and writing. You can't sit down and say, 'I'm going to write a song in two or three hours,' but you can devote yourself to the guitar and to the instrument. I'm a believer in the school of thought that if you spend a good deal of time with your instrument you're

Women" alone nudges him toward Jerry Jeff Walker's Austin-Gonzo bin, but as that song goes ah-oomchikking into infinity I find myself thinking of Harry Belafonte.

Ramsey has been loosely associated in some minds with the Austin "outlaw" mystique; his new studio is in Austin, and he shares some fans with Willie and Waylon and the boys. But he doesn't see himself as part of that.

"I don't relate to it at all," he says. "I don't think many people realize what a successful job Willie Nelson and Waylon Jennings and a few of the Nashville writers have done as far as creating this mythical Austin sound. It's done basically through the managements of



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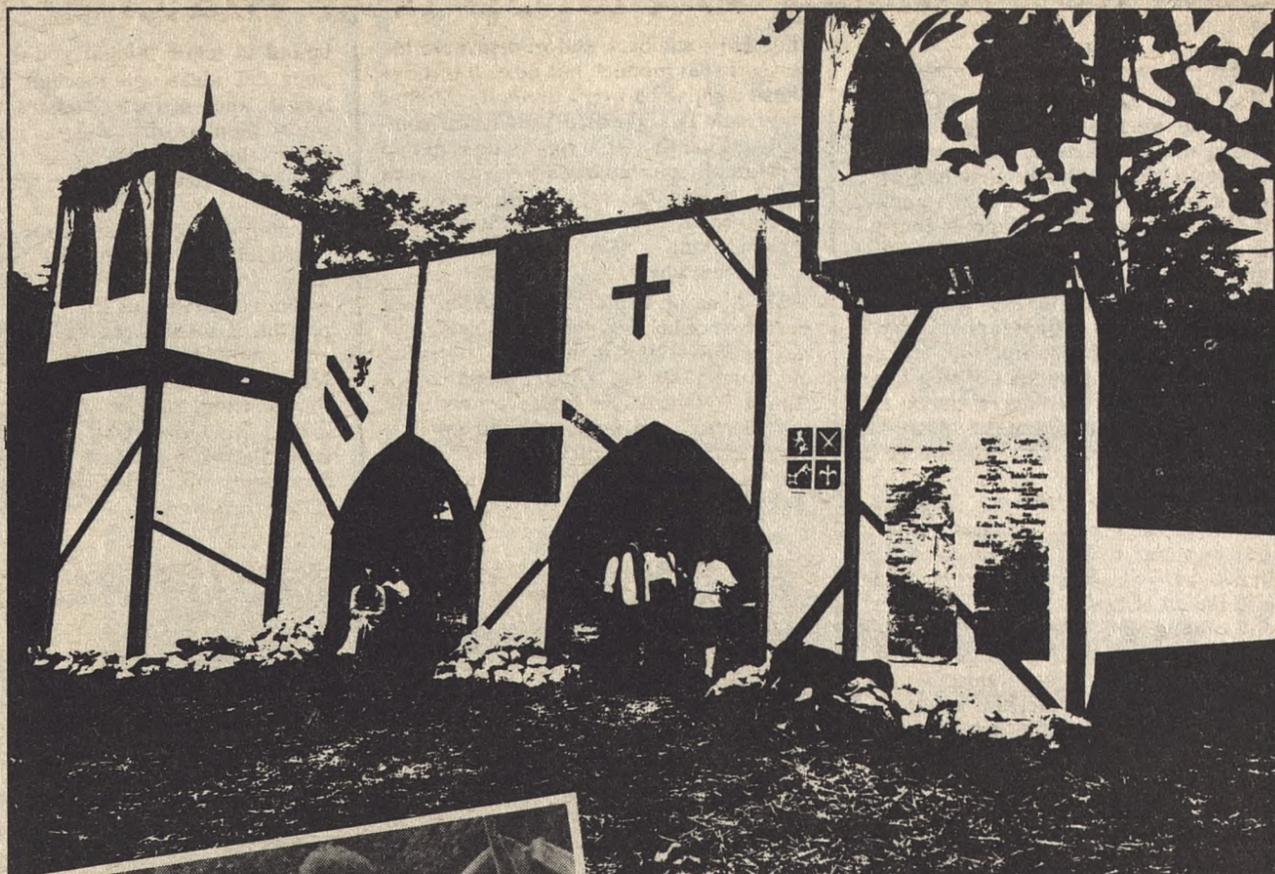
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Of Knights, Knaves, and Wenches— Merry Fair Heralds Approach of Winter

"You, sire, would you care to rent a wench?" The woman is dressed in patched brocade and is festooned with ropes of pearls, most likely a gift from a wealthy, if drunken, admirer; for a mere fifty pence she offers a passionate kiss that is guaranteed to transport its recipient "to heaven and back." Her quarry eyes her reluctantly, brandishing his recent purchase from the food booths. "If such are your priorities, sir," sallies the wench cheerfully, waving him on, "I pity your wife!" Undeterred, she saunters over to the throne and plops down in the lap of



King Henry VIII, who is a bit more receptive to her charms.

Such unrehearsed byplay is all a part of the convivial atmosphere of Columbia's second Renaissance Festival, continuing in Symphony Woods on September 30 and October 1, 7-8, and 14-15. The Festival attempts a re-creation of the autumn harvest fairs held in 16th century England to provide a bit of merriment before the onset of the long winter. Such fairs were held under the patronage of a noble lord, and Columbia's is honored by the presence of His Majesty himself, splendidly portrayed by Nick Evers, an actor from Woodstock (and a former *Unicorn Times* editor).

When not lolling on their dais near the Maypole, the King, Queen Anne Boleyn, and the sumptuously-gowned ladies of their retinue stroll through the fair, praising an artisan's handiwork or "ordering" a passing "subject" to partake of some delicacy created "by appointment to His Majesty." Or enthusiastically applauding a performance: at any moment dur-

ing the day there is a mind-boggling wealth of entertainment to choose from. While on the main stage—a tudor-style open theater in a dell, with hay bales for seating—a commedia troupe is mugging their way through a low-comedy farce complete with tortured Italian accents, a musical group called the Cathedral Avenue Cacophony may be rendering odd, early songs on even odder, earlier instruments. A visitor casually making his way along the woody paths to look at the craft wares is likely to bump into writhing belly dancers, a needle-swallow sleight-of-hand artist, or several imposing members of the Maryland Medieval Mercenary Militia, who have temporarily put aside bellicose pursuits to sing madrigals at the fair.

The seemingly spontaneous activities of the *jongleurs* were choreographed by "Master of the Revelers" Frank Roberts, director of the Dupont Circle Consortium, a troupe of singers, dancers, musicians, and—most notably—Renaissance court dancers, who perform at the Festival on Saturdays. (The Consortium members' cos-

tumes, authentic and gorgeous interpretations of outfits pictured in Elizabethan portraits, are not the least of their attractions.) Also participating are members of the Archaesus mime theater, who act as jesters, jugglers, and insolent roving wenches. Archaesus leader Gary Young is Cog, the Village Idiot—quite a comedown for someone who, the year before, played the King.

The genesis of the American Renaissance fair was, of course, in California, where thousands still flock to two such festivals. Out west, many fairgoers work for weeks to complete costumes in which to frolic in true period style. Regrettably, this trend has not yet come east. But even in bluejeans, the crowds are discovering the lure of the Knighthood-in-Flower era. Where else can one wear a wreath of posies and dance on the green, or tilt with the quintain, or challenge a foe to a duel at sword-point?

Come and enjoy. In the words of a Rent-a-Wench, "Once a King, always a King. Once a knave, always a knave. But once a knight is never enough." ●

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Some Instrument Makers Don't Fiddle Around

By Randy Ring

FROM TIME TO TIME the question arises as to what, actually, is the difference between a violin and a fiddle. Certainly, country fiddling is easy enough to distinguish from a Brahms concerto. The musical styles have a character absolutely their own. But what about the instruments? Are violins and fiddles actually different in structure, as they are in intent? It occurred to me that perhaps the instrument builders themselves would be the ones most likely to clarify the matter and with this in mind, I set out to talk with two longtime craftsmen, both widely known and praised, who differ visibly in their personal lifestyle and in their approaches towards the building of instruments.

Albert Hash, a kindly soul with a sly, twinkle-eyes humor, has lived most of his life in a tiny mountain town called Mouth-of-Wilson, Virginia. His basement workshop is a mere 500 yards from where he was born, and his daughter, too, is now beginning to learn the craft he has practiced for over 50 years.

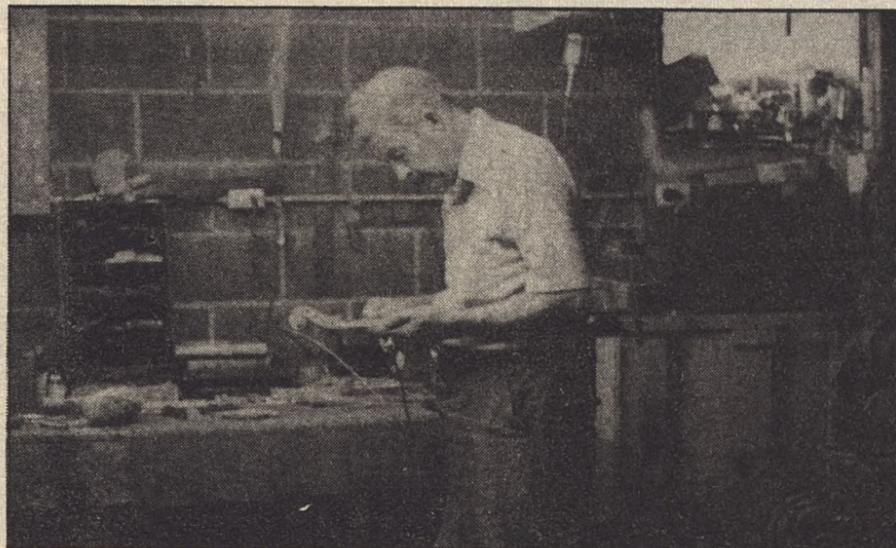
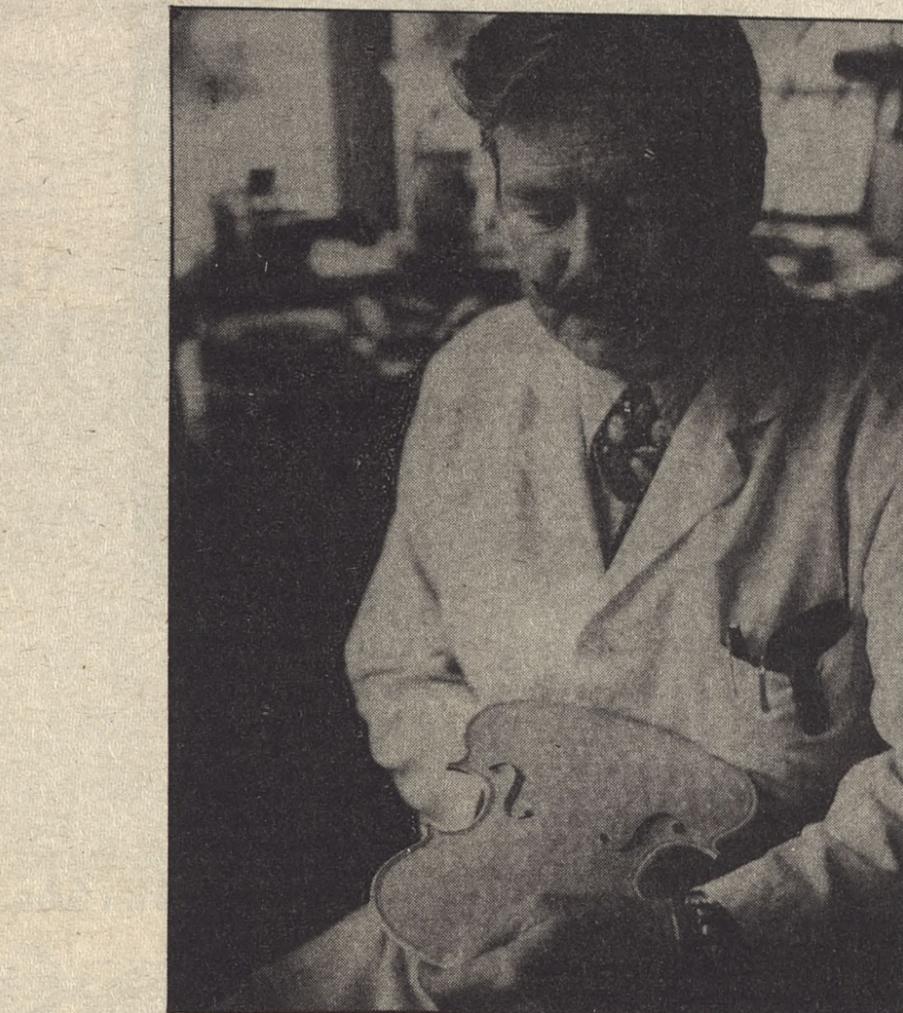
Albert's location is especially good for fiddle building, as he is able to get the spruce and maple he needs from the top of nearby Mt. Rogers. Having been involved in the process for so many years, he has a fine sense of which wood is prime material. "Wood from the highest mountains is best," says Albert, "because the wind gets to the trees and makes the wood more flexible." Also, wood on the north side of the tree and the north side of the mountain is better than that on the south side. That is because the climate is colder and the trees grow more slowly. Thus, the rings are closer together, which boosts the quality.

Woods differ widely in their usefulness for instruments, and a fiddle maker must learn to be discerning. One way to test the wood's potential is simply to get a big rock and to hammer on different trees. By doing that, one can compare the acoustics, and Albert has discovered that "those that make the most noise make the best instruments."

The wood for fiddles is first cut into blocks 20" long and before it is usable, it must be air dried for years. The actual length of time between the cutting of wood and the beginning of a fiddle from that wood is at least six years. The spruce and maple available locally are used for the front, back and sides of the instrument. Ebony for the fingerboard must be imported, however, from violin shops in Europe.

For many years Albert Hash was a machinist and there, acquired the skill to hand-build all the machines he uses to make instruments. His machines each have specialized purposes and are used in sequence for the creation of each instrument, including one which carves the front and back pieces of wood to specifications. Albert's machine shop skills have served him well in other endeavors as well, and in his house rests a stately grandfather clock which he made in its entirety. At one time, he entered the clock in a competition, but was dismayed because the judges could hardly believe that he had really made the metal workings as well as the beautifully crafted case.

Each of Albert Hash's instruments is a unique creation, as he gets bored doing the same thing twice. Where most violins have a scroll, he often carves a bird's head or an Indian. When specially requested, the mother-of-pearl inlay is intricate and elaborate. His design, based on a Stradivarius model, appears



Edward Campbell (top) and Albert Hash.

wide and has a full, resonant sound. Due to his specially designed bass bar, the bass strings have unusually strong projection.

Albert's family has lived in those same mountains for generations and during the Depression, his parents eked out a living as best they could, sometimes selling moonshine or local wood. At the age of ten, Albert heard a neighbor playing fiddle and became enchanted with the instrument and its sound. With no possibility of buying one, he studied the fiddle inch by inch, trying to understand its construction. Inspired by a dream in which he made his own, he got hold of an old packing crate and began work on his first fiddle. This first instrument was necessarily makeshift, as he worked entirely from memory. The neck and fingerboard were carved from one piece of wood and for lack of glue, he used tacks to keep the pieces together. By running an errand for a neighbor,

he earned a quarter to buy strings. Meanwhile he and his brother corralled the mailman's white horse to get bow hair, and the bow was made from an elder stick. When this first masterpiece was finally completed, Albert picked it up to play and to his great disappointment, very little happened. The problem? No rosin. Soon enough, he was able to get some from a local fiddler, and was launched into what was to become a lifelong preoccupation.

Though Albert has never advertised and though he resides far from the beaten track, orders for fiddles constantly pour in. His clientele is varied and is as likely to include a classical violinist as a hot bluegrass player. A documentary film was recently made of him at work, and he is constantly invited to participate in festivals, often winning blue ribbons for his own masterful fiddling.

There is a real integrity in Albert's

attitude towards his craft, and this emerges partly in his decision to almost underprice his work. "We seem to be a non-profit organization around here," says Albert with characteristic humor, but he feels that it is important for fiddles to be in the hands of people who will use them well. "If someone will really appreciate a fiddle, I'll see that they get one."

☆ ☆ ☆

Though located in the small town of Boiling Springs, Pennsylvania, Edward Campbell's Chimneys Violin Shop is near the intersection of Rt. 81 and the Pennsylvania Turnpike. Thus, it is deceptively accessible to his clientele, which comes from cities such as Pittsburgh, New York and Washington, DC. The shop would look like any other country house, except that on any given spring or summer day, there may be a row of varnished violins and cellos hanging on the clothesline to dry. A sudden spring shower will cause havoc in the shop, as everyone dashes out to rescue the endangered new instruments.

Edward Campbell himself looks the part of a country gentleman, gracious in manner, sporting a waxed moustache and tall boots. He carries an air of authority and seems to be an absolute perfectionist about every aspect of instrument building, from ordering the wood to carving the scrolls. Predictably, his materials are all imported from the corners of the earth. He is fortunate to have inherited a supply of rare Carpathian Maple from his teacher. This is the most coveted wood for violins, but the one tiny Carpathian forest, located in what was then Turkey, was destroyed during World War I. Thus, this wood is now impossible to buy and is handed down by written will from master to talented apprentice. Other materials he imports: hand-cut maple and spruce from certain small, family-owned forests in Central Europe; Canadian, Argentinian and Australian horse hair for bows from where it is processed, England and Germany; ebony from Madagascar, Africa. To buy these choice materials, he must pay premium prices, and the raw materials alone for a violin can cost over \$800.

The Chimneys Violin Shop is organized on the traditional European model, with a master, journeymen (also accomplished instrument makers), and apprentices. The apprenticeships are four years long and at this point, one apprentice is studying to be a violin maker, while the other is learning the even more difficult craft of making bows. Bow making is a highly refined art and depends as much on sensitivity and intuition as on acquired skill. The pernambuco used for the bows grows only in one province of Brazil and as the trees are not being reforested, the supply is diminishing dangerously. The bow maker's first chore is to select from the supply of aged wood discarding, usually, about half. Of ten bows which are begun, five will be eventually scrapped as the wood further reveals itself: it may be knotted, have hidden cracks, or be too weak. One bow in ten will be reasonably good, but only one in fifty will excel, the difference due to subtle factors in the wood quality and balance. A good bow maker is able to finish one bow a week.

In The Chimneys Shop, every step of the process in building violins, cellos and violas is done entirely by hand, and the process from start to finish takes two years. Part of the reason for the time span is the waiting period between stages. For example, once the front and back of the violin (called "plates") are carved, there is a 90-day waiting period while the outside of the plates

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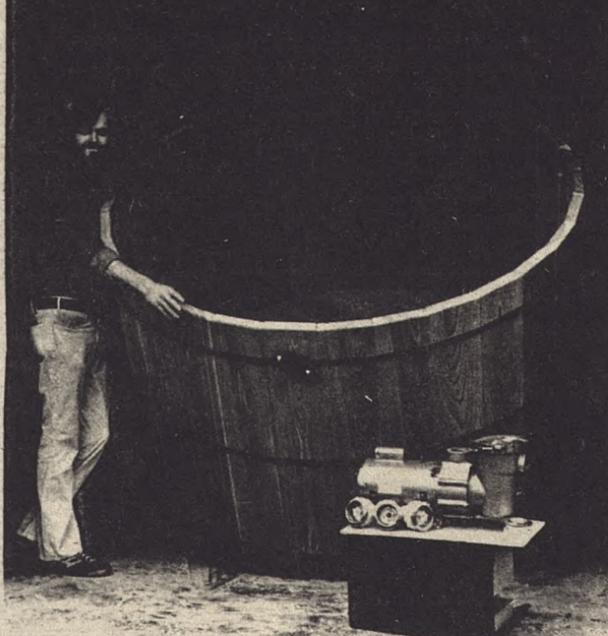
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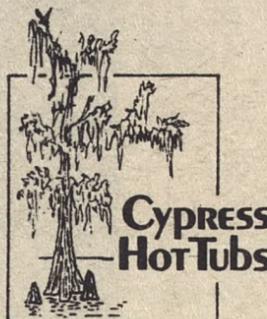
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polymerize. This means that the wood undergoes an oxidization process and flexes slightly. Any two pieces of wood will vary in their density and resonant qualities. Thus, to control the tone color, quality and volume, the inside of the plates must then be "tuned," and this, too, requires intervals of waiting. The tuning involves actually striking the plates and recarving until the top plate is a concert F and the back is a G. The first tuning is done; then a month is allowed to elapse to give the wood time to adjust. To accomplish the second tuning takes less carving than the first. Then, another month elapses. This process is repeated up to twelve times before the wood has settled and the resonant frequency remains constant.

The next step is for the plates to be joined to the side, which is bent to the proper shape with heat. The neck is then fastened, and the mostly-formed instrument is varnished. Varnishing requires 12-15 coats, each of which must dry and be rubbed down. Finally, the ebony fingerboard, endpin and pegs add the finishing touches.

The effort at the Chimneys Violin Shop is concentrated on control of the craft, and this applies to everything from the choice of bow hairs (they must be even in diameter) to the inlaying of purfling to the aging of wood. Meticulous care is taken with each part of the instrument, so that the end result is as planned. Like Albert Hash, Ed Campbell stresses ethics and integrity in instrument building, though his emphasis is somewhat different. For instance, he likens the rebuilding of an old fiddle to restructuring a painting . . . it is an insult to the original artist and chances are, will not produce a much improved version anyway.

Ed Campbell began his lifelong fascination with instruments at age 13 when he inherited a fiddle. During high school, he began an intermittent apprenticeship with a violin maker who lived near his home in Scranton, Pennsylvania. The war intervened, after which he studied engineering at Penn State, an experience which has been invaluable, as physics, chemistry and math are constant factors in the design and creation of instruments. "A lifetime's work is about 350 fiddles," he says, and he has numbers 161, 162, and 163 now in process. These instruments are done largely on commission for despite a lack of advertising, the instruments have built their own reputation, and violinists and fiddlers alike find their way to his door. For people interested in seeing his violins, the Smithsonian has one on loan and will be displaying it in the Renwick Gallery in a show entitled, "The Harmonious Craft: American Musical Instruments." This show will run from September 29, 1978 to August 5, 1979.

☆ ☆ ☆

Starting with the premise that violin and fiddle-making were two distinct arts, I was in for a rude surprise, for in response to my question, these two very different craftsmen were in absolute agreement. Edward Campbell, whose formality of approach I would have assessed as violin-making, continuously referred to his instruments as fiddles . . . and many violinists seek out and order from Albert Hash, himself a prize-winning fiddler. According to both, a fiddle usually has the bridge cut slightly flatter, enabling the fiddler to play double and triple stops. Otherwise, the instruments are identical, taking their character from what music is played upon them. Oh well. The pursuit of this question provided an introduction to these two colorful artisans and anyway . . . I've been wrong before. ●

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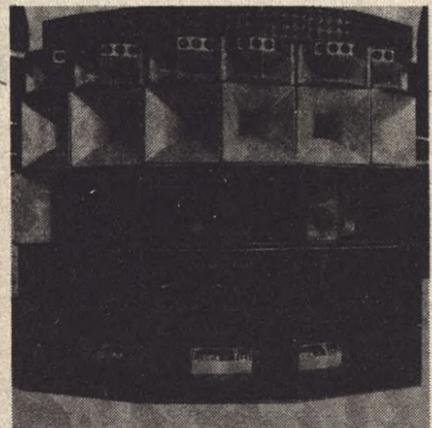
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Don Wilder, Brant Parker and Bill Rechin at their studio.



Steve Blaler

Three men and a Telex make the Funny Papers

Getting to know their characters while taking on society's sacred cows

By Paul Brucker

ZANK!

That's the sound of a tin cup hitting a jailkeeper's head. At least that's the way it sounds to cartoonist Brant Parker, smiling as he puts the finishing touches on a *Wizard of Id* sequence that will appear a month later in 550 newspapers.

As usual, Parker is watching the clock as he works, "rushing like the devil" to beat his deadline. Beside him is his faithful working companion—a television left on with the sound turned off. A Telex machine sits ready to deliver gag suggestions from Johnny Hart, 300 miles away in the New York countryside.

Parker is in his tidy studio with messages taped to the wall, but his mind is on

a mountain: "Johnny and I pretend that we were sitting on a mountain, looking at all the silliness that goes on in this planet. Our laughter extends into the *Wizard*. That's where it's at."

In the next room, Bill Rechin, 47, in rumple free casual clothes, is busy smiling at his "friends"—the characters of another nationally syndicated strip, *Crock*.

Rechin says: "When I draw my characters, like Figowitz, the man who literally lives his life in a rut, I look at him and it's just like we exchange smiles."

This is "The Funny Farm," a 5-year-old green townhouse in a development just off the Beltway in Vienna, Va. Here two master comic strip artists work, bringing

smiles and chuckles to millions of loyal readers. "You know how George Allen writes 'Win' all over the blackboards," Rechin says. "We write 'think funny.'"

Parker and Rechin both abandoned jobs as commercial artists in middle age to "think funny" full time. After serving in the navy in the Second World War, Parker went on the G.I. Bill to the Walt Disney Studio. Working on animated films, he drew Donald Duck, a figure he says he can no longer draw.

"It was a terrific spot," Parker says of the Disney studio. "I loved it. Didn't love the work so much, but the atmosphere was something."

When his wife's mother became ill in Endicott, New York, he moved there. He became an editorial cartoonist for the

Binghamton Press, then began his move up through the IBM advertising department ranks as a draftsman. He also met a talented high school artist, Johnny Hart, who he immediately recognized as "the man who thinks closer to me than anybody I know."

In 1964, after Parker was transferred to Washington by IBM, Hart made him an offer. Hart, enjoying the success of his caveman strip, *B.C.*, wanted a collaborator for "a medieval strip with modern thinking."

Parker remembers: "The two of us went to a rather cheap old New York hotel to put together about a dozen trial *Wizard of Id* strips to show the publishers. We worked for three wild days and nights, fastening finished gags to the walls."

"However, when the syndicate men arrived an hour early, I had no shoes or shirt on and empty bottles lined the floor. Johnny was in the bathroom, cutting off a three day beard. When the men finished eyeing over us and our work, they said, 'We think you're disgusting, but the cartoon is great. We'll take it.'"

But drawing and helping to write one of the world's most celebrated strips was not enough for Parker's imagination. He started having "visions of Frenchmen zapping around a stinky desert." Finally, two years ago, he got two friends to produce *Crock*. Continuing his work with *The Wizard*, he also supervises Bill Rechin's art and Don Wilder's writing.



Rechin, a versatile commercial artist, had recently abandoned his first strip, *Pluribus*, which, he says, was "about a revolutionary Snoopy-like eagle who hung around with Ben Franklin." Wilder, a full-time CIA graphics specialist, had a sense of humor hankering for an outlet.

Wilder visits the studio once a week with 15 gag suggestions on index cards for the group to "punch up." The sessions last from dinner often to midnight. The trio put on hats, act out the lines, search in the thesaurus for crisp expressions, and generally "go with what we think is funny, and what we like, and that's our cartoon."

During the week, Parker and Rechin draw and perfect the material. "First we 'thumbnail it,' draw it small simply to see if it works, that is, the gag isn't forced. Everything has to flow smoothly from panel to panel with no stoppers—anything that slows up the flow of the dialogue."

"In the case of *Crock*," Parker explains, "Bill Rechin first pencils it lightly onto the large size drawing paper, then he inks it with india ink and gives it to our assistant Bonnie, who erases the pencil, adds zipatone for grey tones, fills in the blacks and touches up with white, puts on the dates and checks the spelling, adds the copyright line and mails it to the Field Newspaper Syndicate in Chicago."

Occasionally things don't go that smoothly, and the good-humored Bonnie winds up rushing to get the material on an airplane to meet the deadline.

Crock features a commander who believes a 200-mile hike through the desert is a treat, the lost patrol, a compulsive ditch-digger, and a woman who easily disguises herself as a potato sack to get

hung with photos of various people involved in the strips, a Ben Shahn print, and an original drawing by George Herriman, creator of *Krazy Kat*. The sideboard is well stocked with all kinds of

'Our characters have it so bad off that any small breakthrough seems a miracle . . . Our buzzwords are absurdity and nonsense.'

in the fort.

Rechin says: "Our characters have it so bad off that any small breakthrough seems a miracle. They are always striving for something they never quite get. We use a Charlie Chaplin pathos and warmth. The only message is there's no message. Our buzzwords are absurdity and nonsense."

Parker adds: "We write mostly about things you get mad at—red tape, power, greed, all the frustrations. We spoof all sacred cows, anything we might take too seriously, including ourselves. We don't editorialize. The violence in our strip is all in fun and I don't think it reflects my feelings or philosophy, but one never knows."

The two strips done at the Funny Farm are drawn in similar style, called "big-foot" by cartoonists. Parker's own taste leans to a more sophisticated style, which may soon show up in yet another strip.

Any new strip will incorporate the lessons being learned on the current ones. Parker notes that *Crock* has given him new insights into the problems of cartooning.

"I'm finding out more and more that characterization is important. Two years ago I would have said that you just need good gags. But since we started *Crock*, I found out that people just stay like lumps; they're just pigs, and they don't take on any personalities, and we're having a little problem with it."

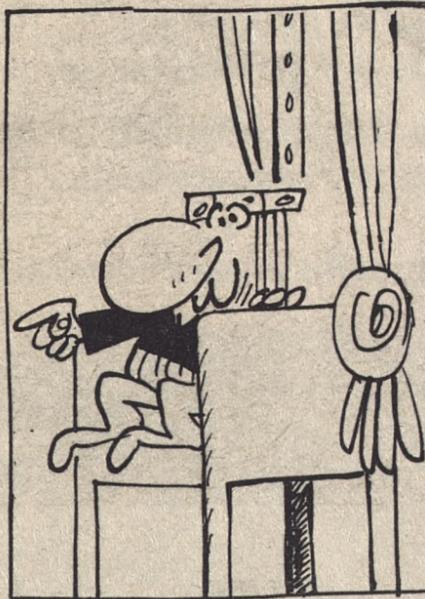


Problems seem far removed from the room where the gag sessions are held. Shag carpet covers the floor; the walls are

bottles and covered with back issues of *Fortune*, *People* and *Smithsonian*, joined by the huge *Art of Disney* coffee-table book. All in all, a model of suburban decorum.

Parker, soft spoken and amiable, says "People always expect those funny on paper to be funny in person—and they rarely are. I don't try to live up to what anybody expects of me. Cartooning, that's my work and hobby. I don't do much beside it."

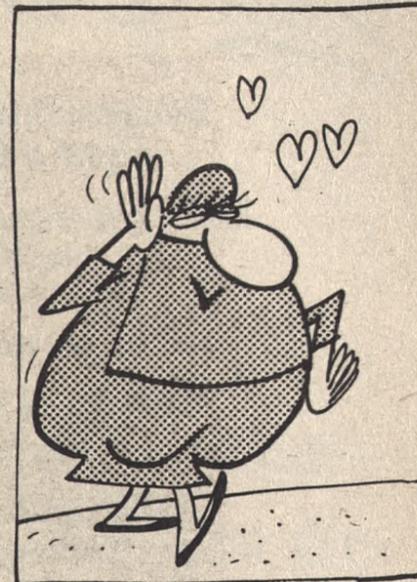
Cartooning, the focus of Parker's life, makes the artist habitually late and forgetful. He says, "When an idea hits me, I've got to write it down before its gone. My family and friends understand this and forgive me when, for instance, I write on restaurant placemats."



Rechin, on the other hand, thrives on socializing. He belongs to the Knights of Columbus to "socialize with fun-loving people from trashmen to senators." Rechin enjoys working with his "natural talent, the kind that can't be taught." A devout Catholic and father of seven, he thinks of himself as two people: "I am an adult fiscally and a responsible patriarch for my family. But I am also a child in that I work with a child's access to raw silliness."

Each day letters arrive to thank Parker and Rechin for thinking funny. Sometimes, public response has changed the course of the strip. For instance, 50 people from Philadelphia signed a petition to make Rechin release a carrier pigeon that, in the line of duty, had become trapped in a box. Also, Parker

dropped a boy character named Yakko Saki after a Japanese girl wrote about how the things he did to Yakko really hurt her.



"We try to do everything with good taste but still be as up to the minute, as hip as we can be," Parker says. "We can't fool around with ethnic things too much, or religion. It's a family strip; all newspaper strips are for the family."

Doonesbury is a step ahead. A lot of cartoonists wouldn't say that, but I would. He still (most of the time) has very good taste, but he's often over the line for what we're used to doing. His syndicate goes a lot farther with him, but it's still a family audience. It's a little more with it.

Producing four panels a day for years has occasionally taken them down the same road: "We've done gags over, totally unaware that we'd done them before. We find out when somebody says 'We've seen that!'" Such experiences lead to thoughts for changing the strips.

"Several times we've considered putting a black person into it. Nothing has stopped us, but we haven't gotten around to it. We'd like to. Mort Walker gained about 100 papers or more when he introduced the black officer, Lt. Flap, into *Beagle Bailey*."

Parker enjoys thinking about how the 14 year old "Wizard of Id" has changed. He recalls: "The king was originally a tyrannical fink who was quite tall. But he slowly grew greedy and little. Johnny Hart is only 5'9". That isn't real short but we kid him. We had so many short jokes, we felt we had to use them somehow with a character—it turned out to be the king."

Rechin says that when he draws he feels "like I was bringing readers into my living room." He is still "having fun, each day getting to know my characters even better."

His credo is that "Everyone is in a pathetic situation, everyone is not totally happy. Think how much richer people become when they laugh at themselves. You can see humor in anything if you particularly look for it."

"Observers like Brant Parker and myself have a lot of fun." Rechin says. "We have a lot of fun just by keeping our eyes open, for we never know where it will lead us." ●

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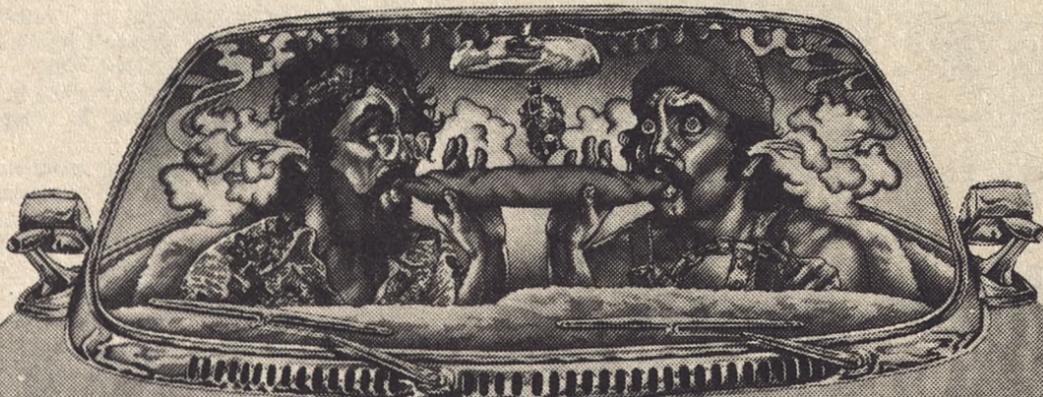
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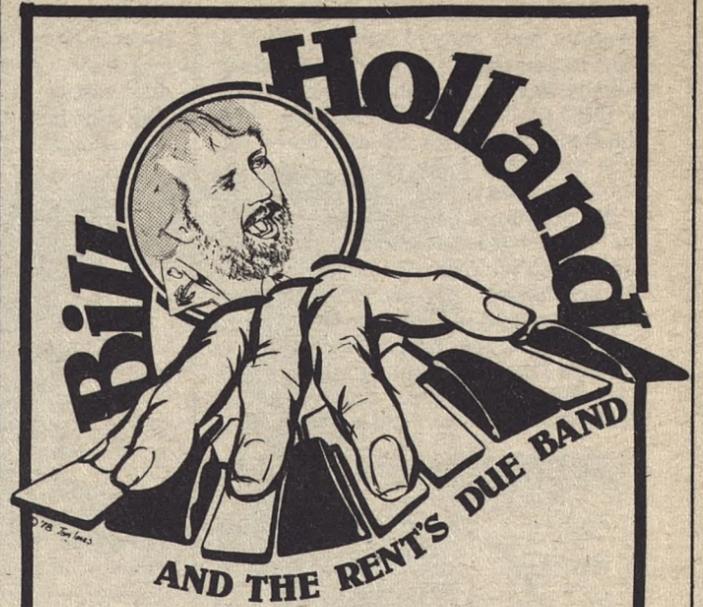
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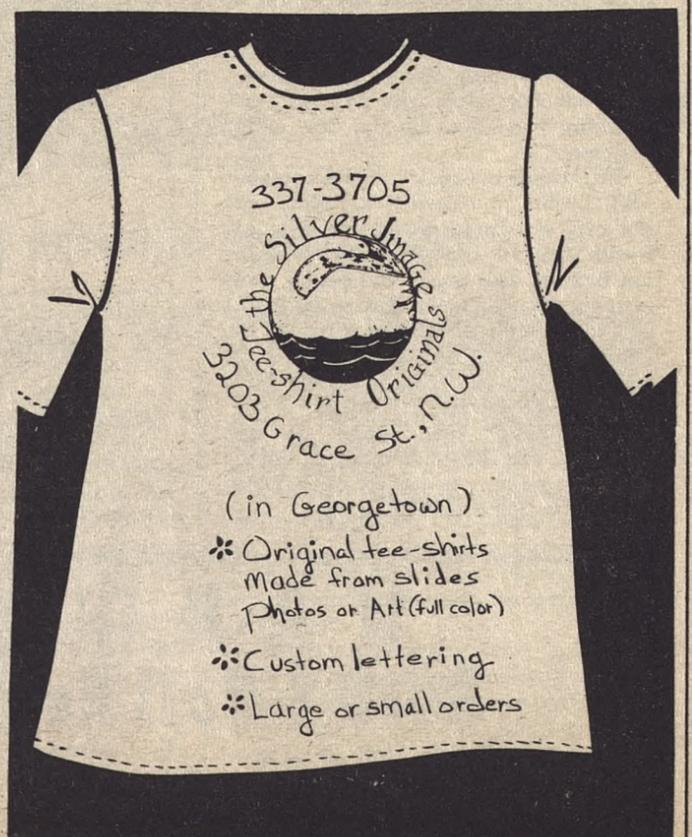
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MATINEE MOVIE MONTHLY

Lost in Words of Their Own, Allen's Characters Fight On

By Geoffrey Himes

THERE IS A SCENE in Woody Allen's *Interiors* where the 63 year-old Arthur and his wife Eve meet in a romanesque cathedral after months of separation. The church flickers with candlelight on the orange frescoes. Arthur and Eve admire the architecture—a common interest, a comfortable, familiar conversation.

As they sit in the pew, Arthur interrupts the chatting with: "I want to finalize our divorce." Shock grabs Eve in the stomach, but she swallows it before it reaches her face. She tries to dilute Arthur's statement by changing the words: "Well, it might be too early for a reconciliation, but . . ." She tries to sidetrack it into an argu-

ment about her therapist. She paces towards the altar with forced calmness.

Finally, the protocol of words isn't enough and the content of Arthur's statement hits home. Eve sweeps her arm through a stand of votive candles and turns down the aisle. She obviously wants to run but her irresistible self-control produces a stiff, fast walk. Arthur tags behind, offering helpless reassurances. The camera follows them down the aisle and then suddenly stops as they leave behind a shadowy, empty church.

Watching this scene, it doesn't make any difference who directed the film; it doesn't make any difference how self-consciously serious the film gets at times. All that matters is that

it works. One recognizes Eve's attempts to turn startling news into anticlimax; one tenses as she wrestles with hysteria; one flinches when she knocks over the candles; one is drained when the scene ends.

Perhaps the least helpful thing to know about this film before seeing it is that Woody Allen wrote and directed it. Bringing any strong memories of *Annie Hall* or *Play It Again, Sam* into the theater is likely to interfere with seeing the actual film on the screen. *Interiors* doesn't have a single gag, and its tone, pace, and look are completely different from any previous Allen film. It deserves to be seen on its own terms.

Several New York critics—as no doubt many local critics will—clearly

went into the film's screening looking for clues of a comedian floundering out of his field in "serious drama." If that's what you're looking for, the clues are there to be found: exaggerated intellectual jargon; unrelenting grimness in the major characters; and heavy-handed symbolism about partitions and breath.

But within the context of the film's momentum, most of these exaggerations are the excesses of the characters, not of the filmmaker. Anyone who has known intelligent, well-educated families who strangle themselves emotionally will appreciate the validity of Allen's portrait.



Allen, Keaton
on set: playing
it straight.

United Artists

Matinee Movie Monthly

Too often critics develop an aesthetic checklist of things that make a good film and things that make a bad film. They form their reaction from these clues rather than waiting for a gut reaction to form and then trying to explain that reaction.

On the other hand, it may be very helpful after seeing *Interiors* to consider that Allen wrote and directed it. While the mood and appearance of the movie are completely different from any of his other films, the perspective and obsessions remain the same.

Allen remains obsessed with language and particularly the way well-educated Americans use it to create problems and solutions other people don't even think about. He remains obsessed with the peculiarly American ways that men and women, parents and children come together and come apart. His perspective remains that of the loner comedian: he has no sacred cows to protect and pulls all contradictions right to the surface.

The "interiors" of the film are the rooms of a wealthy lawyer's family: the Manhattan apartments of the parents—Arthur (E.G. Marshall) and Eve (Geraldine Page)—and of the youngest daughter, Joey (Marybeth Hurt), and her lover, Mike (Sam Waterston); the rambling Connecticut house of the oldest daughter, Renata (Diane Keaton) and her husband, Frederick (Richard Jordan); and the family's Long Island beach house where the middle daughter, Flynn (Kristin Griffith) visits from out west.

All the rooms are designed by Eve—a professional interior decorator—in stable pastels and balanced symmetry. Eve has exercised the same control in designing the family's emotional exchanges. The family talks incessantly and intelligently, but the language is used to maintain at all costs an attractive stability, a decorum to match the decor.

This is all illustrated with eloquent economy in an early scene. Mike tapes his notes for a film on American Marxism in a kitchen that looks like a showroom for Cuisinart or Scan. Eve comes in looking like an icon of self-repression: a tight bun of hair, a forcibly composed



Marshall and Page: Allen creates icons of repression.

face, a gray wool suit.

She brings in a \$400 vase to complete a design scheme, mouthing empty adjectives like "exquisite" and "unique." Joey comes in a few minutes behind her and spontaneously uses the same words. Thus Allen reveals the inherited traits that most filmmakers have to explain.

The conversation moves without a

shift in tone to Eve's separation. Eve asks about the chances for reconciliation. But when Joey advises her "not to delude yourself," Eve huffily manipulates the dialogue till she gets a more encouraging, more acceptable answer. Much later in the film, Joey controls Mike's answers the same way.

Renata has inherited the same self-

deceptive control of language. The whole family is educated enough and therapized enough to know the importance of talking about problems, but they've subverted talking by discussing secondary problems "maturely" without ever addressing basic, disruptive emotions. Renata is a grant-supported poet who publishes in the *New Yorker*, a perfect example of feelings sublimated into dispassionate craft.

Flynn is a minor character in the film. She only visits occasionally from out west, where she is acting in television movies. She is outside the family's problem as well; she thinks far too superficially to create similar problems. Frederick, however, is very much a part of the family's problem as he battles himself over his inability to get his guts into his novels. Mike is both in and out; he's intellectual enough to dig himself into a hole with words, but reasonable enough to get out once he sees it.

Interiors is basically the story of Arthur's attempts to break out of that trap by breaking away from Eve and of the reactions of Eve, Renata, and Joey to that breaking away. Arthur first announces the separation at a family dinner by interrupting Eve's discussion of Mike's aftershave lotion. His hard sentence falls right through all the conversation.

Allen captures all the discomfort of unexpected announcements by creating a fittingly mundane context and then holding his cameras in a steady stare first on Arthur, then on Eve. Eve tries to cover up her shock with diversions; she lashes out at Joey: "Will you not breathe so hard?" and then matter-of-factly comments that she'll have to move out of the apartment.

For the first time, the visuals are a real asset to a Woody Allen film. Cinematographer Gordon Willis, who helped *Annie Hall* so much, becomes a true partner in *Interiors*. In one striking sequence, he elegantly frames Renata's face daubed with orange candlelight. Diane Keaton has never looked more romantic.

Then the camera comes in even closer to catch her tightly squeezing a yellow

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Matinee Movie Monthly

pencil as she jots down lines of poetry and then scratches them out. Without a word of dialogue, her frustrating gap between impulse and expression is made perfectly clear.

Almost every scene is photographed in shadowy rooms with the only light coming from outside through the windows. Not only are the half-lit profiles striking, but the effect reinforces the idea of people separated from warmth. Almost the only brightly lit scene is a sun-washed shot of the dunes by the beach house after Arthur has finally broken free.

Allen has also learned to write visual images. The film contains short, piercing sequences without dialogue or narrative action—sequences unusual for an American film. Eve curls up on a sofa, sipping white wine and half-watching a TV evangelist; Eve dourly surveys a freeway from the passenger seat and hits the electric window up button.

Willis and Allen's visual control is so total that any deviation has a powerful impact. Arthur's new love, Pearl, is a "vulgarian" in Joey's words, the complete opposite of the family's tight-lipped postures. She dresses in bright reds that wave like flags against the pale background. She talks carelessly, even naively, but she talks directly to the point with undiverted feeling.

She gestures broadly. She dances to brassy jazz. She does card tricks ("How'd you do that?" asks Mike. She shrugs: "Oh, what does it matter?") Arthur is exhilarated by the difference and finds in her his way out. Pearl is the comic release to the film's excruciating tension. She is played with wonderful elan by Maureen Stapleton.

Pearl may be a way out for Arthur, but she is no solution for Joey and Renata, who simply know too much to say, as Pearl does, "After you've seen two or three cathedrals, what does it matter?" The solution for them is the character who never appears in the film: Woody Allen.

The Woody Allen character in every film from *Take the Money and Run* to *Annie Hall* is essentially the same character. People identify with the character, because Allen is not, despite what many presume, a powerless figure on the screen. Allen may get the short end of most situations, but he transforms them into victories through his wisecracks.

The ability to define a situation is a powerful one, especially in an abstracted society, and Allen is always the master wordplayer. He wields the same power Groucho Marx had. Even the most vulnerable of problems, sexual problems, are transformed with lines like, "Don't knock masturbation; it's sex with someone I love."

The Allen character doesn't use language as naively as Pearl nor as self-deceptively as Eve. The Allen persona proves that talk can be honest and intelligent and fun. *Interiors* examines what happens when talk is intelligent without being honest or fun. Because there is a lot of such talk around, the film hits very close to home.

Interiors also proves just how major a talent Woody Allen is. In *Annie Hall*, he made people laugh so hard it was difficult to hear certain lines in crowded theaters. In *Interiors*, he creates so much tension that one can hear someone clearing their throat in a crowded theater. Accomplishing either of these effects is a major feat; accomplishing both is awesome.

People laughed so hard during *Annie Hall* they often didn't realize how much serious thought was being slipped in. In

Interiors, Allen's seriousness is undisguised and he pulls it off in the face of critics skeptical of claims to multiple talents. If *Annie Hall* was Allen's *City Lights*, *Interiors* is his *The Magnificent Ambersons*. *Annie Hall* is the better Allen film but only in the sense that Chaplin's film is better than Welles'.

Much is likely to be made of Ingmar Bergman's influence on *Interiors*. Allen frankly admits that Bergman is his hero, and the intense metaphysical dialogue, the close-ups, and the sudden editing all recall Bergman. Moreover, Willis' cinematography strongly resembles Sven Nykvist's work for Bergman.

But there are absolutely no surrealist, fantasy, or dream sequences in *Interiors*. And Allen's interest in his characters is not as archetypes, but as real people with concrete problems. In his character development he's closer to Jean Renoir or Orson Welles than Bergman.

In addition, his perspective remains distinctively American and distinctively a comedian's.

In 1976 before he had finished *The Front* (Martin Ritt's film about McCarthyism that Allen starred in), *Annie Hall* or *Interiors*, Allen made the following remarks in a *Rolling Stone* interview: "I'd like to keep growing in my work. I'd like to do more serious comical films and do different types of films, maybe write and direct a drama. And take chances—I would like to fail a little for the public. Not just for myself—I've already done that."

"I know I could make a successful comic movie every year, and I could write a comic play that would do very well on Broadway every year. What I want to do is go on to areas that I'm insecure about and not so good at. This next movie [*Annie Hall*] I'm going to do is very different than anything I've ever

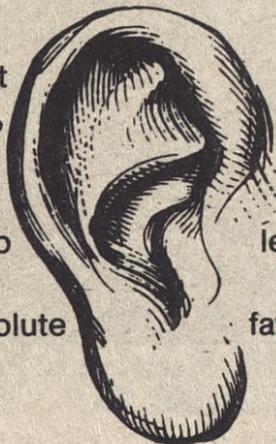
done and not nearly a sure thing. It will be much more real, and serious.

"The alternative is to do what the Marx Brothers did—which was a mistake for them, and they're geniuses. That is, make the same movie all the time—brilliant but the same one. Chaplin grew, took chances, and failed—he did the right thing. That's very important."

Allen has failed. His performance in *The Front* was an uncomfortable mixture of comic fantasy and political documentary. Certain bits of dialogue in *Interiors* are embarrassingly awkward: Renata musing on the intimacy of death; Joey painfully spelling out the picture's themes in a long monologue.

But Allen has taken the risks, and in *Interiors* the breakthroughs far outweigh the stumbles. No artist in any medium has spoken as forcibly about American relationships over the past two years as Allen has. ●

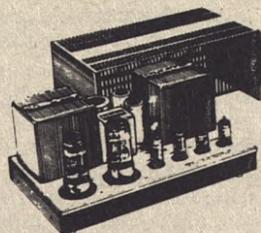
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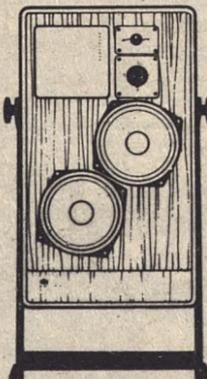
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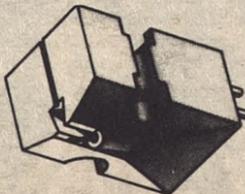
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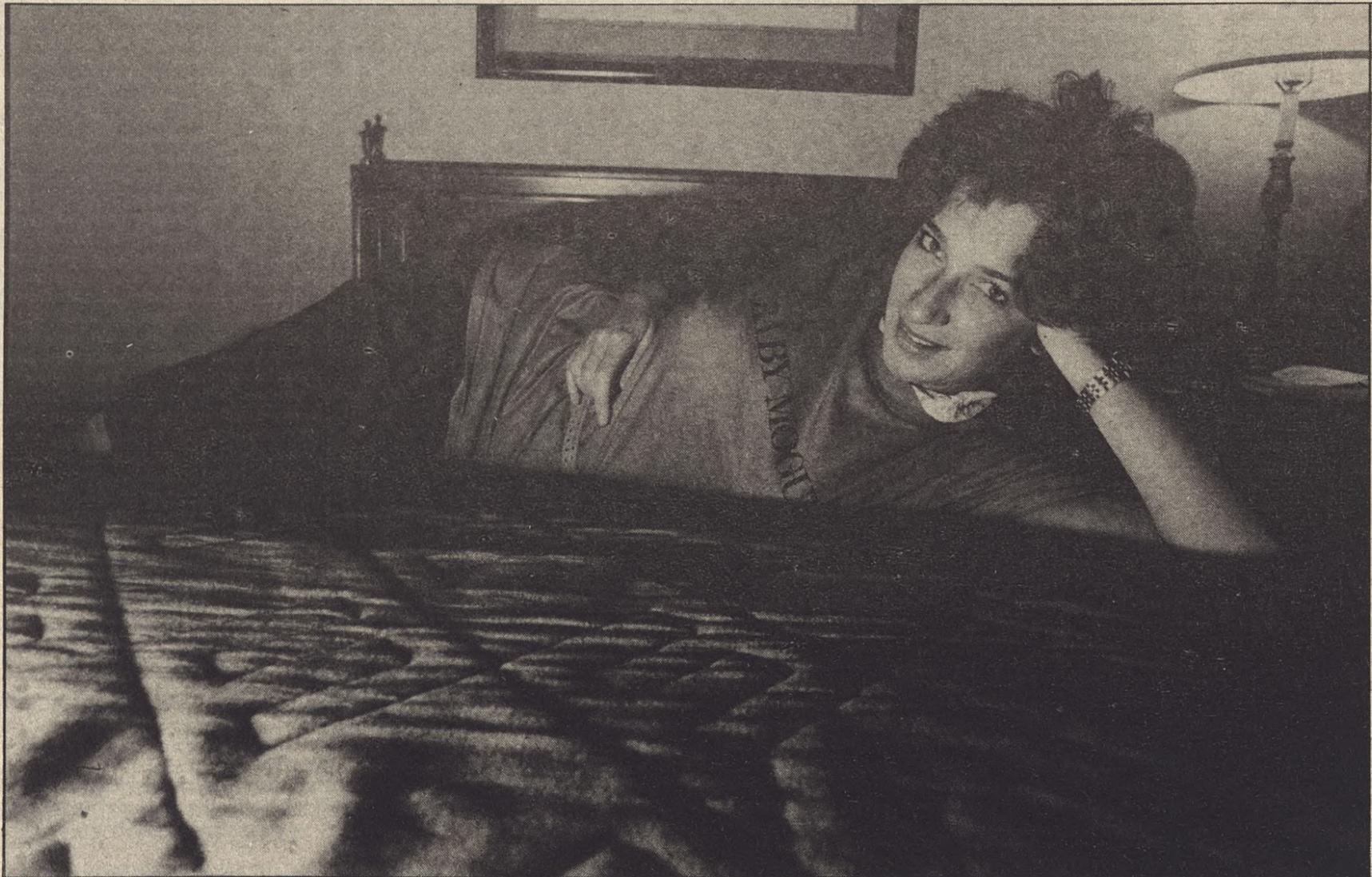
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Making the Move to the Majors: A Walk on the Weill Side

By Pat Dowell

THERE'S A MUCH-REPRINTED photograph of Claudia Weill looking into the eyepiece of a 16mm camera that is by now practically a feminist icon—a handsome young woman intent on her profession, confidently shouldering a hefty piece of equipment, the very quintessence of the independent woman filmmaker.

But that image is changing. Weill is no longer a struggling documentarist, but a feature film director

whose first movie is being distributed by Warner Bros., who have signed a two-picture deal with her. She got tired of making independent documentaries like the feminist classic *Joyce at 34* and Shirley MacLaine's China memoir *The Other Half of the Sky*. "I just got sort of fed up with hanging around for people to do what I wanted them to do. I got impatient. And I really wanted to tell stories."

So she spent three years and \$500,000 filming the story of a young woman coming of age in New York City, learning to have confidence in her work as a photo-

grapher and in herself as an individual. *Girl Friends* is an adroit social comedy, wry, affectionate, and precise in its catalogue of several varieties of contemporary girlhood. After the noblesse oblige of *Julia*, the guilty pleasures of *The Turning Point's* kitsch-feminism, and the patronizing smugness of *An Unmarried Woman* (not to mention the amiable soft-headedness of *One Sings, the Other Doesn't*), *Girl Friends* is positively exhilarating, and easily the best of the recent movies about women.

But it is not a "woman's film," Weill

told the American Film Institute audience who came to a special screening of *Girl Friends*. "I don't know what a woman's film is. That category just points to the absence in the industry of films by and about women. The only thing that unites films in that category is strong women characters."

And Weill is equally insistent that she is not a feminist filmmaker: "I don't think there's any such thing. You're a filmmaker, you're making films, telling stories. Yes, I'm a feminist, and I'm sure my values come out in my work, but I'm not making films for the purpose of

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Matinee Movie Monthly

re-educating humanity."

Her purpose, in fact, is a familiar one in Hollywood—"to give people a good time. Film really is a form of entertainment. If you're asking people to pay \$3 or \$4 to go to the movies, they're going because they want some relief from their life. They're not going to be hit over the head and told how they should treat their wife and how they should behave with their girlfriend."

"I do think, however, that people seeing the film tend to come out and think slightly differently of their sister-in-law or their secretary or their girlfriend or themselves. They just tend to consider something for a moment—just a moment's pause, that's important, that's enough."

"If they treat anybody slightly differently for having seen the film, themselves or another person, then the film served to humanize some personal relations, which is ultimately what politics is based on. You've got to start on an interpersonal level toward humanizing things and making us aware of each other."

Weill is eager to dissipate any notion that *Girl Friends* is less than potentially universal in its appeal. Although the film itself makes that perfectly clear, any film focussing on women has to run the gauntlet of a press over-sensitized to the infrequent appearances of uncompromised women characters. And *Girl Friends* has the added burden of an arty New York milieu. Independent distributors like Cinema 5 saw in it a film that could easily be marketed in likely places like New York and Los Angeles, but Warner Brothers, whom Weill agrees are being "incredibly smart" about the whole deal, have October openings planned for about 30 cities.

Warners had previously picked up two prominent independent films, Martin Scorsese's *Mean Streets* and Terence Malick's *Badlands*, both critical successes but handled poorly by Warners in commercial distribution. Weill thinks the studio has more confidence in her film because a clutch of "women's films" have paved the way to the box office.

Julia, *The Turning Point*, *An Unmarried Woman* "are really important on just one basic level—they're making money and they've got strong women characters. You go to the movies to see yourself, and whether you like these films or not they have the same impact. I don't think any of them are brilliant movies, but that's OK. Eventually there will be one."

Meanwhile such movies set precedents for filmmakers like Weill, who will in turn (provided *Girl Friends* continues to make money) open things up for other independent filmmakers.

Everybody connected with the film seems to have made some extra effort to ensure its success. All the cast, including stars like Eli Wallach and Viveca Lindfors, were paid the same salary, Screen Actors Guild scale for a featured player, and on a deferred basis, half at the beginning and half later. And, of course, the New York opening of *Girl Friends* was set for the day after the newspaper strike began. So Weill, faced with no ads, no reviews, printed 100,000 fliers, which she collared all her friends and several strangers to pass out and mail to their friends (they leafleted Washington, too, at the Metro late-night opening on Sept. 25, and even gave the AFI audience extra fliers to pass on).

That kind of informal co-operation, of course, is more characteristic of the independent filmmaking milieu Weill is leaving than the industrialized setting

she'll be working in for Warner Brothers. And it's partly what attracted *Girl Friends* star Melanie Mayron to this production (along with a healthy desire to play a lead role after numerous friends of stars in movies and TV). Mayron is a writer as well as an actress; she has two projects in the works now, and she's interested in directing. "I wanted to work with Claudia. It seemed like you could learn about throwing a film together on a level where you could actually see it being thrown together. In Hollywood you can't, because with unions—and "this one can't touch this equipment, and this one can't touch that, you know, lights and props, and nobody can touch anything—it's just sort of glitzed over."

But Weill anticipates no problems in adjusting to what many people consider a constricting work situation for a filmmaker, even if it is the big time. After

all, it's not like her own three-year odyssey wasn't difficult. "I think people tend to glorify what we've done. Everybody's saying, 'Oh well, this time you were really working free of Hollywood, nobody telling you what to do' well, you're always working in some sort of boundaries. Imagine having to stop shooting in order to get money. Whatever you're doing, it's going to put certain boundaries on you. It's a challenge to learn to work within boundaries. You just have to be a little flexible."

Learning to cope with limitations produced such excellent scenes in *Girl Friends* as a sound and stills collage of Anne's wedding (Anne is Mayron's roommate; her departure provokes the growing pains that are the substance of the story). Weill didn't have enough money to film a wedding, so it was suggested by voice-overs and stills, with the

soundtrack overlapping onto the next sequence of Mayron painting her apartment, now alone. It's an excellent, meaningful transition born out of practical necessity, and characteristic of the fresh approach to ordinary events and situations that is the film's great strength.

It's just that freshness that seems to go first when an independent filmmaker goes to Hollywood, where compromise is a way of life and hackwork the order of the day. But if the studios have the good sense to pick up films like *Girl Friends* and distribute them with the care that they need to find their audiences, then perhaps the independents like Claudia Weill can thrive on Hollywood's financial security without sacrificing the creative control that has for so long been the most dangerous limitation of studio production. ●

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Matinee Movie Monthly

Heaven Can't Wait for Born Again Fans

By Charles Paul Freund

"GOD BLESS THIS MOVIE" prayed the cast and crew of *Born Again* on location in Washington last year. "God bless this cast . . . God bless this crew . . ."

Every morning, before going to work on this movie about the religious conversion of former Nixon "hatchet-man" Charles Colson, the production staff assembled for prayer. Sometimes they were led by the star, born again actor Dean Jones, sometimes by the producer, born again advertising man Robert Munger.

"It's my trademark," Munger, producing his first picture, explained at the time. "Hitcock appears in his movies, and I hold prayer meetings before mine."

"God grant us no production delays . . . God grant us good weather . . ."

Unfortunately, it rained all over the production when it started here last November, and somebody broke into the production office in Rosslyn and walked away with thousands of dollars worth of camera equipment, but then sometimes things happen in mysterious ways. Born again Christian investors were forthcoming, and the picture survived its trials. Late in September, everybody was back in Washington for the world premiere. And just before the film was screened, born again former senator Harold Hughes (who appears in the film as himself) climbed onto the Eisenhower Theater's stage and asked the 1100 people (who had paid \$100 a head for the benefit of Colson and Hughes' Prison Fellowship) to bow their heads. "Lord," he called out, "bless this film . . ."

It was an evening the Kennedy Center had wanted no part of. A houseful of bible-quoting, Praise-the-Lording, born again Christians being inspired by a movie about Charles Colson, whose startling conversion during the Watergate investigations has always been suspect in Washington (if not the cause of outright laughter) just didn't fit into their self-image of federally-approved cultural mystique.

"It's too political," they told Avco-Embassy, the distributor, without effect. "It's too religious," they tried later. "It's going to interfere with our other programs," they finally pleaded.

Although they relented (the movie industry has friends in town), it was obvious that Roger Stevens would have been as happy booking the Eisenhower for an evening of professional wrestling.

In fact, for a Washington opening, it



Dean Jones as Charles Colson, and Charles Colson.

was a curiously non-Washington sort of event. A lot of political types were invited, but few appeared. Ruth Carter Stapleton, the evangelist sister of the President was there, as were a smattering of congressmen and senators from those areas of the South and Southwest where the film happens to be most heavily booked. But most of the audience seemed to have come in for the opening from someplace else.

Anita Bryant flew in from Rochester,

and some political hopefuls from here and there ("Won't you meet so and so, he's going to be the next senator from Wyoming;" "Yes, hello, we're all praying for your election."), but it was mainly a white collar Bible-Belt crowd, appeared genuinely moved by the picture and thrilled to meet Colson.

All 1100 of them lined up to have him autograph the special "movie premiere" edition of his book, distributed free at his expense. Colson in turn greeted them

all personally, and signed the flyleaves, "Yours in Christ."

"Welcome to the brotherhood!" they exclaimed, embracing Colson or patting him on the back. Dean Jones, who has spent the past ten years in a series of profitable Disney pictures (*That Darn Cat*, *The Shaggy D.A.*, etc.) and portrays Colson in the picture, was born again in a motel room in Cherry Hill, New Jersey not too long ago himself, and was likewise embracing and being embraced in return.

But the evening was stolen, to some extent, by Jay Robinson, an actor who achieved enormous success 25 years ago playing Caligula in the biblical epic, *The Robe*, and who immediately hit the skids and ended in jail (the very jail used in the picture, in fact) on a drug charge. During one of the pre-shooting prayer meetings, Robinson knelt down and was also born again. All night long strangers came up to him and slapped him on the back. "Welcome to the Brotherhood!"

There was a time when Bible Belt Protestants were wary of extra-church religion. Jews and Catholics (not to mention Masons) seemed to constitute a conspiracy, or rather two conspiracies. The Cathedral on Wisconsin Avenue was widely rumored to be a new Vatican, and the cannons on Georgetown University's campus were said to be trained on the White House, just waiting the word from Rome to be fired.

However, a quasi-mystical Protestant underground is burgeoning, and often without the visionary call to Faith that has been the traditional hallmark of the past "twice-born." Colson says he reached for God after a period of listless depression. At one point, he sat down with a yellow legal pad and made a list of the reasons to believe in God. An appropriately American version of the Ascent to Damascus.

Colson's experience was cerebral; he embraced religion after thinking about it, and that isn't the stuff that makes good movie fare. But the audience at the Kennedy Center premiere, the first of 30 such premieres all over the country, was happy with it. Its reaction was the first sign that producer Munger, who met Colson through Pat Boone, and who has invested \$3 million in his story, has had that his prayers might have been heard.

"This picture is going to make a million dollars," Munger once said. "Oh I hope so," sighed an elderly woman at the premiere, mysticism never straying far from her Protestant ethic. "I'm praying for it." ●

Charles Paul Freund appears as part of a protesting crowd in *Born Again*, which opened city-wide September 29.

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girl friends

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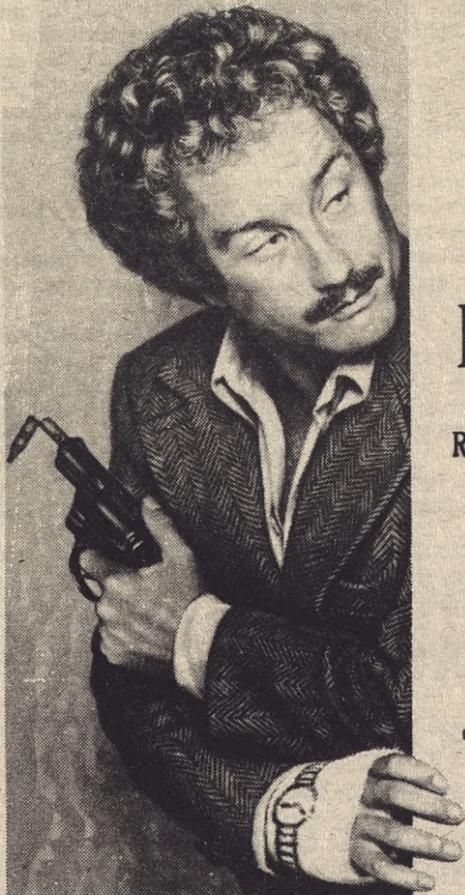
presents a film by Claudia Weill. "Girl Friends" starring Melanie Mayron, featuring Anita Skinner, Eli Wallach, Christopher Guest, Bob Balaban, Gina Rogak, Amy Wright, Viveca Lindfors, & Mike Kellin. produced & directed by Claudia Weill. co-producer: Jan Saunders. screenplay: Vicki Polon. story: Claudia Weill & Vicki Polon. music: Michael Small.

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Matinee Movie Monthly

Ordinary People Star in New Cultural Documentary Trend

By Barr Weissman

MOVIE STARS ARE EVERYWHERE these days. The lifestyle and behavior of ordinary people have become prime subjects for contemporary filmmakers, while anthropologists and folklorists are turning more and more to film as a recording device which not only preserves a record of a culture, but can also foster an appreciation for it.

From October 4 through 9 the Smithsonian's Festival of American Folklife will feature a program of ethnographic films, including such well known documentaries as Barbara Kopple's *Harlan County, U.S.A.*, Les Blank's *Chulas Fronteras* and Amelie Rothchild's *Nana, Mom and Me*. The series also includes the little known but brilliant *Agueda Martinez*, about a Mexican-American weaver and John Mitchell Hickman, the story of a country music banjo player. Several new films will be shown in Washington for the first time, among them *The Popovitch Brothers of South Chicago*, about Serbian music, *The Drummaker*, which portrays a Native American tradition, and *The Meaders: North Georgia Potters*.

Anthropologist John Collier, one of the first to coin the phrase "visual anthropology," appreciated the ability of photography to record the world as it really is. "The camera with its impartial vision has been, since its inception, a clarifier and a modifier of ecological and human understanding," he wrote. "Men have changed their views of the world to approximate the universal view of the camera."

Fact and fiction define a clear distinction between documentary and other forms of film, but "visual anthropology" seems, unfortunately, like a weighty term. Actually, visual anthropology is a throwback to the beginnings of the medium, for motion picture photography was originally developed as a means of documenting, preserving and studying human behavior. The growth of the film industry and the commercial exploitation of the medium have relegated the original documentary function to a minor position on the celluloid totem pole.

While documentaries have followed any number of filmic approaches, ethnographic film has employed an evidential treatment of human culture. At the turn of the century *The Kiss* by George Mekas depicted the simple fact of a young couple joining lips. Leni Reifenstahl's *Triumph of the Will*, made in 1934, was a dramatic portrayal of Hitler and his troops in

Nuremberg and played a prominent role in the spread of Nazi propaganda. It is Robert Flaherty's rendering of the life of an Eskimo family in the 1920's, *Nanook of the North*, however, that distinguished itself as a cornerstone of anthropological filmmaking. The special quality of the description is what marks *Nanook of the North* as ethnographically significant. It is, in Zola's words, "an account of environment which determines and completes man."

Clifford Geertz is a contemporary anthropologist who describes anthropology as a process of "thick description." No conclusions are to be reached, only a complete description of the man in his environment. John Collier calls it "whole vision." Field notes can only go so far, and it is film's special ability to capture non-verbal behavior and the physical environment which allows for "whole vision." The village logistics and intense facial expressions in Napoleon Chagnon's *The Fierce People*, for example, provide a vital complement to understanding the ritual feuding among the Yanamamo of South America.

Working in academic situation, anthropologists and filmmakers have struggled to find the techniques most suitable for an authentic cultural recording. Trying to preserve the purity of their research, many ethnographers have limited camera movement and attempted to eliminate the entire editing process so as to make their recording as "real" as possible. This has proved pointless, for all films—from documentaries to Hollywood to the avant-garde—share these essential characteristics: they record motion, and transform time and space into illusions. The viewing experience thus always involves a suspension of reality. The real length of a film may vary from five minutes to four hours, the viewer never leaves the room, yet the celluloid may take him through eons or a microsecond, around the universe or into an atom. It is impossible to transcend the illusory basis of film; it is inescapably an image.

How then can this highly subjective medium be made useful in fields which crave objectivity? The answer lies in an appreciation of the unique quality and variety of human culture, and acceptance of the fact that The film process requires some editorial discretion, just as all forms of chronicling human behavior involve subjective decisions about the material's significance. Acknowledging this fundamental limitation, the ethnographic filmmaker may try to restore his medium to a standard of pure expression.



Appalshop's Kingdom Come School (top) and *Chulas Fronteras*

photo by Chris Strachwisch

The camera's perfect memory makes it an excellent control factor in the field, but the fieldworker's experience is a heavily contextualized reality. The anthropologist inevitably highlights that which he considers important, consciously or unconsciously, and this must be dealt with during the filming process. Aesthetics and overt technique can be subjugated to straightforward observations and recording, and the context noted. Embellishments, beauty and rhythm—will grow naturally out of the subject matter.

The future of visual anthropology looks promising; this vital use of film has attracted increasing interest from government, folk communities and film documentarists.

Many graduate programs across the country are now addressing the problem

of matching anthropological sensitivity with sound filmmaking technique. Most recently the American University in Washington has joined Temple University, Brandeis, U.C.L.A. and San Francisco State University in offering coordinated training in the two disciplines. Groups such as the Santa Fe Film Center, the Center for Southern Folklore and Appalshop, Inc. are offering young filmmakers the opportunity to explore our cultural heritage through documentary film.

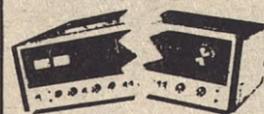
The Smithsonian's National Anthropological Film Center is involved in making complete film surveys of cultural groups and tribes whose traditions are vanishing. The Center's goal is a computerized archive of ethnographic films with records of human behavior in all forms as a resource for scholars and laymen alike.

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Matinee Movie Monthly

Working together, ethnographers and filmmakers are in a position to produce films of fascination and significance to people everywhere; the need and the medium mesh neatly.

Films will be shown throughout each day of the Folklife Festival, with screenings in the Museum of History and Technology's Carmichael Auditorium and in the Museum of Natural History's Ecology Theater and Baird Auditorium. Each film will be shown several times, and a detailed schedule can be obtained at the Festival. Discussions, often with participants from

the featured communities, will follow each film.

In addition to the films there are special workshops scheduled on Documenting Folklife in Film and Still Photography with Carl Fleischauer, who will discuss his film John Mitchell Hickman on Oct. 6 and Oct. 9 at 3:30 in Carmichael Auditorium. Another special workshop will feature Native Americans and their reactions to being filmed by folklorists who produced The Drum Maker and The Washoe. This workshop is scheduled for Oct 8 at 1:00 in the Ecology Theater. ●

French Embassy Series Offers Films Seldom Seen Here

By Paisley Livingston

FRUSTRATIONS OF THE AMERICAN cinephile: to know that interesting new foreign films have been made, but not to be given a chance to see them; to read about the release of a film (for example, Maurice Ronet's *Bartleby*), and then to wait, wondering if this film will ever be shown in the United States.

The film enthusiast can do nothing but wait, and unfortunately, the majority of the films that we wait to see never come to America, for reasons that are seldom clear. One could compile quite an impressive list of films that received great critical acclaim in Europe, but that never have been distributed here.

Whoever loves the cinema is rarely allowed to forget that film is an art forever driven and derided by the demands of capital. The system of commercial distribution simply does not satisfy the desires of the art-film audience, perhaps because this audience is too small to support a great number of films, perhaps because the theaters here are monopolized by the products of the American film industry.

The film buff frequents those few surviving theaters that screen recent works by foreign directors, waiting, often a year or longer, to see the new Truffaut or Bunuel—that is no longer so very new when it finally reaches a local theater. There are alternatives to the commercial circuit: revival houses, the AFI, university film series, and the programs of groups such as the Baltimore Film Forum.

As if in response to the frustrations of the American cinephile, the Cultural Service of the French Embassy has packaged a selection of eight new French films that have not yet been seen in the United States—films that may never be distributed commercially here.

These films have been subtitled, and will be presented in a three-day festival (Oct. 27-29), sponsored by The Baltimore Film Forum, The Baltimore Museum of Art, and The Johns Hopkins University. The "New Films from France" festival will be held at the Baltimore Museum of Art, and promises to be one of the major film events of the year.

Three French directors (Michel Mitrani, Serge Leroy, and Yannick Bellon), will attend the festival in order to present and discuss their works; Lucienne Hamon, who plays a leading role in one of the films (*Le Neveu Silencieux*, directed by her husband, Robert Enrico), will be present as well. There will be a reception for these filmmakers at the Baltimore Museum; the Film Forum also plans to organize special screenings for students.

The festival program testifies to the variety of current film production in France, and promises to offer a rare

chance to see films of quality. The films: *La Femme de Jean* (John's Wife), directed by Yannick Bellon. Anticipating

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An *Unmarried Woman* by several years, this film depicts the struggles of a woman (played by Frances Lambiotte) who, after living in the shadow of her husband, finds herself abandoned. No longer able to identify herself as "John's wife," she must begin the difficult process of constructing a life of her own, and is encouraged by her rather precocious son.

Mais Qu'est-ce qu'elles Veulent? (*But What do They Want*), directed by Coline Serreau. The "they" in the title of this documentary refers to women—not to radical feminists or the representatives of organized political groups, but to women whose voices have never been heard: factory workers, housewives, a farmer, an ex-porno queen. Serreau's idea was not to make a dogmatic film, but to give women a chance to speak for themselves. The result is a documentary that is perhaps a real document—a ques-

tioning of women's conditions, if not a final statement about them.

Attention, les Enfants Regardent (*Careful, Children are Watching*), directed by Serge Leroy. This suspenseful drama touches upon the influence of television on children, as four diabolical youths adapt their reality to the models presented by violent gangster series. Thus television becomes much more than a distraction: in the mode of "play" copied from the tube, the children commit real acts of violence. Alain Delon plays one of the victims.

Un Balcon en Foret (*A Balcony in the Forest*), directed by Michel Mitrani, based on the novel *Drole de Guerre* by Julien Gracq. The "balcony" is a tiny fort, the forest is Ardennes, at the Belgian border, in October, 1939. Four men await the German offensive of 1940. Mitrani is the director of the controversial

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film, *Les Guichets du Louvre*, dealing with the fate of Jews in France during the Occupation (a film distributed in the U.S. as *Black Thursday*).

Trois Millions Sans Ascenseur (Three Thousand Million Without an Elevator), directed by Roger Pigaut. The scene: *Le Defense*, a modern business district on the outskirts of Paris, resembling Chicago or New York more than Paris. The characters have lived here all of their lives, but are being forced out to make room for more skyscrapers. They retaliate by planning to steal an exhibit of jewelry housed at the top of one of the buildings and guarded by an elaborate electronic alarm system.

La Horse (Smack), directed by Pierre Granier-Deferre, starring Jean Gabin. Gabin plays a misanthropic patriarch of an isolated farm in Normandy, who wages a private war against a group of young drug smugglers.

Le Neveu Silencieux (The Silent Nephew), directed by Robert Enrico, starring Lucienne Hamon. The story of an autistic child. The director, Enrico, received an Oscar in 1964 for his short film adaptation of the story by Ambrose Bierce, *An Occurrence at Owl Creek Bridge*.

Bartleby, directed by Maurice Ronet, based on the short story of the same title by Herman Melville. *Bartleby* is one of the most fascinating figures in modern fiction, and brings forth the essence of a certain "alienation." Maxence Mailfort portrays the clerk who refuses to speak, disrupting the pseudo-efficiency of an inhumane office world; Michel Lonsdale plays the supervisor who is fascinated,

possessed, and repelled by Bartleby's refusal to play the game of normality. Admission to all films: members of the

Baltimore Film Forum, The Baltimore Museum of Art, and students: \$1.00; all other tickets, \$1.50. ●

Short Subjects

A NORMAN JEWISON FILM starring Al Pacino with a working title of *And Justice For All* will be filming a number of segments in Baltimore. The picture is in pre-production now and shooting is slated to begin in late October.

THE MARYLAND FILM GUILD held its first two organizational meetings this past month; at the Waverly branch library Oct. 5 and at the Enoch Pratt Central branch Oct. 25. Carl Shultz was elected president and Pat Moran vice-president.

The group got its non-profit corporation papers and is ready to begin on its first two projects: a directory of all Maryland residents connected with film production and a service to help filmmakers secure grants. For more information call 244-0237 or write: Maryland Film Guild/805 Park Ave./Baltimore 21201.

WILMINGTON TEN—USA 10,000, a new documentary by Haile Gerima, will premiere at the Black Film Institute, Minor Auditorium, 2565 Georgia Ave. Oct. 5 at 7:30. Gerima will appear to discuss his film, which documents the case of the ten civil rights activists imprisoned in North Carolina (they are currently

listed as political prisoners by Amnesty International). Admission is free.

DIRECTORS IN TOWN: GORDON PARKS, director of *Shaft*, *The Learning Tree*, and *Leadbelly*, among others, will speak at a screening of *Leadbelly* at the Black Film Institute Oct. 19 at 7:30 RAY SILVER, husband of director Joan Micklin Silver (*Hester Street* and *Between the Lines*) and producer of her films, has directed his own first feature, a prison drama called *On the Yard*, which he will present at the AFI Oct. 27 at 9. Joan Silver produced his film The Hirshhorn Museum screens a two part survey of recent independent films Oct. 19 and 20 at 8 pm. WARREN BASS, whose films *City View* and *Close-Up* are in the program will discuss experimental films of the 70's ROBIN SMITH, whose film about her MIA father, *He's Only Missing*, was featured recently on CBS, will speak at the Washington Film Council's Oct. 11 luncheon at Blackie's House of Beef. Lunch, lecture and movie cost \$6; call Inez Lohr at 363-6861 for reservations. Also note the series of French Films being shown in Baltimore (see accompanying article), with three directors attending screenings of their films.

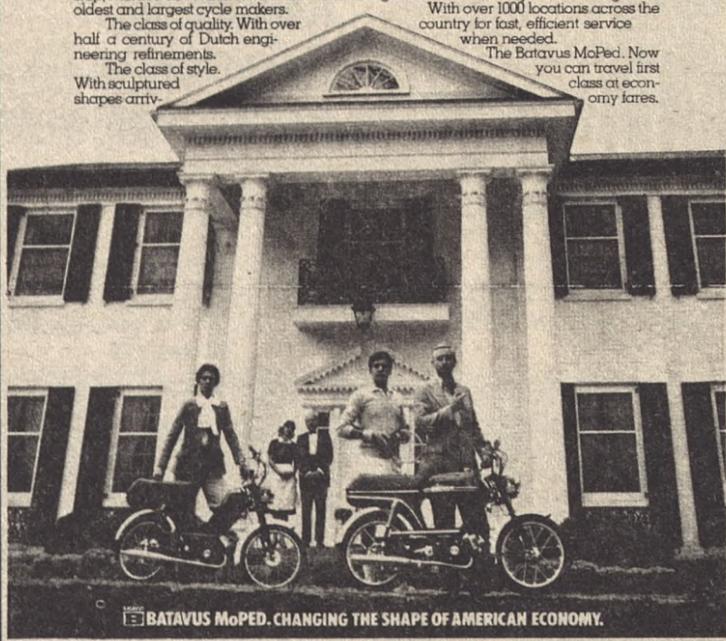
THE BROOKLAND-NEWTON, a fine old thirties-style theater at 12th and Newton NE, was re-opened last year by a group of Brookland residents who wanted their neighborhood to have a movie house again. After a year in the costly exhibition business, however, the Brookland Community Corporation may have to close down the theater if they can't raise at least \$3000. They're staging a benefit at the Brookland Oct. 1 and 2 pm. The Blue Sky Puppet Theater and Band will perform, there will be refreshments, and then a matinee showing of *Treasure Island*. Tickets are \$5 for adults and \$1.50 for children, and you can stay for the regular feature that night, *F.I.S.T.*

THOSE DIE-HARD MOVIE FREAKS who are always clamoring for the AFI to bring up some really obscure items from the vaults are about to be satisfied, if they can speak German, that is. From Oct. 10 to Oct. 22, the AFI is showing 12 films by Werner Hochbaum, a completely forgotten director of the '30s whom the Nazis denounced. None of the films is sub-titled; they will be accompanied by a written synopsis. (Hochbaum's revival proves there is life after film criticism—this program is due almost entirely to the influence of an article David Robinson published in the British film magazine "Sight and Sound.") Now, boys, we'd like that Edgar G. Ulmer retrospective, please.

EXPOSE YOURSELF: The First Prize winner at the Biograph's local film competition, held Aug. 28-29, was *Neurotic Psychotics*, by Pat Carrol and Travesty

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Productions, a slapstick comedy about two escapees from the Langley Park Institute for the Criminally Insane who hole up in the home of the Langley Punks. The filmmakers, who are veteran contenders in this festival, received \$50 and a Biograph passbook. *Skipland* won second prize (\$25 and a passbook). Jim Trainor and Matt Vurek's drawn animation film with music featured human and animal forms evolving from one another. Third prize went to Dana S. Westring's *Les Trois Jambons*, the three little pigs retold as three young women stalked by an obscene phone caller. There were 26 entries, of which 14 were shown to the audiences, whose response determined the winners. Jef Hyde, organizer of *Expose Yourself* for the Biograph, says the next edition will be held in about six months.

SIX RECENT MEXICAN FILMS will be shown in a series called "Mexican Films Today" at the Carmichael Auditorium of the Museum of History and Technology, starting Oct. 1 with *Rattlesnake*, winner of the Mexican Film Critics Award for Best Picture of 1977 and continuing each Sunday at 7 through Nov. 5. The series will have two speakers: Fernando Mocatela of the National Cinematographic Bank of Mexico Oct. 1 and Alfredo Joskovitch, director of the Bank's School of Cinematography on Nov. 5. Other titles: *Memories of a Mexican*, a 1949 film recently declared an Historical Monument, Oct. 8; *The Passion According to Berenice*, Oct. 15; *Canoa*, a Berlin Festival prize-winner, Oct. 22; *Little Privileges*, Oct. 29; and *Pafnucio Santo*, Nov. 5. All films are sub-titled in English and considered unsuitable for children. The biggest surprise of this Smithsonian Resident Associate Program is that it's absolutely free.

For kids who feel snubbed by the adult program (and who are old enough to read sub-titles), two Mexican children's films will be shown free at the Baird Auditorium of the Museum of National History. *The Kids to the Rescue* will show Oct. 1 at 1 pm and 3 pm and *The Kids on a Mysterious Holiday* will show Nov. 5 at 1 pm and 3 pm.

THE NATIONAL ORGANIZATION FOR WOMEN is sponsoring an ERA Gala showing of *Girl Friends* on Oct. 8 at 8 pm at the Washington Hilton. Director Claudia Weill will attend. Tickets are \$15 and information is available at 347-2279.

NEW REPERTORY: The Key Theater has acquired the College Park Theater on Rte. 1 (formerly Roth's College Park) and will begin repertory programming there on Oct. 4. The Key College Park will show double bills that change every

two or three days (with the exception of an October two-week run of *King of Hearts*, which will simultaneously play the Georgetown Key, both with brand new prints). Admission will be \$2.50 with ticket books available at \$15 for 10 tickets good Sunday through Thursday.

The initial schedule (see "At the Movies") reflects the Circle Style of repertory—recent release mixed with vintage favorites and art-house classics—rather than, say, the Biograph Method (themed series, which the Biograph is currently revising toward shorter series and longer playdates). The titles are pretty familiar, (nary an oddball among 'em), but it takes a while to establish repertory in a new situation, and David Levy, the Key's owner, will proceed cautiously to introduce the sort of adventuresome revival-and-offbeat policy that brought Washington a Cuban film festival this year at the Key. Levy also has repertory plans for the Georgetown Key in a few months. And, of yes, College Park will now be able to see *The Rocky Horror Picture Show* every Friday and Saturday at midnight.

THREE FILMS BY EMILE DE ANTONIO will be shown Sunday, October 15th at the Key Theater in Georgetown as a benefit for the DC chapter of the National Lawyers Guild. De Antonio will be present at the showing of *Point of Order*, *Year of the Pig*, and *Underground*. Tentative plans are for a package ticket for a noon to 5 pm film festival. For further information, call (202) 223-1284. ●



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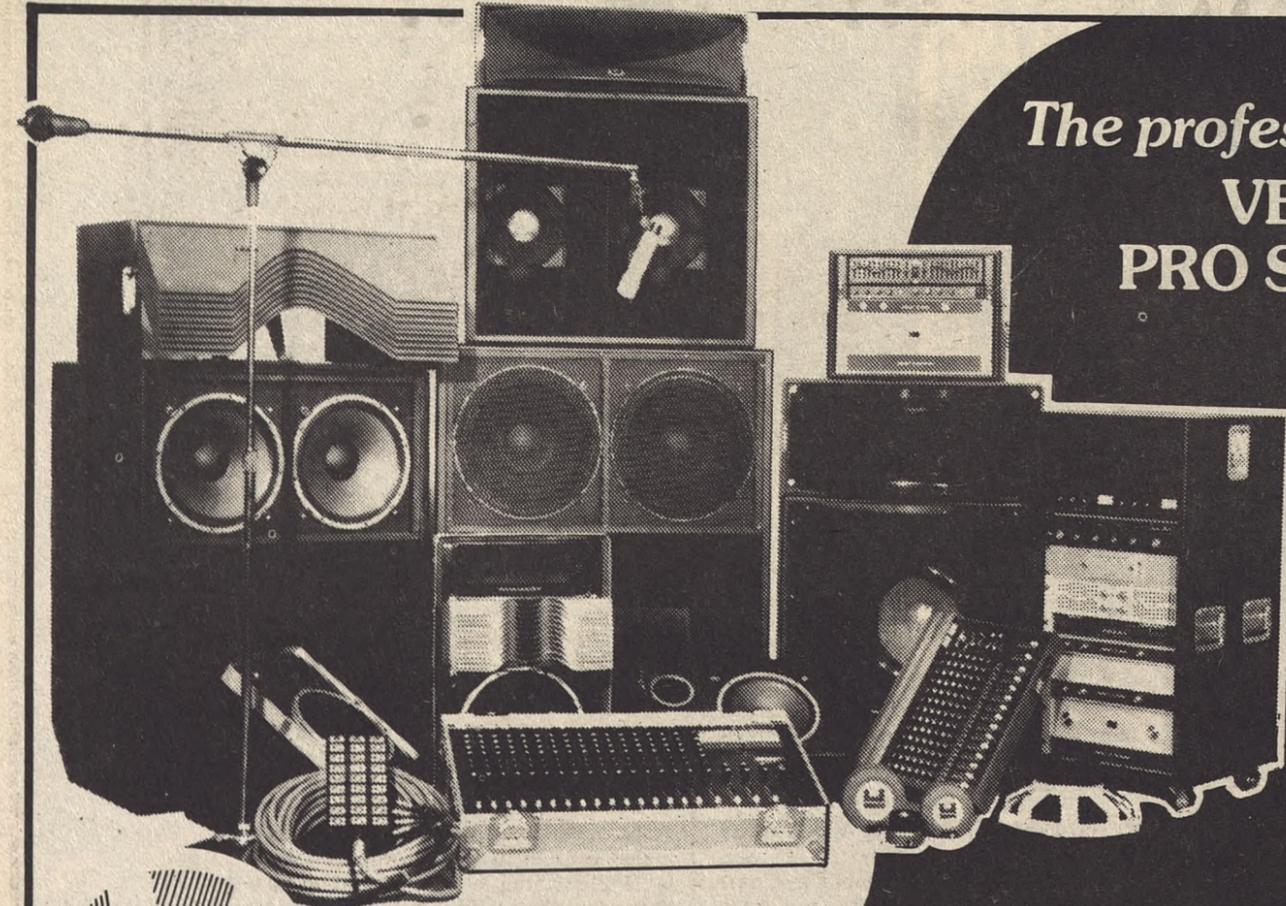
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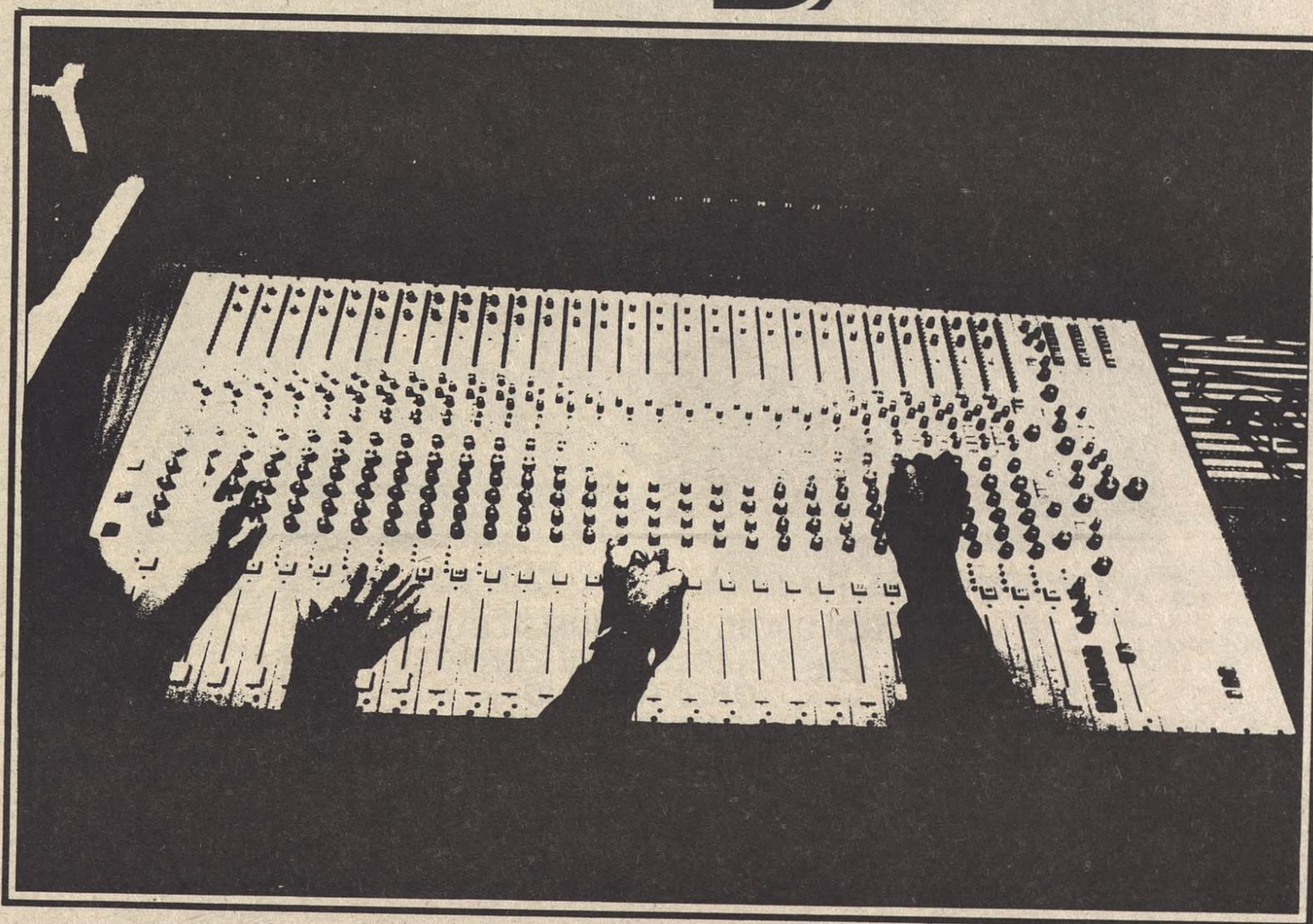
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studio guide



What Does The Future Hold?

By Bob Dawson and Bill McElroy

MUSIC IN WASHINGTON, DC has been swept up in the cultural expansion of the city. The Kennedy Center for the Performing Arts, Constitution Hall, the Capitol Centre and other concert halls are continuing to bring music of wider scope and higher caliber than ever before available in the city. Club acts and bar bands are getting hotter and more versatile. Original music is more creative and more abundant.

Contributing to this musical progression, Washington area recording studios are making a persistent effort to establish DC as a major music town. Advances in all aspects of modern recording tech-

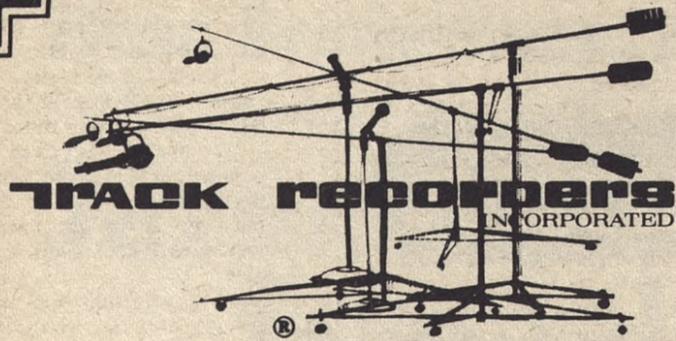
niques are necessary to pass the scrutiny of the listeners' more educated ears. Technological advancements in recording studio equipment are preserving more purity and clarity of sound, while offering the musician, engineer and/or producer more convenient and economical methods of capturing and storing the musical performance.

The latest new tool/toy that has become almost mandatory in a well-equipped studio is automation for mix-down. This essentially shifts the burden of memory of the level changes of the mix from the engineer to the machine, allowing the engineer much greater creative concentration. The engineer is able to go through the tune—piece by piece

if necessary—and set level changes individually. These changes are memorized by the machine for recall or even modification at any time. Besides the convenience offered during the actual mixing process, there are added advantages. Any format tape—master, protection copy, or dub—is an identical second generation tape. In some cases, it would be possible to play the multi-track tape directly through the automated console to the record mastering lathe, eliminating a tape generation and improving the quality of the final product—the disc.

Another major advancement, digital recording, is now being researched by

Continued on page 50



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Check Legal Factors Before the Studio

By Jay Schiffres

THERE ARE A VARIETY OF LEGAL and semi-legal considerations that a performer should consider when choosing a recording studio at which to make a demonstration or master recording.

In the first place you must know what you want from the studio. Is it the great sound a particular engineer is known for, or is it the cheap rates? Is it the new equipment or the atmosphere? And so



on. If you are going to a particular company because of the reputation of one of its engineers, you must specify, and if possible get this in writing, that this person will be your engineer. The following items, if you want them, should also be specified in your arrangement with the studio:

1. Access to the specific studio-owned equipment you want to use in your session.
2. The specific time(s) that you will be recording, including date and exact hour of day.
3. If you do not have a preference for an engineer, still insist upon the name of the engineer who is to record you. You may learn before you record that the engineer scheduled for you has a poor reputation.
4. You will want to know who, if any one, will be in the studio to assist the engineer, and what this person's exact function is.
5. You will want to make sure of the capabilities of the currently operating equipment or instruments, and whether or not such equipment suits your needs. In this regard, you want to make sure that on the day of your session, the involved equipment or instruments you expect to use are there. In short, you are going to want to know, in detail, what you are paying for. This should be specified in writing.

Another extremely important factor to consider is time. You are purchasing time more than anything else; it is usually measured in hours. Certain things are obvious in this regard but some are not. It is clear that you must be quoted an hourly or daily rate before you record. However, you must specify, again if possible in writing, some other time-related factors. If a microphone mal-

functions or if your earphones do not work, you should not be charged for the period of delay.

You must know whether you are charged for time spent setting up the studio, i.e., isolating the drum section. If you must pay, how much time is the studio going to charge? Will it be a *pre-determined, fixed time* or the *actual time* spent? Will you be charged for rehearsing? Finally, it may be extremely important to you to have a demo or master completed by a specified date. If at all possible, get a written guarantee stating in essence that, assuming you have lived up to your responsibilities in recording, the studio will be penalized for late delivery of your product. In legal jargon, this is known as a "performance bond."

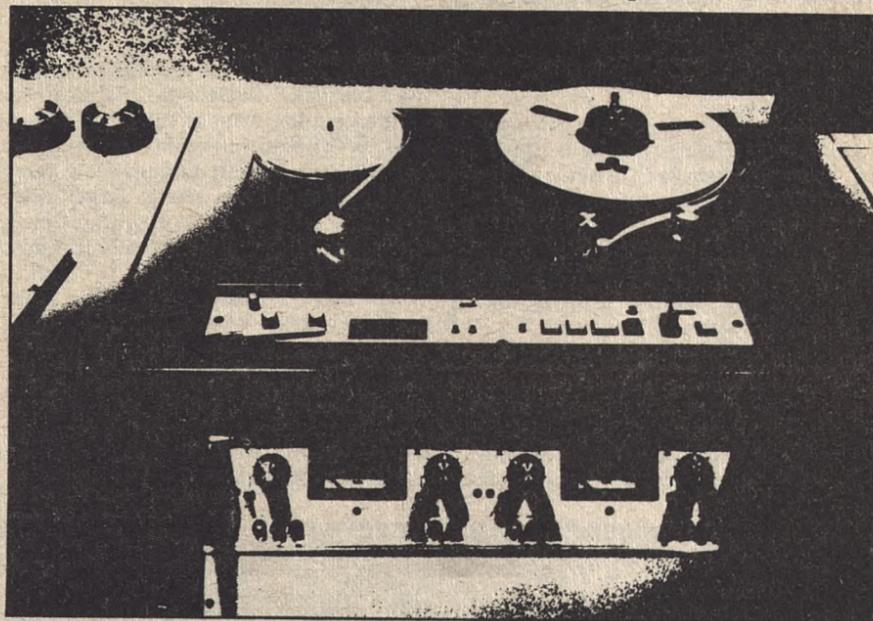
The individual or group must be aware of "deals" a recording studio may offer. Often musicians/singers are unable to afford recording costs. If a recording studio senses that your particular talent (composing, performing, etc.) is marketable, you may be offered *free recording time* in exchange for other considerations. One common offer is that the studio, in exchange for free time, will own all or part of your copyright to any original tune. In my opinion, this is not satisfactory and I would wait and save enough money to record the song. However, you must be aware of these offers, which *must* be in writing, study them and get professional guidance. In any event, make sure that any original music is properly copyrighted *before* you go into a recording studio. Along the same lines, a recording studio may offer you an independent recording agreement in an effort to sell your *master* recording. Consult an attorney at this point.

Here are some other copyright related questions that you must answer. Do you want anyone from the recording studio taking pictures of you? If you have an agent or a manager, he will likely have something to say about this subject. Do you want the recording studio to be permitted to use you or your group's name in an advertisement for their company? Will you permit anyone, other than yourself and the engineers, in the recording studio when you are in session? Such questions are important. Copyright infringement and record piracy do exist, and if you or your *financial backers* want confidentiality then you must so specify in your agreement with the recording studio.

Other considerations are your liability and insurance. You need to know, at a minimum, if you are liable for damage to the studio's equipment, and if the studio is or is not liable for damage to your

equipment. You must make certain that, at the very least, the studio is solvent and legally constituted. It is not far-fetched for a recording studio, like any other business, to go out of business. If your equipment is there, it could be attached by creditors or other authorities. If you utilize your own as opposed to an in-house engineer, that person must be informed of any hidden defects in equipment and made aware of his liability. Simple things, such as who was responsible for locking up after a session, can become crucial after thousands of dollars worth of equipment is stolen. One final point concerning liability. There is a tendency when recording to have friends drop by. You must determine for their safety and yours, whether or not the studio's insurance covers *them*.

As noted above, you as a performer/composer, etc. are owed and have legal responsibilities. Such responsibilities commence even before you enter the stu-



dio. When you make an appointment to record at a certain hour, and do not show, theoretically, you can be charged for that time if someone does not fill in. Although many companies will not penalize you, you must realize that setting a time for a recording session is part of your professional life. The chance of being taken advantage of, or not getting what you want are drastically *reduced* when you act in a professional manner.

Here is some other information you need to know, before you record:

1. When do you pay for studio time?
2. What are the "hidden" costs?
3. If you are doing a master and you ask some friends to back you up, you need to have an understanding be-

tween you and them as to their compensation. If your song or album is released and you have not legally paid off your friends, you are asking for trouble. A separate agreement is a necessity.

4. You must determine if there are any labor union considerations involved.
5. If you are relying on a particular engineer to record you, and for some reason he is unable to do so, you must insist on not having to be forced to record until he is available.
6. Keep all your bills and receipts you receive from the recording studio. They are all potentially tax deductible.
7. Make sure in any agreement you sign it is clear that you and you alone are the sole owner of the tape, be it demo or master.

The above is meant as a modest checklist for anyone contemplating utilizing a recording studio. It is important that you, the artist, realize that you are also a business. People in the record industry,

like any business, are out to make money. Although it may seem crass, you are sometimes spoken of as "products" rather than people. You must attempt to protect yourself, and act as a professional. You must think carefully about any deals offered to you. Do you want to use the recording studio simply as a place to make recordings, or are there other options? If there are options, what are they and what are the positive and negative sides of them? Definitely get oral promises reduced to writing. The goal of all the questions posed above is to clearly define what you want from the recording studio. Once this is clear in your mind, then you will be able to record and work more effectively and easily. ●

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Small Studios Need Skills In Business To Keep Going

By Steve Sulich and Dinnie Murray

IN THE LAST FEW YEARS there has been an astounding increase in the number of recording studios, largely because there has also been an increase in the level of sophistication of musicians, and a greater awareness of the value of a truly good recording studio to a performer or band.

Most musicians and singers record in small studios, and that is what this article is about. Small studios are generally the most accessible to the beginning artist because they are the least expensive to use, the artist may have a friend who works in the studio, or it was recommended by another artist. Small studios tend to be owned by one person or a small group of people; the owners tend to be people who have an affection for music, electronics, technology, and who want to "make it" in the music business. You can put these reasons in any order you want.

As well as serving an artistic function, a studio is a business. It sells studio time, tape, and assistance of skilled people, and the use of equipment. The owners and operators of a studio may love music and technology, but they must also be realistic and run their business well so that they may continue, prosper, and perhaps grow in size and reputation.

Unfortunately, interest in the technical and artistic side of the business may not lead to success in the purely "business" part of the music game. Learning about electronics, tape machines, acoustic design, mixing boards, and mike placement

may prepare small studio owners for the control room and for recording sessions. But it does not prepare them for sitting down after all the musicians have left and figuring out profits and losses, wages, taxes, and the other factors involved in the operation of a business.

What we will set out here are the advantages and disadvantages of incorporating your small recording studio business. What you should be interested in is minimizing costs, expanding your studio (buying all those snazzy new goodies), building your reputation as a studio, enhancing your personal reputation as an engineer (you want to see a few credits on the back of the albums), and insulating yourself as much as possible from things that cut into time spent actually running the studio.

INCORPORATION

Incorporation is one method of operating a business. In the case of a small recording studio, what is called a "closely held" or "close corporation" may be best. This term is used to distinguish a small corporation from its vastly larger relatives, the large public corporations such as CBS, RCA, Warner Communications, etc.

Generally, in a close corporation there are few owners—fewer than ten and often only two or three—and the owners all know each other, know each other's skills and contributions. All or most of them are managers and are active in the business, and there is little or no transfer of stock outside the group of owners.

STOCK

"Stock" are the shares of ownership in the corporation which represent the amount of money each person has invested and the proportion of ownership. The corporation gets "capital" (i.e. money) from the sale of stock. The money is used to operate the corporation, and for the use of this money the corporation pays "dividends" to the stockholders. The person holding the most stock has invested the most money. The difference between a close corporation and a large publicly held corporation should be apparent. In the latter, thousands of people, as well as banks and other investment institutions may hold stock. In a close corporation very few people, as in the case of your studio, would hold stock; and these would be the people who actually operated the business. It is easy to see how a close corporation can lend itself to a small studio.

CONSIDERATIONS

There are many factors to be considered in the decision to form a close corporation. The value of any decision naturally rests on what impact it will have on the continuance and success of your business.

The most basic advice is to see a lawyer first. If you're in business, you should already have a lawyer who is familiar with you and your operation. Use a lawyer for preventive maintenance. You maintain your equipment—you should maintain other aspects of your business as well. You don't wait for your leg to fall off before you see a doctor, and you don't wait until your car is a total wreck before you fix it. There are many ins and outs that even the most wary people in business can be unaware of. If you forget

to pay a few taxes, forget to pay for your business license, or over-extend your credit you may lose your business. It will be less costly in the long run if you see an expert first.

LIMITED LIABILITY

The law looks upon a corporation as a legal "person." The corporation can sue, be sued, buy and sell property, make contracts, and do just about everything that you, as a person, can do.

Shareholders (the people who own stock in the corporation), the director of the corporation, and the officers of the corporation are said to be responsible for losses or debts of the corporation only to the amount of their investment. This is called "limited liability." What it means is that you cannot lose any more money than you have put into the corporation. If you have invested everything you own in your recording studio, limited liability may not be much help if you go under.

However, if a few people have invested, the loss will be spread over a larger area and may not be as painful to each individual.

For example, if you have invested \$2,000 and the studio/corporation cannot pay the debt, the persons seeking payment may claim \$2,000 from you, but you are not responsible for any more than that. Limited liability separates the assets you have invested in the corporation from your personal belongings: your savings account, car, home, furniture, clothes, etc.

Several factors may diminish the importance of this privilege. Naturally, whatever the law gives, the law can take away. The protection of limited liability is not absolute.

Continued on page 51

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Alpha-16 Recording Studios 623 Sligo Avenue, Silver Spring, Md
(established 1972) (301) 565-9590

President/Owner: Donald A. Wheeler

Chief Engineer: Donald A. Wheeler

Labels Owned: Creation

Studio Space: One room 25' x 35'

Equipment: Ampex (8, 4, 2 track); Tascam 8 track; Teac 2 track recorders (full DBX on 8 tracks and 2 tracks); Sound Workshop and Allen & Heath consoles; EMT reverb; Digital Delay; DBX limiters; Allison Gainbrain limiters; Kepek; Neumann U-87s, KM-84s, KM-86; Electro-Voice RE 16 microphones; Crown amplifiers; Altec and Electro-Voice speakers; Room equalization.

Instruments: 7' grand piano; Upright piano; Hammond organ; Rhythm King; tuning strobe; Fender bass; Acoustic bass amp; Flute; Sax; Clarinet; Melodica; String Synthesizer.

Services: Full demo and master tape production; Record production; Cassette duplication services; Video tape recording services; Slide and multi-media production.

Arrest 1420 K St., NW, 5th Floor, Washington, D.C.
(established 1974) (202) 347-1420

President/Owner: Oliver A. Cowan, Jr.

Studio Managers: Lonnie Turner Jr. and Janis C.G. Turner

Engineers: John Freeman Jr. and John Nebe

Labels Owned: Arrest

Studio Space: 25.5' x 35.5'

Equipment: MCI-428-24LM/24 track; MCI-24 tr recorder; MCI-2 tr recorder; Altec Big Red studio monitors; 2 Otari-2 tr recorders; 2 Dolby 361 noise reduction units; M-24 Dolby A noise reduction; Kepex; Gain Brain; Technics Parametric Equalizers; Eventide Digital Delay Line; Instant Flanger; Eventide Omnipressor; Amber 4550 Spectrum Display Mikes - Neuman, AKG, Sony, Shure, Sennheiser, Beyer, Electro-Voice; JBL 4311 mixing monitors

Instruments: Steinway piano; Fender Rhodes piano

Bias Recording 115 Hillwood Avenue, Falls Church, Va.
(established June 1972) (703) 241-0666

President/Owner: Bob Dawson, Bill McElroy

Engineers: Bill McElroy, Bob Dawson, Norm Rowland

Studio Manager: Gloria Rowland

Studio Space: Studio A 30' x 40'; Studio B 12' x 16'

Equipment: Studio A (music): Ampex MM1200 (24 track, 16 track, 8 track, with Dolby "A" on all tracks); Studer B-67 two-track; 24 channel Automated Processes 2488 console; UREI Limiters; DBX Limiters; Eventide Harmonizer; SAE Power Amps; JBL Monitors; Neuman, Sony, E-V, Shure microphones; Music Man amplifiers, Fender Twin Reverb Amp; EMT Reverb; AKG Reverb; Allison Research "Fadex" Automated Mix-Down available Nov. 1. Studio B (production): Studer B-67 two-track; Ampex 440 two-track; Ampex 350 two-track; AKG reverb; Neuman mics; UREI limiter; Automated Processes 1604 Console; Ampex MM1100 (16 track and 8 track) available by special request.

Instruments: Yamaha grand piano; Hammond C-3 organ; Fender Rhodes piano; Slingerland drum set; Fender Precision bass

Available by Special Arrangement: Multi-track and two-track remote recordings.

Capitol Recording Company, Inc. 5400 Carolina Pl., Springfield, Va. 22151
(established 1960) (703) 941-3553

President/Owner: Clarence "Ed" McDaniel

Creative Director: Stuart Queen

Chief Engineer: Clarence McDaniel

Studio Space: 20' x 30'

Services: Custom work; stereo cassette duplication, printing, packaging, record pressing, record jackets, reel to reel, Mono-two track.

db Sound Studios 8037 13th Street, Silver Spring, Md.
(established 1968) (301) 333-7474, 589-5192

Owner: Jules M. Damiam, R. Jose Williams

Creative Director: R. Jose Williams

Chief Engineer: R. Jose Williams

Studio Space: 22' x 45'; drum & vocal booths

Equipment: Ampex M 1100 16 Track and 2 Track Recorders. AP & Lang equalizers, Teletronix compressors & limiters, Kepex. Fender Rhodes electric piano, Hammond B3 with Leslie, Knabe grand piano, Kustom & Sunn amps.

Eastern Audio Associates 9505 Berger Rd. Columbia, Md. 21046
(established 1971, studio 1978) (301) 596-3900

President/Owner: Todd Combs

Engineer: Jon Kendall

Studio Manager: Tom McDuffee

Equipment: 2 track: Revox A 77 & Ampex 350; 4 track to be installed in near future; Electra Voice mikes

Services: High Speed cassette duplicating; Location recording; Sound reinforcement; Commercial radio spot production; Narrations



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Flite Three Recordings, Inc. 1130 East Cold Spring Lane, Baltimore, Md. 21239
(established 1972) (301) 532-7500

President/Owner: The Ayd Corporation/Flight Three Inc.

Creative Director: Louis R. Mills

Chief Engineer: Louis R. Mills

Engineering Staff: Graig Kenney, Barton Kenney, Victor Giodano, Betsy Harmatz, Frank Ayd

Equipment and Systems Engineer: Rick Seaby

Office Manager: Norman Burke

Studio Space: 3 complete studios; Audition, mixing, and editing room; Video production room (under construction); 2 tape libraries.

Equipment: Duplication: ElectroSound Model 4000 Cassette Duplicating System with three slaves and six winders; Accurate Sound Model 2500 hi speed reel to reel master, cassette master and three slaves.

Microphones: Neumann U-87s, U-84s, U-47s, KM-86s, SM-69s; AKG C 451 E; Altec 195 A; Electro-Voice RE-20s, RE-10s, RE-11, RE-7; Sure SM-59s, SM-57, SM-54s

Consoles: Automated Processes 2416 Custom 24 Track; Automated Processes 1604; Tascam Model 10 Recorders: 3M M-79 24 and 16 Track with vari speed; JH-24 MCI 8, 16 and 24 Track; Ampex MM-1000 8 Track; Ampex/SSI 8 Track; Scully 280-4 4 Track; Scully 280-4 1/4 Track; Scully 280-2 2 Track; Scully 280 Full Track Mono; Ampex 351-2 2 Track; Scully 280B Full Track; Scully 280B-2 2 Track; Marantz 350 cassette decks.

Signal Processing Equipment: Dolby 361 Type A Noise Reduction Systems; Dolby M-16 Type A Noise Reduction System; Eventide Digital Delay Line; Eventide Phaser; AKG BX-20E Echo Chamber; EMT 140 Echo Chamber; MXR Phaser; MXR Flanger; MXR Limiting Amplifier; Inonovics 201 Limiting Amplifier; UREI 1176LA's Limiting Amplifiers; UREI LA3A Leveling Amplifiers; UREI 565 Filter Set; Allison Research Kexep Expanders; Lang Program Equalizers; DBX 160 Compressor/Limiters; Martin Vari-Speed

Monitor Systems: Custom Tri-Amp Crossovers; JBL 4333 Studio Monitors; BJB 4311 Studio Monitors; Auratone Reference Monitors; McIntosh 2100 Power Amplifiers; Crown D-150 Power Amplifiers; Crown D-60 Power Amps

Instruments: Rodgers drums with hydraulic heads; Yamaha Conservatory Grand Piano; Hammond B-3 Organ with Leslie; RMI piano; Additional instruments available for nominal fee; Complete sound effects and music library.

Services: Music recording; Jingle production; Commercial production; Slide-Film-Video production; Hi Speed Hi Volume reel-to-reel and cassette duplication; Audio systems consulting and broadcast proof of performance.

Hallmark Films and Recordings, Inc. 51-53 New Plant Ct., Owings Mills, Md. 21117
(established 1974) (301) 363-4500

President/Owner: Max Bracher

Creative Director: Philip M. Brecher

Chief Engineer: Philip M. Brecher

Engineers: Larry Adler, Ben Kaplan, Mac McNichols

Studio Space: Studio A 60' x 40' (with drive-in stage)

Studio B 50' x 30'

Equipment: 1/4" tape machine: Ampex, Scully, Nagra; 2" Machine Ampex MM 1200 16 track; EMT Reverb Chamber; UREI Limiters; DBX Compressors; Delta Equalizers; API Equalizers; Cinema Equalizers; 16mm Magma Sync Recorder; Mikes: AKG, Neuman, Beyer, EV, Shure, Sony; Amplifiers: McIntosh, Crown; Speakers: Altec Big Red Monitors.

Instruments: Ludwig drums; Yamaha 6' conservatory piano; ETSI upright piano; Fender Rhodes electric piano; Hammond B-3 Organ with mechanical leslie; Gon Bops congos; Farfisa electric organ; Electro Music Electronic Leslie.

Services: Mastering; Location recording; Reel-to-reel duplication; Cassette duplication; Record production; Audio-visual show; Film sound; Film production; Jingles.

JRB 4917 Cordell Ave., Bethesda, Md. 20014

(established November 22, 1973) (301) 654-6666

President/Owner: John Burr/JRB SOUND, Inc.

Chief Engineer: John Burr

Engineers: John Burr, Jeff Kidwell, Chris Fox, Fred Guthrie

Studio Space: Studio A 25' x 40'; Studio B 12' x 14'

Equipment: Automated Processes 2025, 16 track console, 16in/16 out; Ampex mono 2, 4, 8, 16 track recorders; Neumann, AKG, Electro Voice, Shure, Beyer microphones; Beyer headphones; phasers, flangers, noise gates; ten echo chambers (AKG BX-20E Micmix super "C's"); Crown amp; JBL 4333's, 4311's; Studio and control room monitors; Orban parasound stereo synthesizers; Orban parasound sibilance controller; UREI filter set; UREI digital metronome.

Instruments: Yamaha C3 grand piano; Fender Rhodes electric piano; 3 synthesizers; Ludwig drum set; auxiliary percussion and other instruments.

Services: Mono, 2, 4, 8, 16 track recording; Dolby DBX; studio recording; sound track recording for motion picture or multi-media; complete music and effects library; film transfer.

Lion Recording Services, Inc. 1905 Fairview Ave., NE, DC 20002
(established 1967) (202) 832-7883

President/Owner: Hal Lion

Creative Director: Hal Lion

Chief Engineer: James Fox

Studio Space: Room A 20' x 25' x 20'; Room B 6' x 12' x 8'

Equipment: Recorders: Scully, Studer, Ampex, Nagra;

Mixers: Opamp Labs, Allen and Heath;

Outboard: dbX Noise Reduction, dbX Compressors, RCL Reverb, Burwen Dynamic Noise Filter

Duplicators: Audio Tek, Electro Sound, Telex, Rawdon Smith, Superscope

Motion Picture Sound: Magnasync, Bell & Howell, with interlock

Services: Complete production and duplicating facilities including: Music recording; narration recording; cassette duplicating; 1/4" reel-to-reel duplicating; motion picture sound recording and mixing facilities (16 mag, 5-track interlock system with back-up, punch-in capabilities); slide film show production (including a good sound effects library and 3 major music libraries); T.V. and Radio jingles production, featuring electronic synthesizers; also, location recordings for bands, radio, motion picture, meetings, weddings, seminars.

Location Recorders, Inc. 867 Azalea Drive, Rockville, Md. 20850
(established 1976) (301) 881-5526, (301) 340-2713

President/Owner: Tony DeMattia

Engineers: Tony DeMattia, Bernie Chlop, George Van Osterom, Howard Christeller

Consulting Engineer: Bill Sax

Studio Space: all location work at present (studio being planned)

Equipment: Soundcraft 20 x 2 Mixing Console; Interface 16 x 8 Mixing Console; Tascam M5 8 x 4 Mixing Console, Dolby and DBX Noise Reduction; DBX compressor limiter, BGW Power Amps; Altec Studio Monitors; Otari 500 Half Track Recorder; Teac 2340 4 Track Recorder; Teac 4010 2 Track Recorder; 24 Input 500 foot snake; EV, Shure, Sennheiser, Sony, AKG, Beyer Microphones.

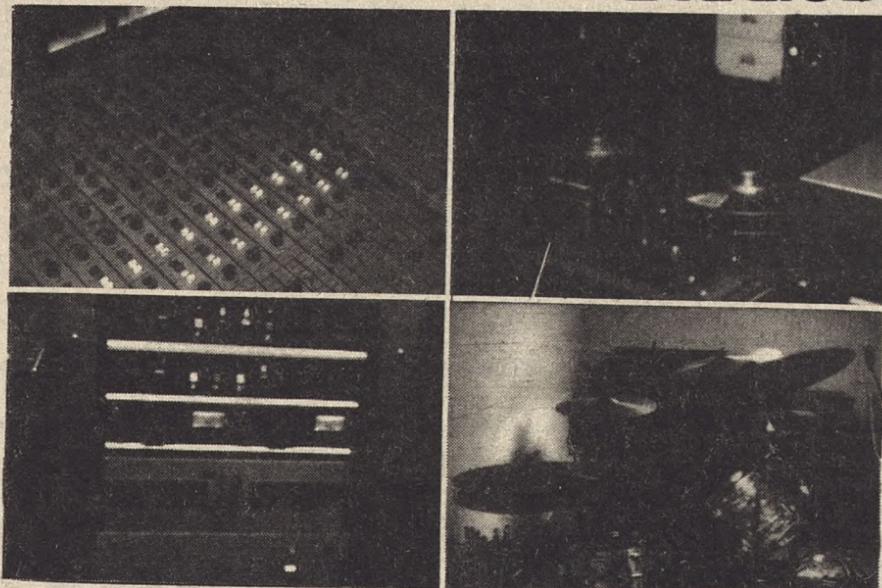
Services: 8 Track Remote (now being planned); 4 Track Remote; 2 Track Remote; 2 Track FM Broadcast; Sound Reinforcement for up to 6,000 seats; Designers and manufacturers of custom, professional sound systems.

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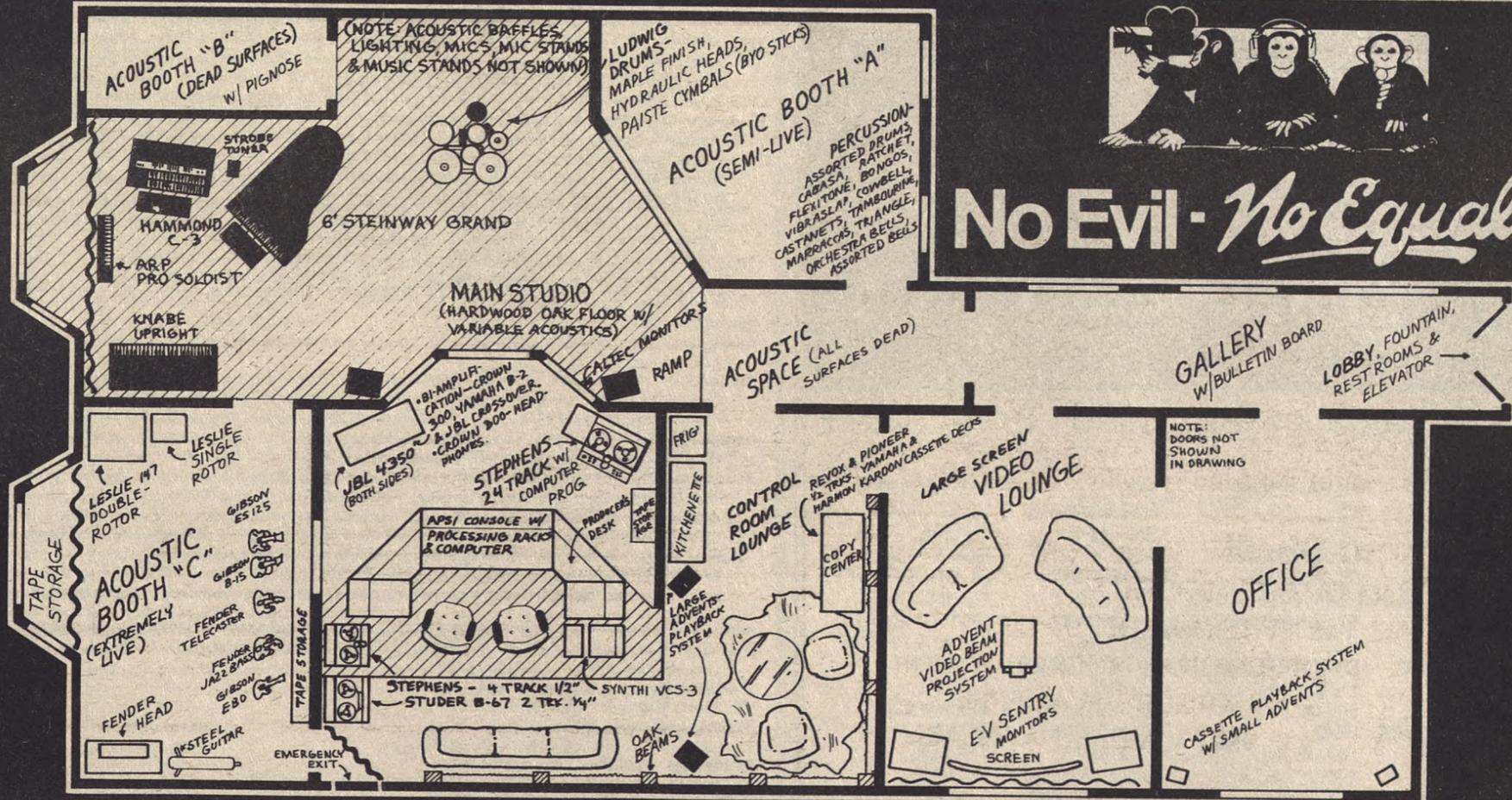
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AKG BX-10E REVERB, AUDIO PULSE DIGITAL DELAY, ADVENT DDL, DB PREAMP, dbx 119, dbx 154,
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Loft 607 Chain Bridge Road, McLean, Va. 22101

(established July, 1974) (703) 524-5631

Owner: Charley Bogdonoff

Engineering and Creative Teamwork: Charley Bogdonoff, Morgan Henry, Mike Terpah, William Murray

Technical Consultant: Gil Jullien

Studio Space: Three isolated recording rooms:

Drum: 7' x 10'; Vocal, Guitar, etc.: 7' x 6'; Main: 17' x 12', ceiling 15' control room, kitchen and bathroom; waiting room with T.V.

Equipment: New 16-24 Sphere console; New 16-24 Stephens tape deck w/ computer auto locator; Dolby noise reduction; EMT and AKG Reverb; Ampex 2 track w/ Inovonics electronics; Ampex 8 track 440B; Electrovoice Sentry III and Auratone Monitors in control room; JBL 4301 Monitors in studio; 6 Neumann mics; M87's; KM84's—assorted AKG and Shure also.

Instruments: Steinway 5'10" grand piano; Arp Odyssey synthesizer; Rogers drums; 4 Speaker Peavey Guitar-Bass Amp.

Services: 2, 8, and 16 track recording and production; 1/4, 1/2 track and cassette copies; rehearsal facilities.

Marcello 2909 M St., NW, Washington, D.C.

(established 1978) (202) 338-1060

President/Owner: Richard Marcello

Chief Engineer: Richard Marcello

Office Manager: Bobbie Manrikiss

Studio Space: A: 20' x 25'; B: 15' x 15'

Equipment: Ampex 8 track; 2 recorders; Allen Heath 16 channel mixer.

Instruments: Clavinet; Drums; Gibson J-200; Guild f-150 12 string; 8 string bass; 4 Fenders; Kawai up-right piano.

Services: Cassette duplication; Mix down on 1/2 tracks; Demo sessions.

Praise Recordings, Inc. 531 N. Howard St., Baltimore, Md. 21201

(established 1973) (301) 727-0950

President/Owner: Carroll R. Johnson, Jr.

Chief Engineer: Jay McZeal

Engineers: Carroll R. Johnson, Sherman Minor, Jay McZeal

Studio Manager: Sherman W. Minor

Studio Space: Control Room 16' x 20'; Studio 30' x 50'

Equipment: Spectrasonics console; Scully 8 & 16 TR recorders; Otari, Sony, Crown & Teac 2 TR recorders; Altec and Tannoy Monitors; Ortophon Mono Disc Cutting System; Neumann, AKG, Electro Voice, Sony & Beyer mics

Instruments: Knabe concert grand piano; Fender Rhodes electric piano; Hammond B-3 organ; Mellotron; Univox String Synthesizer.

Mobile Master (location recording for broadcast and album mastering—Dodge van), 3121 Furman Lane, Alexandria, Va. 22306

(established July 12, 1975) (703) 768-8776

President/Owner: Ed Kelly

Creative Director: Ed Kelly

Chief Engineer: Ed Kelly

Labels Owned: Gallery Records

Studio Space: on location recording from Dodge van

Equipment: Recording: Microphones: 2 AKG 414EB Large Dual Diaphragm Polydirectional condensers both with H-17 shockmount/windcreens; 10 AK 451EB Condensers with CK1, CK2, CK5, CK8 capsules, shock mounts, attenuators, windcreens and extension tubes; Mixers: Malatchi (custom) 16X16X4X2X1, Shure 4X2X1; Ampex meter panels; AKG BX10E reverberation; Equalizers: Orban 622B Parametric Equalizer/Notching Filter, Malatchi Shelving Equalizer; Orban 418A Limiters; DBX Noise Reduction; Tape Recorders: 2 Crown 1/2 TR, 1 Crown 1/4 track; Precision Devices Tone Generators; Crown Monitors Amps; Crown Crossover; Visonik Monitor Speaker; 1 pair Koss ESP 9B Monitor Headphones; 8 pair Koss Pro 4AA Musician Headphones; Mic Stands: AKG Booms, Atlas Booms, AKG, Atlas floor stands with extension tubes; Mic snake: 300 feet in three sections, junction box with splitters and monitor return; Mic cable: 600 feet Belden AKG and Electro-Voice; Crown equipment cases; 3 Technics RS 631 Cassette Duplicators; Technics 110A Turntable; Tonearm/Cartridge: Shure/Stanton 681S with custom transcription preamp

Photographic: Canon A1 with MA motor drive; Canon 199 Speedlight Flash; 24 mm f 28, 85 mm 1:8, 200 mm f 28; 400 mm f, 5.6; Canon lenses.

National Recording Studios 3016 Greenmount Avenue, Baltimore, Md. 21218

(established September 15, 1977) (301) 467-7900

Owners: Eugene Muro, President; Steven Reass, Vice-President

Executive Director: Abdul Jami A. Mahdi

Chief Engineer: Eugene Mauro

Engineer: Steven Reass

Studio Space: #1: 38' x 22'; #2: 24' x 13'; practice rooms: green room: 9' x 14'; blue room: 9' x 12' yellow room: 9' x 10'

Equipment: Otari 8 track recorder; Otari master recorder; 24 input board—custom built from Tapco boards; Soundcraftsman equalizers; Stereoheadphone system (Custom); K140 AKG headphones; copying tape recorder (Akai and Dekorder); Avid 105 speakers; Beyer, Electro Voice and Shure mics

Instruments: Rhodes piano; Ludwig 8 piece drum set; Pair of tympani—Ludwig; Musser marimba; Gumbop conga; Some amps and cabinets—Ampeg, Kustom.

Services: 8 channel multitrack recordings; Live direct to master stereo or mono recordings; Mobile 8 channel recording or stereo recordings; 1000 RMS watt Quad/Stereo concert sound system—mobile; Courses in recording techniques—private lessons and group classes; Courses in concert sound systems—private lessons; Mauro's School of Music offers numerous music classes and lessons for each instrument—faculty of seven; Studio musicians available; Jingles—writing to production; Production of selected musical groups; Profile analysis of groups/individuals; Press records, make cassettes, make Evatone sound-sheets outside of studio; Rehearsal rates; Musicians referral service.

No Evil Multimedia, Inc. 1737 DeSales St., NW, Suite 400, Washington, D.C. 20036

(established 1977) (202) 363-1223

President/Owner: Richard Seibold

VP/Studio Manager: Alan Dresner

Technical Director: Bruce Hayes

Production: Nick Koumoutseas, Douglas Hayes

Marketing: Jim Cline

Equipment: PA and Sound Reinforcement: JBL/Crown/APSII 4-way system with 8 stage mixes; 27-band Graphic EQ on all 9 mixes; Bi-amplified, high power, stage monitors; Studio: Monitors: Bi amplified JBL 4350, 3-way Braun mini-monitors, Advents. Crown and Yamaha amps. Tape decks: Stephens 2-4-8-16-24 tracks. Revox, Pioneer, Nakamichi, Harman-Kardon, Advent, Yamaha. Signal Processing: APSII 32 channel parametric & graphic EQ mixing console, 8 channels echo, reverb, and digital delay. Phasing, flanging, compression and limiting UREI 1176 & DBX, noise gates and noise reduction. EMS synthesizer processing, APHEX Aural Exciter System. Video: Broadcast quality color; Production; Electronic editing. Large-screen projection systems (up to 20' picture size) Through FutureView, Inc.

Instruments: Grand piano; Ludwig drums w/ Hydraulic heads; Hammond C-3 organ; Assorted percussion; 2 Leslie cabinets; Synthi AKS and ARP pro-soloist synthesizers; Orchestra bells; Xylophone; Steel guitar; Fender Telecaster; Jazz bass; EBO bass; Fender and Pignone amps.

Omega Recording Studios 10518 Connecticut Ave., Kensington, Md. 20795
(established 1967) (301) 946-4686

President/Owner: W. Robert Yesbek

Creative Director: Tom Guernsey

Chief Engineer: Billy Brady

Engineers: W.R. Yesbek, Billy Brady, Sharon Shapiro

Labels Owned: Kinda Like Music ASCAP, Uptight Music BMI, Whole Tomato Music ASCAP

Studio Space: Main Studio 45' x 45'; Disc Cutting, Duplication, Production 20' x 20'

Equipment: Tape Machines: MCI JH-114 24/16 Track Machine with DBX Noise Reduction, and speed control; Studer B-67 2 Track Machines, all with DBX Noise Reduction. Console: MCI 636 Automated 28 x 24 Console with parametric equalization; API Production Console in production room; Signal Processing Devices: Urei La-3a Limiters (4); Kepex (4); Allison Gain Brains (2); Eventide Harmonizer/Digital Delay; Eventide Phaser/Flanger; MAP Parametrix equalizers (2); API 550A Composite Equalizers (4); DBX 162 Stereo Compressor/Limiters (2); EMT Stereophonic Echo Chamber; API 550 Equalizers (8); Production Room: Studer 2 Track Tape Machines; Scully/Westrex Disc Mastering System with new Westrex RA-1700 Mastering System; Studer and Revox ¼ Track Tape Machines; Dolby 361 Noise Reduction (2) and DBX 187 Noise Reduction. Microphones: Neumann U-87s (5); Neumann FET 47s (2); AKG C-414 EBs (2); EV RE-20s (6); Neumann KM-85s (2); Neumann KM-84s (2); EV RE 15s (2); Shure SM53s (2). Additional equipment: EV Sentry III Studio Monitor Speakers; JBL 4315 Monitor Speakers; Altec A7-500 speakers (Studio Room only); Auratone small monitors in main control room; Amps: Crown DC 300, Crown D-60, McIntosh 2105, Crown D-150; White ½ Octave equalizers in control room

Instruments: Baldwin Grand Piano; Hammond B-3 Organ with Leslie; Hohner D-6 Clavinet; Fender Rhodes 73 Suitcase piano with stereo vibrato; Acoustic 250 Guitar Amp; Fender Bassman Amp; Ludwig Drums; Various percussion and sound effects instruments.

Services: Acetates and reference discs while you wait; Lead Sheets; Complete arrangements; Composition; Automated 24 track studio.

Rabbit Reproduction Annapolis, Md.
(established May, 1978) (301) 269-1975

President/Owner: Peter Johnson

Creative Directors: Paul Reed Smith and Jay Murphy

Chief Engineer: Peter Johnson

Studio Space: Studio 19' x 30'; Control Room 19' x 10'

Equipment: Soundcraft 16 input 8 out console; Tascam/Teac Recorders; Urei Parametric Eq; DBX Compressors; Marshall Time Modulator (delay); Tapco Reverb; Crown Amplification; B&J Monitors; Mikes by Shure, Sony, Electro Voice, Beyer

Services: 8 track recording; Stereo ½ track mastering; ¼ track Stereo-Cassette; Specializing in contract and audition demos

Sheffield Recording Ltd., Inc. 13816 Sunnybrook Rd., Phoenix, Md. 21131
(established 1968) (301) 628-7260

President/Owner: John J. Ariosa, Jr.

Creative Director: Nancy Scaggs

Studio Manager: John J. Ariosa

Engineers: John Ariosa, Bill Mueller, Jim Oberg

Studio Space: A: 1600 square feet; B: 800 square feet

Equipment: 24, 16, 2 track studers with Dolby A; MLI-API-ITI 42 input custom console; 8 track TASCAM recorder and 16 input TASCAM

Instruments: Studio A: Yamaha 6'6" grand piano; Hammond B-3 & Leslie; Polyphonic ARP 2600 synthesizer; ARP string ensemble; 8 piece pearl drum set; Polytone timbales; RMI electric piano; Studio B: Baldwin Model M baby grand piano; Ludwig drum set.

Services: Copies; Remotes; Equipment sales; Recording courses; Demo and mastering sessions.

Sonority Recording Company, Inc. 315-C Howard Ave., Rockville, Md. 20850
(established 1971) (301) 340-2432

President/Owner: Roger R. Byrd

Creative Director: Phyllis L. Stibler

Chief of Engineering: Neil A. Muncy

Engineers: Roger R. Byrd, Don W. Zetterberg, Bill Broms

Studio Space: Voice Studio 7' x 11' x 9'

Equipment and Services: Location Recording Services: Sonority Recording Truck, 2, 8, 16 track, 16 to 32 input console, 19 equalizers, UREI and DBX limiters, AKG-Shure-Electrovoice-Altec-Neuman microphones, Ampex tape recorders, 450' mic snakes, CCTV tuned JBL monitor speakers. This truck will record double 16 track, a continuous stereo back-up take (at 7½ or 15 ips) and feed a broadcast line (stereo-mono) for live shows, SIMULTANEOUSLY. Air conditioned.

Studio services: Voice Studio, production, voice-overs, editing, labeling, packaging and distribution. High speed Ampex 3200 tape duplicators and Telex cassette duplicators. Record pressing—Albums & singles, Custom binders for cassettes and other audio-video formats.

Soundbox Recording 626 S. 29th St., Arlington, Va. 22202
(established April, 1976) (703) 684-8397

President/Owner: Malcolm Peplow

Creative Director: William Murray

Chief Engineer: Malcolm Peplow

Engineer: William Murray

Studio Space: One room 18' x 30'; Isolation Booth 3' x 5'

Equipment: Customized Tascam mod. 3 mixer; Tapco 6200 A mixer; Tascam monitor mixer; Teac A4010S 2 Track Recorder; Pioneer ½ track Master Recorder; Pioneer Cassette Recorder; JBL L-36 & Auratone Monitors; Pioneer SA-8500 Power Amp; MXR Digital Delay; DBX 119 & 117 Limiters and Compressors; Tapco Stereo Reverberation System; Tapco Stereo Graphic Equalizer; AKG, Beyer, Electro-Voice, Shure, and Sony Microphones; Custom Stereo Headphone System; Koss, Nakamichi, and Sennheiser Headphones

Instruments: Yamaha 6' Conservatory Grand Piano; Pearl 5-piece drum set; Hammond L organ; Korg Poly-Ensemble; Yamaha CP-30 Electronic Piano; Univox Bass Guitar; Fender Amp

Services: Recording, mixing, editing; Location recording 2-8 track; Production assistance; Jingles, arranging, lead sheets; musicians available.

Storeroom Sound Studios 1310 Merrimack Drive, Langley Park, Md. (mailing address): 8213 New Hampshire Avenue, Suite #102, Hyattsville, Md. 20783
(established 1974) (301) 434-2446

President/Owner: Greg Berzinski

Creative Director: Greg Berzinski

Chief Engineer: Greg Berzinski

Engineers: Stephen Cook, Bill Krause

Labels Owned: Stor'm

Studio Space: 13' x 22'; Booth 8' x 8'

Equipment: Otari MX7308-8 track recorder; DBX Noise Reduction; Mic-Mix reverb; BGW power amps; JBL studio monitors; Otari MX5050-2 track recorder; Teac 3340S-4 track recorder; Tascam 10B 12 in/8 out console with graphic equalization; Teac 2300-2 track recorder; tape delay; Shure, Electro-Voice, Beyer, AKG, and Neuman microphones.

Instruments: Hammond Porta-B organ; Leslie Speaker; Ludwig drums; Fender, Rhodes electric piano; Fender twin reverb guitar amp; acoustic 136 bass amp; acoustic 134 guitar amp; assorted percussion instruments and effects pedals.

Services: 8-4-2 track professional recording, mixing, editing, mastering, and production. Open reel, 8 track cartridge, and cassette duplication; studio musicians; instrument rentals.

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The future. . . .

Continued from page 40

most of the major tape recorder manufacturers (Ampex, 3M, Studer, etc.), and several Japanese companies. The 3M Company has a prototype 32-track digital machine (on one-inch tape), and Mitsubishi has a two-track on quarter-inch tape. Among the advantages of digital recording are better signal to noise ratio, lower measured distortion, and no tape print-through. However, the process is not without fault—digitally recorded material is difficult to edit. Also, some well-respected ears notice a "funny sound" about digitally recorded material, perceived as a high frequency rasp or distortion that is noticeably different

from the original, even though the measured distortion at those frequencies is lower than that of an analog recorder.

Digital recording could very likely become widespread in the consumer market as the system approaches perfection, and the prices are reduced—as happened with calculators and digital watches. Once consumer equipment and broadcast formats are switched over to digital technology, the potential fidelity of records, tapes, and broadcasts available in the home will be staggering.

Taking it a few steps further, research is in progress on hearing aids that connect directly to the brain (a digital device). If that key is found, it could unlock the door to Huxley's "feelies"—something to look forward to? ●

Bob Dawson and Bill McElroy are the owners and engineers of Bias Recording in Falls Church.

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Sounds Reasonable, Inc. 2000 P Street, N.W. Suite 205, D.C. 20036

(established March 21, 1972) (202) 457-0852

President/Owner: Edmund S. Barnett, Jr.

Studio Manager: Elizabeth Garrett Bunker

Chief Engineer: Jim Harmon

Engineer: Terry Knight, Mac Dent, Tom McCarthy, Scott Mabuchi

Technical Advisor: Tom McCarthy

Creative Consultants: William Penn, Andrew Francis, Somtow Sucharitkul

Labels Owned: SRI

Studio Space: Studio A: 26' x 19'; Studio B: 12' x 11'

Equipment and Instruments: Studio A: Gately Console-Quad 16 In/16 Out; 3M M79 16 Track, 2 3M M79 2 track, Pioneer CT F2121 Stereo Cassette Deck; TEAC 3340 Stereo Tape Deck; JBL4311 Monitoring System; Allison Research Gain Brains; DBX 160 Compressor-Limiter; DBX 187 Noise Reduction System; AKG BX20E1; Reverberation Chamber; Pultec AZP-1A Program Equalizers; URIE 530 Stereo Graphic Equalizer; Sound-craftsman 20-12 Stereo Graphic Equalizer; Countryman 968 Phasemixer; Maestro Ring Modulator; Connstrobe Tuner; Morley Power Wah Boost; Maestro Echoplex; Fender Twin Reverb Amps; Ampeg B 15N Bass Amp; Fender Rhodes Mark I Stage Piano; Hohner Clavinet D6; Arp #2600 & 2500 Synthesizers; Assorted Gretsch Tom Toms; 22" Gretsch Bass Drum; 20" Gretsch Bass Drum; Premier Snare Drum; Rogers Hi Hat with Paiste Cymbals; Assorted Zildjian Cymbals; Latin Percussion Conga Drums; McIntosh MC-60 Power Amps; Microphones-Neuman, AKG, Shure, Electro-Voice; Kepex Noise Gates; Eventide Harmonizer and Digital Delay; Orban Sibilance Controller; Crown DC300 Amplifiers, Marshall Time Modulator; Yamaha Conservatory Grand Piano. Studio B: Multi-track Console, 12 in/8 out; 3M M64 4-track; Ampex 2-track; TEAC 3340 Stereo Tape Deck; Pioneer CTF2121 Stereo Cassette Deck; JBL L-100 Monitor System; Crown D75 Power Amplifier; Ampex Model 375 Line Voltage Frequency Amp; Technics SL1500 Stereo Turntable.

Subsidiaries: Sounds Reasonable Records and Tapes, Inc.; Sounds Reasonable Publishing, Inc. (BMI) Gallatin Gateway Music, Inc. (ASCAP)

Track Recorders, Inc. 8226 Georgia Ave. 11-2, Silver Spring, Md. 20910

(established 1969) (301) 589-4349

President/Owner: Gerry Wyckoff and Cotter Wells

Creative Director: Gerry Wyckoff

Chief Engineer: Bill McCullough

Engineers: Bill McCullough, Les Thompson, Mark Greenhouse, Doug Percival, Gerry Wyckoff

Office Manager: Kate Ragusa

Studio Space: Studio 25' x 40'; Control Room 18' x 24'

Equipment: Apex Aural Exciter; 24 in/16 out Custom Console (Neve of England); 3M 16-track tape machine; Scully and Ampex 2-track machines; 18 channels Dolby A noise reduction; Crown amplifiers; JBL, Altec, Ampex, and Auratone monitors; UREI compressors and limiters; Kepex; Domsday Implosion Simulator; Eventide and Musitronics phasing; Stereo digital delay line; Pultec equalizers and filters; Sonic Relection Inverter; 2 Electro-Acoustic Accelerators; Microphones by Neumann, Shure, Electro Voice, RCA; Bally pinball machine, pool table.

Instruments: Steinway 9' grand piano; Hammond B-3 organ with Leslie cabinet; Fender and Ampeg instrument amps; Ludwig studio drums.

Services: 16 track recording and mixing; Production of master tapes for albums, demos, jingles, film and t.v. scores; Studio musicians for all instruments and vocals on call; Special equipment—synthesizers, amps, drums, Eventide harmonizer—for sessions on rental basis.

Underground Sound Largo, Maryland, near the Capital Centre. (Mailing address): 12003 Wimbleton

Street, Upper Marlboro, Maryland 20870

(established 1974) (301) 249-5647

President/Owner: Peter D'Antonio and Jerry Ressler

Creative Director: Peter D'Antonio and Jerry Ressler

Chief Engineer: Peter D'Antonio and Jerry Ressler

Labels Owned: Underground Sound

Studio Space: 25' x 25', acoustically isolated w/floating wall & ceiling construction. Vocal booth (6' x 12'), drum booth (7' x 7'), lounge area w/fireplace (15' x 30'), rehearsal area.

Equipment: Tape machines: Scully 100 8-track (1" tape format); Scully 280-B 2-track; Revox A-77 2-track, Nakamichi 550 cassette. Console: Completely patchable board with Automated Processes discrete components and Audio Accessories patch bay. Stereo headphone monitor with 3 Que sends and individual level control boxes. Yamaha premix module. Signal Processing: Automated Processes 550A equalization, Kepex; Complete dbx noise reduction; dbx 160 compressors; Quad-Eight Variable Decay Reverberation; MicMix Super C Stereo Reverberation; Lexicon digital delay (flanging, VCO, doubling, tripling, infinite repeat hold, etc.). Microphones: Neumann U-87; Electro Voice RE-15, RE-20; Shure SM-57; RCA 10001A. Monitor Speakers: JBL 4320; Auratone 5C. Monitor Power: McIntosh C-28 preamp and McIntosh 2105 power amp; McIntosh 250 headphone amp. Instruments available: Complete Ludwig drum kit in drum booth, Percussion; Fender Jazz and Precision basses, Music Man Stingray bass; Fender Super Reverb, Princeton, Champ & Vibrolux amps; Ampex V-4 & B-100 bass amps; Wuritzer Piano.

Service: Professional Session Musicians Available.

Urban Recordings, Ltd. P.O. Box 34262, Bethesda, Md. 20034

(established 1967) (301) 365-0377

President/Owner: Richard N. Drevo

Creative Director: Richard N. Drevo

Chief Engineer: Richard N. Drevo

Engineers: dependent upon session work

Labels Owned: Urban Recording, Ltd.; Production work for Adelphi, Rounder, Rebel

Studio Space: One room, 32' x 13'

Equipment: Scully Stereo recording equipment, Ampex stereo recording equipment, Nagre stereo portable remote recording equipment (with motion picture sync), Sony tri-directional condenser microphones, Ampex mixing facilities (8 channel), Graphic equalizer equipped, portable P.A. system rental, AKG reverb echo.

Willow Mill Recorders 2904 Graham Road, Falls Church, Virginia 22042

(established in September 1973) (703) 573-5870

President/Owner: Gilbert L. Julien

Creative Director: Franco Falsini

Chief Engineer: Gilbert Jullien

Engineers: Mark Frazer, Franco Falsini, Gilbert Jullien

Labels Owned: Willow Mill label in process of forming

Studio Space: 900 square foot studio, 400 square foot control room

Equipment: Scully 8 track, Tascam 8 track, Ampex 2 tracks, Tascam 2 track, Revox 2 track, Custom Console, API Equalizers, DBX Noise Reduction, Allison Research Compressors and Noise Gates, JBL Monitors.

Instruments: Baby grand piano, Fender Rhodes, Super Reverb Amp

Coming Soon: 2" 24 track

Woman Sound 1735 New Hampshire Avenue, N.W., #104; Washington, D.C. 20009

(established August 1975) (202) 332-4220

Owner: Casse Culver, Boden Sandstrom, Lee Garlington

Engineers: Boden Sandstrom and Lee Garlington

Studio Space: one room 16' x 24'

Equipment: Teac ¼ track, ½ track, and 4 track

Services: Studio recording, mixing, and mastering up to 4 track demo tapes, as well as on location recording. Make, dub, and edit tapes for cassette reproduction, radio broadcasts, dance concerts, and dances, specializing in dj and acting audition tapes. Offer high speed cassette duplication.

Small studios. . . .

Continued from page 44

It is not uncommon for courts to hold individuals personally liable for the debts of the corporation in cases when the corporation has been used to commit a fraud, to try and get around a tax law, or in any other improper manner.

If your business is not speculative there may not be as great a need for protection from loss. Because of the relatively large amount of money necessary to set it up, and the relative immobility of the equipment, it seems less speculative than other kinds of businesses.

Sometimes the owners of close corporations may have to submit to personal liability to get a loan from a bank. If the bank demands your personal assurance to pay and you give it, limited liability will not cover you.

COST

A major factor in considering incorporation is the cost. The first (and probably the greatest) expense will be the lawyer and the accountant who help you to incorporate. There are many miscellaneous expenses, as well. You must pay for filing your articles of incorporation with the state and with your county clerk's office. You must buy a minute book and pay for the Secretary of State's certification of your articles. There is also a fee of about \$200 in prepayment of the franchise tax, a fee for the privilege of doing business in the state.

OTHER ADVANTAGES

There are other advantages to be considered in incorporation. Your corporation may last forever unless dissolved by agreement or operation of law. This may be advantageous if you want the corporation to continue after your death, or if you don't want to reorganize the business each time a co-owner withdraws from participation.

The shares in the corporation may be transferred with relative ease. The transferability factor is diminished, though, by the nature of the close corporation, where transfer of stock to persons other than the group of owners and operators may be undesirable. If you have family and friends who can be tapped for an investment, the transferability may come in handy.

Your shares in the corporation may also be readily used as collateral for borrowing.

A benefit from incorporation is that your corporation can hire you as an employee, giving you eligibility for certain state and federal employee benefit programs, such as Social Security.

DISADVANTAGES

There are a few disadvantages to consider in incorporation. You may not want your business interest freely transferable, as stock may be. In a close corporation—in your recording studio—you want to choose your co-owners. You probably would prefer them to be as skilled and as knowledgeable as you are.

A corporation involves much formality, in which you may not want to get involved. There are such things as board meetings, and chairpersons of the board. It may not be necessary to deal with this sort of mumbo-jumbo when there are only two or three owners. But without board meetings, a court may disregard your status as a corporation and hold you and your fellow owners responsible for any corporate wrong doing.

Corporations are also subject to governmental scrutiny. There are state and federal securities (your stock) regulations to comply with as well as registration and reporting requirements.

TAXES

A corporation, like the rest of us poor souls, is subject to sales taxes, use taxes, inventory taxes, taxes on equipment, taxes on real estate, and the other fees and licenses required for doing business. There are also franchise taxes, stock transfer taxes, corporate income tax, etc.

The income tax rate can be high, ranging from 22 to 48 percent for any amount over \$25,000. With tax planning you should be able to minimize these figures. Many tax write-offs may reduce your bill, such as those for expenses, depreciation of equipment, business losses, etc. There are also pension and profit sharing plans and such employee benefit plans as accident, health, and life insurance, death benefits, and some meals and lodging.

As we have shown, there are both advantages and disadvantages to incorporating. When you take your interest out of your basement or garage and start charging people for it, you become a business. And as such, like it or not, you come under a whole raft of legislation, no matter how you run your business.

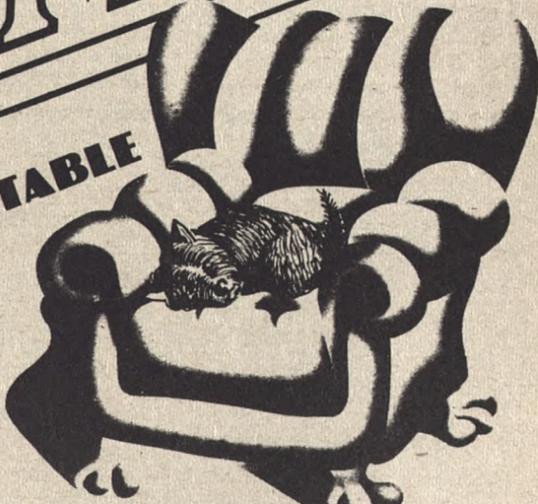
In any endeavor, there are costs to be borne and balanced against the good they are supposed to do. What is important is that your decision to incorporate fit in with your business aims and goals.

There are other methods to manage and operate a business such as: sole proprietorships, general and limited partnerships, joint ventures, and co-operatives. You should look into all of these to find the one that will best suit your business. Incorporation is only one among several ways to operate.

When you decide to make the first step or when you need advice, see a lawyer first. It may save you from trouble later. ●

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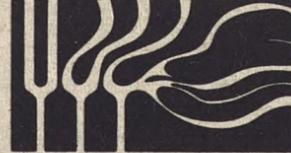
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On Record

Jazz Trio Brings Giant Talents to Ken Cen

By Ken Ney

THAT MCCOY TYNER, RON CARTER and Sonny Rollins are due to descend together on the Kennedy Center later this month is, judging by the size of their talents, good news. That their record label, Milestone, has force-fed the appearance with a simultaneous release of three separate albums is old news. You tour, you release (actually, vice versa). The unique point here is that for one touring group these are three entirely



different records. Primers for who you are going to hear, and not what.

Judging from the what, you're hopefully going to get a lot of McCoy Tyner, because he definitely has the writing edge over his two companions. While Carter opts for the casual listening and Rollins the broader, Tyner battles on, wielding a large ax of a drummer and holding high the legacy of John Coltrane. *The Greeting* (Milestone 9085) is the closest he's come to integrating the sound of Trane's music into his own. He has a tenor named George Adams who runs wild at every possible moment, but the path he covers was clearly laid by Coltrane (like the first solo on "Fly with the Wind"). And drummer Woody Theus, who calls himself Sonship, is absolutely awesome in his ferocious support of the entire ensemble. Hearing Tyner and Sonship duet is just like old times when the influential Elvin Jones used to justify his every move on the piano. Whatever Tyner does, he'd better not lose this guy (though the tour will feature Miles Davis' drummer, Al Foster). He definitely holds the album together.

This emphasis on a heavier sound forces some changes in composition. For instance, the title track was previously released as a work for trio (with Ron Carter himself), and here it deals a full house. Meaning it's a power outing by command, and when Tyner floors his intensity pedal a song doesn't deepen, it widens: creating space for the extra soloists but not carrying the music much further. So, the three tracks in the Trane idiom vary little, while the other two travel in different directions. "Hand in Hand" is very restrained for Tyner, building on the upward arc of a dual flutes and the reggae percussions of Guilherme Franco. And, in the album's highlight, Tyner Cecil Taylorizes Coltrane's "Naima," five minutes of listening to what McCoy does so well alone—play piano.

One month after Tyner recorded his live album, Sonny Rollins followed him into the Great American Music Hall in San Francisco to record one of his own (making one wonder if all of this were designed to fill a promotional need for the current tour). *Don't Stop the Carnival* (Milestone 55005) is a double set that finds Rollins dueting with old friend Donald Byrd on one record, and fronting a standard backing group on the other. He's bridging a lot of styles

and a few generations these days, playing some funk, but in a manner that seems to supersede it. As a soloist he has to, because the support he gets from the guitarist and bassist leaves him little choice if the music is to go anywhere. The two strongest pieces are both Byrd compositions: "A Child's Prayer" and "President Hayes," especially the former when the two greats weld beautiful passages across the hushed backdrop. And on "Silver City" you still hear a master bursting through the seams of the song, but that's pretty much the album's worth: Rollins as soloist.

As far as Ron Carter's new album goes, it's fine to listen to as a comfortable background, but a closer look finds the music pretty vacant. *A Song For You* (Milestone 9086) follows a pattern that Carter has maintained since his CTI days, it's just growing more lush. His technique, his tone, even some solos—superb. But the arrangements, the support, and the cellos are just too dull. And when you see who's on here—Kenny Barron, Jack DeJohnette—it's an eighth wonder neither of them fell asleep. In concert with Tyner and Rollins, Carter will most certainly excite the proceedings. But here he's just stuffing one big jazz pillow.

☆ ☆ ☆

Two of the most gifted and most neglected jazz altoists of our time, hard boppin' Jackie McLean from the east coast and oh so smooth Art Pepper from the west, are worth mention by way of two new reissues. McLean's *Hipnosis* (Blue Note 483) is a long awaited double package that includes an entire previously unissued lp and also the last session he did for the label. It pretty much fences in an earlier McLean reissue (*Jackknife*, Blue Note 457, an easily found cutout that is easily loved) that caught the heart of his creative verve in the mid-sixties. The strength of *Hipnosis* centers not on McLean as composer (only four of the set's eleven titles were penned by him) but as a soloist who's bent on dis-

covering and then probing that discovery. Complacency and its son, boredom, are barred from the set, making this, like all McLean albums, an adventure. Aided by the horns of Kenny Dorham on one disc and Grachan Moncur on the other, McLean, as always, allows seemingly free rein and produces music of the most astute musical discipline. For all the pleasure we receive from it, *Hipnosis* does present two pressing questions: Is there more Jackie McLean hidden away? And if so, where?

Art Pepper, about whom a lot will hopefully be said one day, was entering his most voracious period when the tracks compiled for this album were recorded (*Art Pepper Plays Shorty Rogers and Others*, Pacific Jazz-UA 896). His stunning penchant for slicing phrases to their most concise is in good evidence; as is the beautiful tone that was all his, and set him some distance apart from others of his generation. But more than a collection of Art Pepper solos, this set comprises a who's who of West Coast jazz in the late fifties. Side one is a big swing affair composed by Shorty Rogers, with Pepper backed by eight pieces, including the saxes of Bill Holman and Bud Shank, and Russ Freeman's semi-bop piano. The other side features three Pepper tunes and finds the master blowing cool duets with Chet Baker and the late Richie Kamuca. Though there are better Art Pepper records (the Contemporary label series), Art is Art, and as a capsule of West Coast jazz a quarter century back this album just great.

Pepper is also part of a new anthology entitled *Four Decades of Jazz: A Musical History of Xanadu* (Xanadu Records 5001). Actually, two parts: an early 1952 date with Hampton Hawes, and a recent 1976 outing aside Dolo Coker and Blue Mitchell with Art soloing on tenor! While three sides of the double package are devoted to Xanadu recordings of the past few years, the fourth side includes such bop pillars as Billie Holiday, Dizzy Gillespie, and Bud Powell. Not to mention Charlie Parker in performance with Swedish sidemen. All, by the way, pre-

viously released.

Swinging back to the current, a couple of rising sax men, Scott Hamilton and Bob Mover, are present with new lp's. Hamilton has probably received more attention than any other new jazz artist this year, and that's both good and bad. Bad because other, more innovative artists like David Murray and Chico Freeman have received next to none; but good in that Hamilton is keeping alive a classic style of jazz soloing almost buried beneath the advent of more radical exploration. When I heard the breathy tone and the warm movement of "Everything Happens to Me" off his second album (Concord Jazz 61), I thought it was Ben Webster—or his clone. Maybe it's this threat of imitation that clouds my ears, or maybe it's that a master soloist is a master soloist no matter what time spectrum he walks through. And while Hamilton is out of synch with his contemporaries, he appears to be on his way to his own mater status (one look at him on the cover tells you he was born to play DeNiro's role in *New York, New York*, and he wouldn't have needed Georgie Auld to hold his sax). Only 23, Scott Hamilton has a future that can be, in all probability, anything he wants it to be.

Mover is young too (26), and also a living link for the traditional style of his instrument, the alto. But unlike Hamilton, who dominates his lp's solo space, Mover offers ample time to fellow horn man Claudio Roditi (excellent on both trumpet and flugelhorn) and pianist Kenny Barron, in a more modern, up-tempo approach. The duets between horns are especially good, and the mix of ballads and drive makes Bob Mover and his second album (Vanguard 79408) another future watcher.

Adelphi's latest jazz release is drummer Jimmy Madison's *Bumps on a Smooth Surface* (Adelphi 5007). Madison possesses a host of recording credits, and he's a solid drummer. The album is pop jazz, nothing harsh or inventive, enjoyable here, bland there. The music was written by various members of the band (excluding Madison), and while in this case that's not a great way to get good music, it is a good way to keep a band together.

Lastly, a mention for Don Pullen's newest lp, *Montreux Concert* (Atlantic 8802). A current resident of David Mur-

Continued on page 71



Carter, Tyner and Rollins at last summer's White House tribute to the Newport Festival.

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Time Passages—Good Album, But Old Hat from Al Stewart

By Myron Bretholz

AL STEWART, PERENNIAL BARD, has finally come out with a new opus, entitled *Time Passages*. It's on a new label (Arista), and there's a flashy new producer at the helm—Alan Parsons. In other words, Stewart is (and has reason to be) very smug about his position. He has ridden the success of "Year of the Cat," and it was that song which formed the foundation for this lp's sound. Taking no chances, he relies on smooth back-



up (which he's always had anyway), auspicious use of brass arrangements (ditto, but more significant since Gerry Rafferty's monster lp), and lyrics which retain just a hint of profundity.

So *Time Passages*, then, is a good album. But it's not a good Al Stewart album. When it succeeds, it's because it sounds like the Stewart of old ("Timeless Skies," "Valentina Way")—the Stewart who was ahead of his time. But more typical are such songs as "Palace of Versailles," which contains the standard historical references, and has a pleasing unchallenging melody line. "A Man for All Seasons" clumsily refers to Plantagenet, Thomas More, Jehovah, and Allah (which then is rhymed with 'Valhalla'). "Valentina Way," for all of its virtues, is a kind of folkie's answer to "Heartbreak Hotel." So, to sum up, we've heard it all before. Stewart is playing it safe, which is a sound move financially. But musically, a trick or two wouldn't have hurt a bit.

Synergy's newest album is *Cords* (Passport). Always the brainchild of Larry Fast, Synergy has specialized in synthesizer music for people who thought

they didn't like it, and this outing is no different. *Cords* is an enticing selection of sound, which might be passed off at first listening as being nothing more than a forum for Fast's pyrotechnics, but closer examination reveals some very listenable passages. There is a concept piece called "On Presuming to be Modern" which weaves its way through the album, always regal and even vaguely ominous. "Full Moon Flyer" runs the gamut from delicate to awesome, and "Terra Incognita" features some Robert Fripp-inspired tape techniques. If you collect such trivial information, you might want to know that Peter Gabriel's title suggestions were (unintentionally?) nicked from Pink Floyd circa *Ummagumma* (matter of fact, so were some of Fast's ideas), and that some copies of *Cords* were pressed in clear vinyl. In any case, if you enjoy Tangerine Dream, Kraftwerk, or even Crimson, you will find Synergy to your liking.

Tim Curry gained his fame as a prime character in *The Rocky Horror Picture Show*, and he even sang a bit in that movie. Now, he's shed his transvestite garb and has come up with an album, called *Read My Lips* (A&M). First, the positive points: it was produced by Bob Ezrin, and guests include Dick Wagner, John Tropea, Lee Michaels, Joe Venuti (!), Nils Lofgren, and Max Kaminsky (!!). Now, the negative points: the production is generally muddy, and much worse still, Curry can't sing. There is no question about it—he just has no voice. Fortunately, producer Ezrin must have realized this, because Curry's muddy voice is buried beneath a muddy mix. When it surfaces, it sounds somewhat like sandpaper rubbing against tree bark. And as if that weren't bad enough, Curry chooses to desecrate such classics as Joni Mitchell's "All I Want" and the Move's "Brontosaurus." The latter sounds like it was recorded at thirty-three, then slowed to sixteen rpm. To call it sludgy would be polite. Just for the sake of sensationalism, we are told



Styx: Sounding loud
without sounding dumb.

on the cover that two songs contain obscene words and are therefore not suitable for airplay. For different reasons, neither is the rest of *Read My Lips*.

Out of the ELP-Triumvirate-Kansas school of maximum keyboards and loudness comes the latest offering from Styx, namely *Pieces of Eight* (A&M). What makes Styx a bit more viable than most groups of their ilk is that they really seem concerned with what people want to hear, and not just with musical masturbation *a la* Starcastle. They are eminently qualified to produce 'hooks' ("Sing for the Day," "Lords of the Ring"); and they're not above an occasional variation from the standard keyboard-guitar-rhythm-section set up (the pipe organ on "I'm O.K.," the mandolins and auto-harps on "Sing for the Day"). When they choose to sound more basic, it's usually the keyboards which dominate, though the guitars on "Great White Hope" and "Renegade" are notable exceptions. In short, Styx knows how to sound loud without sounding dumb. For that reason alone is *Eight* recommended.

Blue Oyster Cult's newest album is also their second live lp, and is called *Some Enchanted Evening* (Columbia). Compared to their other live disc (*On Your Feet or on Your Knees*), *Evening* is unsensational. But that's just fine—for what we have here is an example of a tight band playing their (and our) favorites, with no frills. Besides the obligatory "Don't Fear) the Reaper" and a longish "Astronomy," there is a bow to the MC5 ("Kick out the Jams") and to the Animals—sure, everyone has done "We Gotta Get out of This Place," but Eric Bloom seems to have drawn more from Eric Burdon than anyone else. Bloom's voice (mixed way up front for "The Reaper") sounds as good as ever, and the band sounds the way you'd expect—polished, tight, and loud. As with most live lps, there are spots where time seems to pass more slowly, but these moments are few and far between. For the most part, *Evening* reaffirms Cult's position as one of America's knowingest rock bands; their hearts are always in the right place.

In just at press time and recommended: Crawler's *Snake, Rattle and Roll* (Epic). ●

White's Horns Carry Day On Sgt. Pepper, Sunbeam

By Geoffrey Himes

THERE ARE 27 SONGS on the *Sergeant Pepper's Lonely Hearts Club Band* (RSO) film soundtrack. All but one were arranged and produced by George Martin, the man who produced all the Beatles albums except for the final mix on the last one. He has preserved the original arrangements almost note for note on the instrumental tracks.

Unfortunately, the vocals by the Bee Gees, Peter Frampton, Alice Cooper, George Burns, ad nauseum simply can't fill those arrangements as well as the original fab four did. Only Aerosmith's nasty version of "Come Together" and Billy Preston's rekindling of his presence on the original "Get Back" do justice to the Beatles' music.

The 27th song on the album is "Got to

Get You Into My Life" (Columbia 23-10786), arranged by Maurice White and performed by his group, Earth, Wind & Fire. It's a completely new treatment of the song and provides one of the best showcases for White's jazz-funk tastes without violating the spirit of the Beatles' version. Fortunately, you don't have to take out a loan to buy the grossly overpriced two record RSO soundtrack. Columbia has released the EW&F song as a single in both the seven inch and 12 inch formats.

Paul McCartney admits he wrote the song to prove he could incorporate Stax horn charts into a Beatles record. With the exception of Steely Dan's Fagen and Becker, White and his sidekick, "Tom Tom 84," are probably the best horn arrangers in *song* music at present. Where McCartney used the straight-ahead horn charge of a Sam & Dave arrangement, White breaks up his horn lines into various colors. The saxophones come up slowly, almost lagging, but are then topped by a surprise spurt

of high brass. Behind the vocals the horns wash in and out like a big band brass section behind a soloist.

The song benefits especially from the constant unexpected changes: a shimmering Larry Dunn synthesizer bridge that leaves as quickly as it springs up; vocals by White, his brother Verdine, and Philip Bailey that go from laid-back finger-snapping easy to three-part harmonies to gospel belts to rich falsettos; disciplined by tasty rock'n'roll guitar breaks by Al McKay; multiple percussion that goes from straight 4/4 to syncopation to redoubled syncopation to congas counterpointing the traps.

All these elements can be found on any of the recent Earth, Wind & Fire albums, though seldom as exceptionally as on this single. The song opens up the necessary room for each element without ever losing momentum. And it makes the most of McCartney's contagious melody.

These same elements can be found in White's production of the Emotions' *Sunbeam* (Columbia JC 35385). The

Emotions were three sisters with strong Chicago gospel training who sounded much like all the other gospel-trained "girl groups" during the years they spent at Stax (1968-'74). Then White signed them to his Kalimba Productions and produced their next two albums: *Flowers and Rejoice*. The first went gold; the second went platinum and yielded a number one single, the up summer song of 1977, "The Best of My Love."

The Emotions emphasize their gospel roots by printing old snapshots of themselves as a children's gospel group, the Heavenly Sunbeams, on the jacket of the new album. White uses the strong rhythmic and harmonic sense provided by such training as the centerpiece of his distinctive arrangements. The result has more of a Southern soul flavor and more emphasis on vocal harmonies than Earth, Wind & Fire. But the sophisticated horns and surprising changes are still there.

Sunbeam is the most satisfying new record by a female harmony group in some time. Jeanette, Wanda, and Sheila

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Hutchinson have silky voices that straddle that tricky border between the sacred and the sexual. On their own "You're My Everything," they go easily from husky verses to strong falsetto choruses and snap off the beat sharply.

On White and McKay's "Smile," the three voices chase each other like the overlapping horn parts underneath them. On "Whole Lot of Shakin'," also by White/McKay, they punch out the dance beat without losing that so important

poise. The most impressive moment, though, is the scat jazz ballad harmonies they turn in on Eumir Deodato's "The Spirit of Summer," where their voices melt into the saxophone lines.

With these two records, Maurice White proves that he can take other songs and other artists and put his ingenious stamp on them. And he takes another step towards making the border between rock'n'roll and rhythm'n'blues impossible to find. ●

French Groups on Crypto Turn Out More Top Music

By Ted White

JUST WHEN I THOUGHT things were calming down with the end of summer, new imports began popping up—and there's been a fantastic amount of new music to digest.

From France there's the Crypto label, releases of which continue to turn up. I've yet to find a dog on this label, and what I have found are a number of impressive albums by France's progressive



groups. Unfortunately, I've also found some pressing defects—defects which required me to go through three copies of Wapasou's *Salambo*, for instance, before finding a good copy, and through two copies of Carpe Diem's *Cueille le Jour* (ZAL 6403). This latter is the first

album by Carpe Diem (I reviewed their second album, *En Regardant Passer Le Temps*, here recently). Unlike the group's second album, this one contains a personnel listing, revealing that Carpe Diem is a quintet, built around guitars, bass, drums, keyboards, and saxes. The first side of the album is made up of five short pieces, and has a baroque texture; the second is a suite—"Couleurs"—which runs over 21 minutes. The album is less heavy and more melodic than the group's second album, and is recommended.

Another Crypto album is *Mona Lisa's* first (I reviewed their second album here last issue), *Le Petit Violon de Mr. Gregoire* (ZAC 6402). *Mona Lisa* is another quintet with virtually the same lineup of instruments as Carpe Diem; their music is progressive and melodic, but not as sharply focused as Carpe Diem's. There is a fair amount of singing and speaking in French; it helps to know that language to appreciate *Mona Lisa*, but the album can be enjoyed by any fan of progressive music.

Also from Crypto is a sampler, *Rock*

D'Ici (ZAL 6439). This is subtitled "Volume 1," and includes material by Little Bob Story (French rocker who has been getting increasing press in England during the last year); Guidon, Edmond et Clafoutis (a trio oriented somewhere between mainstream rock and melodic progressive); Pentacle (*not* Pentangle); Tangerine (two cuts); *Mona Lisa* (two cuts, neither of which are on their albums); Carpe Diem (a short cut from their second album); Paul Brett (a ringer; an Englishman who plays guitars and has a fascinating new album, *Interlife*, out on British RCA, but whose cut here is in the folk mode); and Didier Peltier (whose "In Memoriam" commemorates a lot of fifties rock'n'roll within a vaguely progressive context). Not, per se, a "progressive" album, this sampler does offer a lot of fresh material.



Another album from France is Shylock's second, *Ile de Fievre*, on French CBS (CBS 82862). Shylock is a trio (augmented on their second album by a bassist) whose first album, the 1977 *Gialorgues*, was a sleeper. The influence most obvious on the first album was Genesis; the new album is less mellow

and more complex and if one wants to look for influences, the King Crimson influence is easy to spot. Yet this is not a casual ripoff of Crimoid riffs; rather Frederic L'Epee's guitar-playing shows an appreciation for the basic thinking which went into Robert Fripp's guitar lines in the *Crimson* of old. This is music which at once has a visceral bite and stimulates the intellect. Highly recommended; a major release for 1978.

I reviewed Eberhard Schoener's *Trance-Formation* here a few months ago; German EMI-Harvest has now released his *Flashback* (1C 066-32 839). On the back of the album Schoener says that "The purpose of all my journeys is the return. The album *Flashback* is also a return. A trilogy: *Bali-Agung—Trance-Formation—Flashback*." I was unaware of *Bali-Agung*, and shall now try to ob-



tain a copy, since the remaining two-thirds of Schoener's trilogy is excellent. Schoener sings on *Flashback* (*Trance-Formation* had only choral effects; no solo singing), sounding a little like Jon Anderson. The music does not dupli-

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Of Duplicate Holidays and Other Original Titles

By Bruce Rosenstein

THE *IMPORT BIN*'s London visit took place during September, so an expanded column of coverage will appear in next month's issue. But first . . .

Every once in awhile we have the occurrence of two bands putting out albums with identical titles at the same time, such as last year's case of Wishbone Ash and Blue Ash each coming out with *Front Page News*. The latest involves



pop-rockers Radio Stars, whose new album on Chiswick is *Radio Stars' Holiday Album*. Albion Records is readying the debut album by Ian Gomm, former Brinsley Schwarz guitarist, which is titled *Ian Gomm's Holiday Album*. Gomm's new single, "Hold On," is already out. This is not to be confused with "Come On," his first single. And while we're on the subject, ex-10CC people Lol Creme and Kevin Godley have decided to call their second lp *L*. Why this unthrilling title couldn't have been put to rest after Steve Hillage used it is beyond me.

Camel has a new album, *Breathless*. Although the band has been signed for the States by Arista, apparently the company is having second thoughts about issuing it because of the recent departure of founding member Peter Bardens. Peter has been replaced by two former members of Caravan, Dave Sinclair and Jan Schelhaas.

The usually-prolific Dr. Feelgood has released its first album in over a year, *Private Practice*. The producer this time is an American, Richard Gottelher, who most recently did Blondie and did lots of small label rock stuff in the '60s. Former Feelgoods' guitarist Wilko Johnson has the first lp by his new band Solid Senders, called *Solid Senders*. Don't look for U.S. release anytime soon on the Dr. Feelgood album, as they've been dropped here by Columbia. Johnson has no U.S. label deal at present.

EMI has the debut album by The Rich Kids, *Ghosts of Princes In Towers*. Production is by Mick Ronson. UA has the second album by The Buzzcocks, *Love Bites*. The Cortinas, who started last year on a small label in their native Bristol, finally released their debut album on CBS, *True Romances*.

Album title of the month award goes to Mick Farren for *Vampires Stole My Lunch Money*. Farren has been around, first as a member of the late '60s band The Deviants, and more recently as a rock journalist in England. Farren has a recent ep on Stiff, "Screwed Up".

The answer to the question, "Will the gimmicks ever stop?" is, "not for the time being." Virgin has a pretty elaborate one cooked up for Devo's Eno-produced debut album, *Q: Are We Not Men? A: We Are Devo!* It will come in five different colors on vinyl (I presume one of them is black). The cover will also be different from the one Warners is using in the States.

Other Virgin activity sees a 12", red ep from the Motors. The A-side is "Forget About You," from their latest lp, while the flip has three previously unreleased cuts: "Picturama," "Middle Bit" and "Soul Surrender."

Charisma has the second album by jazz-rock band Pacific Eardrum, *Beyond*

Panic. Planet Gong vocalist Gilli Smyth has her debut solo LP, *Mother*. Daevid Allen, Pip Pyle and others assist. Jade Warrior's latest for Island is *Way of the Sun*. There is a *Best of Kayak* collection with early material, and a new one from Australia's Skyhooks, *Guilty Until Proven Insane*. Roger McGough, a longtime member of Liverpool's Scaffold/Grimms satire scene, has a new solo set on Island, *Summer With Monika*.

EMI of Holland has compiled a 14 cut compilation of Linda Ronstadt's country songs from the late '60s and early '70s, titled *The Southern Belle*.

Peter Gabriel's latest 45 for Charisma, along with "D.I.Y." and "Mother of Violence," has the previously unreleased "Teddy Bear." 999's newest single is "Feelin' Alright With The Crew," while a new label, Monster Records, debuts with "Waiting For Tonight" by Snips, ex-lead singer of Sharks and the Baker-

Gurvitz Army. It's on green vinyl. Radar's two new singles are "Teenage Boogie" by America's Ray Campi and his Rockabilly Rebels, and "My Boyfriend's Back," by Bette Bright and the Illuminations. Bette was one of the singers in the now defunct Liverpool band Deaf School. The band's guitarist, Clive Langer, produced. ●

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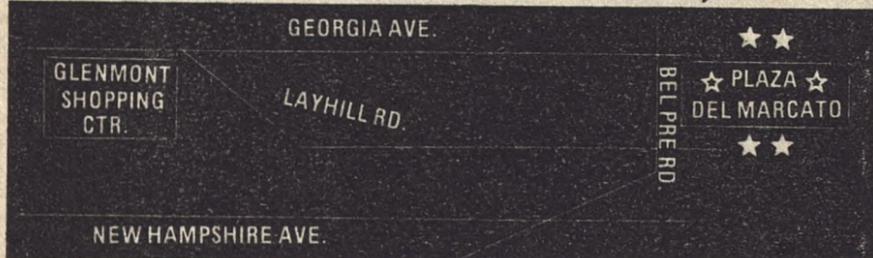
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ECM Guitarists Deliver a Mixed Bag of Quality Mood Music

By Brawner Smoot

THE ECM (Editions of Contemporary Music) record label, produced and fathered by Manfred Eicher, has become a musical entity itself, with its own artistic profile. A specific set of values, ideals, and aspirations influence the directions, functions, form, and content of this subtle brand of music. The ever-growing popularity of what Eicher calls the "light airy sound" of the ECM school of "shared ideas" has brought on a new wave of album releases from four members of the company's guitar roster, Pat Metheny, John Abercrombie, Bill Connors, and Egberto Gismonti.

There are certain things that can more or less be taken for granted with an ECM product. Eicher is invariably responsible for a quality recording and mixing job. The album itself will be pressed on quality vinyl and the cover will usually be impressionistic and reflective of the music inside. Eicher has stated, "If you listen to all but four or five of the seventy records in our catalog, you'll find that there is the same aesthetic feeling to them, though each one is musically completely different."

Within this group of new releases, the *Pat Metheny Group* (ECM-1-1114) shines brightest. Undeniably, a part of its appeal is due to its slight departure from the usual ECM "mood music" format towards a more commercial sound. Metheny's first two solo albums proved his abilities compositionally and as a leader, yet his sound was still strongly bound to the Gary Burton group he had just left. The new album retains that feeling of layered sound and rhythm associated with Burton, but Metheny takes a firm stance of independence through his change of musical direction.

That Metheny is presenting a group sound without worrying about who has the central role is evident on the opening cut, "San Lorenzo." Metheny on 6 and 12 (retuned and restrung) string guitars illustrates his preference for a smooth textural meshing by his lack of assertiveness of the guitar voice. If anyone stands out, it's Lyle Mays during his acoustic piano solo. Mays, incidentally, figures importantly in the success of the Metheny group for his tasteful arrangements (note the smooth blend of autoharp and synthesizer in "San Lorenzo").

"Phase Dance," though lacking compositionally, is of interest as Metheny presents himself more as a solo voice. His guitar on this cut is probably most representative of the slightly rock-oriented yet never harsh sounding style Metheny has evolved. "Jaco" is a good example of



ECM Records

Metheny: never forgetting the importance of improvisation.

his new direction. Presumably a tribute to bassist Jaco Pastorius, the tune shows the new feel of Metheny's rhythm section as the bass opens sounding like a slightly altered Miles Davis' "Milestones" riff. The tune features solid solos by Metheny and bassist Mark Egan in an almost danceable context. Metheny's new direction features a jazz-rock sound, but one which incorporates his softness of tone and never loses sight of the importance of the improvisational feel.

Metheny recently stated: "There are some problems for me with ECM, but it's still 50 times better than anything else. To me, the only real fault is that Manfred tends to choose artists who don't know how to swing."

Acknowledging Metheny's slight departure from the ECM path, perhaps it's not a question of whether they know how to swing, but whether they want to swing. The new Abercrombie solo effort *Characters* (ECM-1-1117) definitely does not swing, but in the impressionistic realm of the ECM artist, it succeeds in providing musical moods and sketches. The opening cut "Parable" starts with a slightly altered-with-echo electric guitar passage containing some Indian-like string bends

and almost a jig-type feel before being joined in unison by acoustic guitar parts in a slightly Corea-ish feel. "Ghost Dance" creates the ethereal feel predicted by the title and is illustrative of what Abercrombie is most successful at on this record: smoothly blending acoustic and electric guitar and electric mandolin into musical tone paintings.

Gateway 2 (ECM-1-1108) with Dave Holland and Jack DeJohnette is a disappointment. The first *Gateway* album (ECM-1060), released in November, 1975, with the same personnel was teeming with vitality and musical interaction throughout. *Gateway 2*, in comparison, is dead. If you need a taste try Holland's composition, "Nexus," which more or less provides one bass line as the improvisational backdrop for some listless improvisations. The slight musical interminglings during "Opening" seem sluggish when compared to the support Holland and Abercrombie gave each other on a tune like "Backwoods Song" from their first collaboration.

Bill Connors' release, *Of Mist and Melting* (ECM-1-1120) is a happy and sad affair. Connors turned some heads with his sizzling McLaughlinesque electric guitar work during his stint in Corea's

fusion icebreaker, the *Return to Forever/Seventh Galaxy Band*. His first solo effort after departing from Corea was an unexciting acoustic event, weak compositionally and melodically compared to his work with Corea and company. Connors' second release is much stronger, but his playing still, at times, sounds restrained, which pervades his solos and sometimes gives them a feeling of chop-piness. His lyrical restatement of the theme in "Melting" on acoustic guitar is indicative that progress has been made, yet problems still show through, consistency being a main problem for Connors. For example, "Face in the Water" is compositionally a pleasant idea, with the sax and guitar reflecting each other's lines, but there is little musical activity in terms of the solos.

Egberto Gismonti's second release, *Sol Do Meio Dia* (ECM-1-1116), further reveals the unique musical attitudes and philosophies of this classically trained Brazilian artist. Gismonti states his purpose thusly, "The music on this album is dedicated to Sapain and the Xingu Indians, whose teachings were so important to me during the time I spent with them in the Amazon jungle: the sound of the jungle, its color and mysteries; the sun, the moon, the rain and the winds; the river and the fish; the sky and the birds, but most of all the integration of musician, music, and instrument into an undivided whole."

Gismonti comes across most effectively on the tunes which feature his eight-string guitar work, notably "Palacio de Pinturas," a duet with Oregon's 12-string guitarist Ralph Towner spotlighting the rhythmically percussive attack of Gismonti which builds into a dynamic interchange between the two until they gradually slow to a peaceful conclusion. Gismonti has stated, "I am not interested in phrases, not in chords, not in melodies, I am interested in the feeling of the music." The feeling of Gismonti's music mixes his Brazilian experiences colorfully with his classical and jazz past.

Eicher (and ECM) has provided the listening public with his own brand of impressionistic music for eight years now. Pat Metheny is really the first ECM artist to take a self-proclaimed musical stance slightly removed from Eicher's ideals. It is interesting that Metheny's record is really the most musically convincing of the new releases. It shows evolution and progression, growth in a school of musical thought that has, to many, become stagnant due to predictability. It will be interesting to see if other ECM artists will slowly start to shift in their ideals. ●

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Crafty Hands Make Pleasant Work for Happy the Man

Crafty Hands
Happy the Man
Arista AB 4191

By J. R. Morris

ONE OF THE MORE INTERESTING fragmentations of popular music in the '70s is the style called "progressive rock." Persistent and persuasive—no less so than their fans—the progressive rockers carry on, paying homage to the twin deities of Yes and Mahavishnu, polishing their playing and finding yet more ways to accent their quintuple meters, new sonorities from their shiny synthesizers.

Crafty Hands is a happy enough offering from Happy the Man, a recent addition to the progressive roster. All the virtues of the genre are very much in evidence: excellent musicianship, particularly from the two keyboarders, Frank Wyatt and Kit Watkins; compositions that certainly stretch the musical mind with their unusual harmonic structures and rhythmic subtleties; and the kind of *moodiness* which, through its creation of a sustained sonic tapestry, has always formed progressive rock's link with jazz and classical music, and demarcated it from the quick punch of rock'n'roll.

In addition, Happy the Man have their own excellence, especially welcome in contrast to their more bombastic buddies. In a word: taste. Probably guitarist Stanley Whitaker is largely responsible for the smooth, unassuming feel of this album, since he has by and large eschewed the electric guitar solo, and the group as a whole favors tight instrumental playing over individual ostentation.

Crafty Hands opens with two short numbers, "Service with a Smile" and "Morning Sun," both well conceived and played, but rather ordinary. By the end of the first side, however, the band is stepping out on Whitaker's "Steaming Pipes," flawed only by a slight overdose of Mahavishnu influence.

Side two opens with the record's only vocal piece, "Wind Up Doll Day Wind," which is musically extraordinary, lyrically far too Yes-derived. But the next



Arista Records

Happy the Man: serious intent, skill, taste and an album to savor.

cut, Wyatt's "Open Book," is the album's standout. On this tune, as perhaps no other, Happy the Man sound like themselves, free from imitation or adulation. Within the somewhat insular world of progressive rock, that's some trick, and a joy to hear. The brief "I Forgot to Push It" and the final, meditative "The Moon, I Sing (Nossuri)" are also striking enough to close the album on an affirmative note.

It's hard to be down on a group like Happy the Man, whose intentions are so serious and whose skill and taste are so evident. If you're left wondering,

"Why then isn't this a *great* record?", the answer has more to do with progressive rock itself.

For years, the great strain in the progressive camp has gone unnoticed, or at least unacknowledged. Basically, it's a question of compositional form. A group like Happy the Man, which is largely instrumental, can't really claim to be writing "songs." What, then, are they writing? The possible forms of progressive rock have yet to be delineated, as have, say, those of classical music. That's not meant to imply that things like

the sonata or the concerto ought to be adopted by the progressives, but rather that it is necessary for new, suitable forms to emerge. Because, in their absence, the half-baked "instrumental track" is stagnating. Odd rhythms, contrapuntal riffing, and sensuous textures cannot replace the need for formal development, as any classical composer knows.

But this is only to say that progressive rock must progress, as undoubtedly it will. Meanwhile, Happy the Man is a group worth attending to, and *Crafty Hands* an album to savor. ●



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Even the Best Sermons Make Lousy Lyrics

By Geoffrey Himes

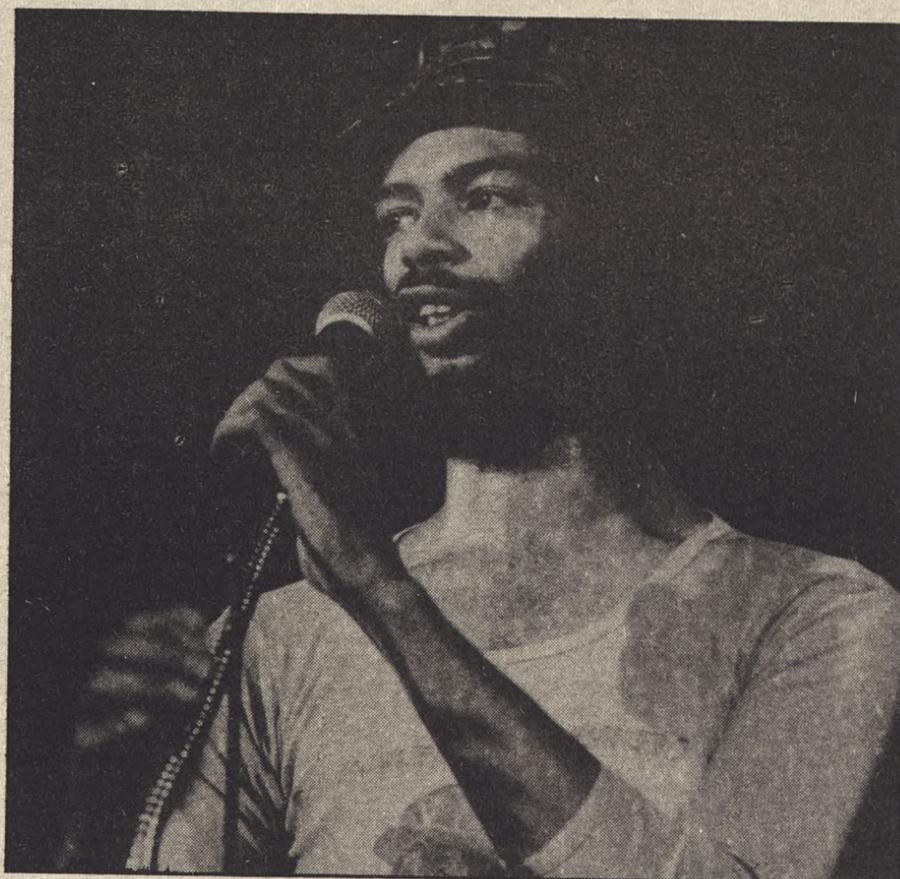
THE RECORD FOR POETS becoming singer/songwriters is pretty unconvincing. Leonard Cohen couldn't stay on pitch even within his half octave range. The Last Poets and Gil Scott-Heron neglected to add melody to their percussion backing. Patti Smith's band can't play and she sings with no trace of irony or understatement.

While their musical failures might be understandable, the words to their songs haven't worked as lyrics or poetry. They have either sprawled with vague imagery or hit the listener over the head repeatedly with explicit advice.

The best pop lyrics are marked by an irony and economy of language best created by non-poets such as Bob Dylan, Chuck Berry, Elvis Costello, Smokey Robinson, Robbie Robertson and Randy Newman. Their lyrics are not merely accompanied by the music, but are completed by it.

Washington poet Gil Scott-Heron makes the same mistakes as his colleagues. His new album with musician/composer Brian Jackson, *Secrets* (Arista AB 4189), is his most successful musical effort yet—all nine cuts feature respectable singing with almost no straight rapping. In fact, Scott-Heron sounds like a perfect echo of Bill Withers.

But like Withers' later songs, Scott-Heron and Jackson's songs have no real melodies. They're marked by tape loop rhythms and only the most reluctant chord changes. The same instrumental arrangement is used for all nine songs with only minor variations. Jackson's flute and keyboard support is no more than formula fusion. The only musical



Arista Records

Scott-Heron: being right doesn't always mean good art.

bright spots are Leon Williams' be-bop tenor saxophone on two songs.

Scott-Heron's lyrics have too many problems of their own to save this undistinguished music. One has to admire

Scott-Heron for his topics (Kentucky coal miners, Manhattan commercialism, Louisiana prisons) and his conclusions (uncompromisingly progressive). But being right about controversial topics doesn't

insure good art.

Scott-Heron makes it extremely difficult to empathize with any of his positions. The lyrics have few visual images to hold onto and are filled with gaseous abstract nouns. What kind of image or insight can one get from: "Just takes workin' and believing/to see the whole third world come true.?"

Scott-Heron views his subjects from the lofty distance of an editorial page columnist. Only two of the nine songs mention a specific person and none of them are autobiographical. It's difficult to care about the songs when no specific people with concrete lives are involved.

From this distance, Scott-Heron can afford to be righteously angry or sympathetically concerned without risking anything personally. His ghetto dialect rap hardly disguises his newspaper columnist attitude. "Madison Avenue," "Show Bizness," and "Angel Dust" have been attacked so often that he can hardly add anything but worn-out accusations.

The only song where Scott-Heron's lyrics transcend the tired editorial is "Cane." He takes two characters from Jean Toomer's epic poem/novel about Southern blacks and adopts Toomer's understated lyricism to describe them. As Jackson's amplified flute shifts between electric buzz and acoustic echo, Scott-Heron's voice trails off as if re-adjusting a memory to a new realization: "For often as our flowers grow/men will try and cut them down/Take Karantha; sweet as spring rain/and run from the cane."

Jean Toomer's subtle image about poor women being plucked at adulthood if they remain in the cane of a feudal community is far more moving than any of Gil Scott-Heron's scathing sermons. When Scott-Heron realizes that, maybe he will finally shape his writing talents into effective lyrics. ●

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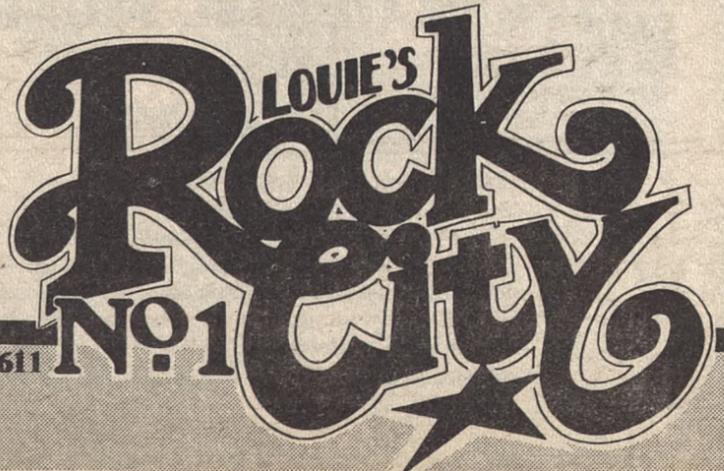
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Girl Group Sound Filters Back into Rock Scene

By Howard Wuelfing

BY AND LARGE the impact of the '60 British Invasion of these popcorn an' butchwax encrusted shores was all for the best. One effect, though, was certainly not only regrettable, but to some extent traitorous. I refer, of course, to the unfortunate eclipse and effacement of the "girl group" phenomenon.

The "girl group" sound was far from faultless, with a multitude of minor shortcomings stemming from the factory-style conditions under which it was created. But when the moon was full and blood ran hot and imaginations high, the magic and charm which could result was, and to this day is, absolute. The envelope please: The Shirelles' "Will You Still Love Me Tomorrow," The Ronettes' "Be My Baby," The Vandellas' "Heat Wave," The Crystals' "Da Doo Ron Ron," and so on . . .

Briefly, the mid-to-late '60s saw a modest renaissance of the style in and around New York City essayed by Shadow Morton and his Shangri Las, Richard Gottehrer's legions of one-shots (the most enduring being the Angels); in Detroit, Berry Gordy's stable of high stepping fillies were the one contingent of the original movement to carry on to any significant extent.

For all intents and purposes, however, the ascendance of the Beatles and their ilk spelled curtains for all those brave, brassy street sirens, their mad, Svengalian producers and most lamentably those industrial-strength near-genuises, the team writers (a moment of silent prayer for Greenwich/Barry, Mann Weill, Goffin/King, PLEASE!). It was a small and bitter comfort that the conquering hordes had learned much of



Blondie: even the New Wave sometimes sounds like Spector.

their craft and not a little of their material from these same people they'd come to supplant.

Through the remainder of the '60s and the dreary bulk of the '70s, rock remained male dominated and oriented. The few women who ventured into the field came from other traditions, folk, MOR, jazz and country music. Then a small revolution of sorts began taking place. Soul acts like the Emotions, Three Degrees and Labelle (formerly Patti Labelle and the Bluebells) started making noises with a naggingly familiar tinge. Hard rock bands had hits, or at least tried to, with old chestnuts by Goffin/King,

Greenwich/Barry; Cynthia Weill co-wrote an album with Rick Derringer. A new wave act called Blondie released a militantly Spectorish single called "X Offender" (Blondie's precursor, The Stilettoes, boasted a three woman front-line and performed lotsa girl group material). Abba began having big hits in Amerocka.

Abba has always been looked down on by self-designated hipsters for making music that was concise, melodic, upbeat, and devoid of indulgent solos (sound familiar, punksters?)—the very stuff of the brightest girl group gems. It had and has much the same drama and dense

authority as Phil Spector's best productions and a similar worshipful respect for the female thorax. Abba happily was possessed of two strong, lovely and distinctive vocalists, the two a's.

The Album (Atlantic, SD 19164) is a departure from the group's earlier efforts in the genres explored, not in the quality of their exploration. They stray at length from their consummately crafted pop stylings into the realm musical theater and such like. Whatever they do, they do well, but the singles already released from *The Album* comprise the bulk of the stuff aimed at the pop connoisseur.

On the other hand, Lisa Burns' debut effort, *Lisa Burns* (MCA, 2361) is an aficionado's wet dream from start to finish. Producer Craig Leon (whose past clients include the Ramones and DMZ) with the able abetment of Willie Alexander's Boom Boom Band (another client, here sans WA) have affectionately reconstructed much of the widescreen, technicolor effect of vintage Spector sound. Leon is no mere archivist however, adding a personal touch of lucidity to the proceedings, through cunning use of empty space and subtle textural juxtapositioning.

LA's Heaters represent a third approach to the concept of girl's groups. In a sense they have gone beyond some of the conventions of the genre. The three girls in the band play and write as well as sing. Furthermore, they pass over the early sloganistic work of writers like Carole King and Barry Mann to develop the more personalized approach these artists plied during their later singer/songwriter phases.

The final results witness little true progression, however, indicating instead wholesale defection to a wholly different, and infinitely inferior oeuvre.

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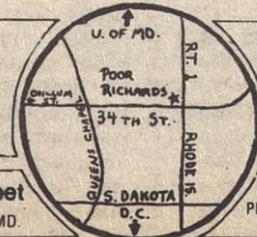
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merely shows that girl rockers can be as lame, predictable and orthodox as the male of the species. This is a summation of AOR muzak principles—a haphazard pastiche of what's thought to sell painlessly and widely.

As noted earlier on, New York's Blondie made their first waxings very much under the spell of girl group sounds; in fact, their producer then was Richard Gottferrer himself and on occasion Ellie Greenwich (wrote "Leader of the Pack," "Be My Baby" and scores more) popped up to lend vocal support.

But now with *Parallel Lines* (Chrysalis, CHR1192), their third and latest album, this resource has been all but banished, along with their surf-rod and punkster roots to make way for a more "accessible" (read "orthodox") format.

Parallel Lines is Blondie's most consistent yet least distinctive offering to date. Much of the writing here is the

best Blondie's ever had access to, especially Jack Lee's (of The Nerves) bopping "Telephone Line" and Chris Stein's own "Fade Away and Radiate." But repeatedly the band's performances are lackluster and predictable—totally devoid of the intimate eccentricities that once made even the weakest compositions come off kooky and exciting. If not for a certain blowsy humor here this might well be any competent progressive pop leisure service.

One last note. Ronnie Spector (of the Ronettes) has recently released a fine little single "It's a Heartache" (Alston, A1st-3738) differing from the hit version primarily in Ronnie's beautiful, unmistakable voice.

So are the "girl groups" coming back? Probably not, not en masse at least. Still, to have people like Burns and Abba turning out a few records in the style does one's heart some good. And ya can dream, cantcha? ●

Stash Jazz Reissues Prove Bandstand is Woman's Place

All Women Groups
Stash ST-111
Swingtime to Modern
Stash ST-113

By M. Schaffer

BERNARD BRIGHTMAN IS RAPIDLY becoming the Norman Granz of women's jazz. His latest collections continue the spirit of Stash's earlier jazzwomen collection (ST-109). *All Women Groups* and *Swingtime to Modern* showcase more outstanding female musicians who labored in relative anonymity in the forties and fifties, but produced art worthy of and often superior to their better known male peers. Stash's catalogue now features forties big band, small group swing, and bop, and is still growing in the face of colossal apathy at the majors.

As more of this material is uncovered, several names are beginning to loom

show what they could do in the right setting.

Williams' Kansas City blend of Tatum, Teddy Wilson and her own unique musical personality is heard on "Timmie Time" and more effectively on "Humoresque," where her florid interpretation gets spirited support from June Rotenberg's bass lines. Mary Lou's second chorus really demonstrates how she instantly makes any tune her own.

Pianist Beryl Booker's work on these albums is worth their price. Her solos reveal a highly refined technique, turning "Don't Blame Me" into a stunning impressionistic essay of beautiful harmonies not a little reminiscent of contemporary Al Haig. "Low Ceiling," a romp on "How High the Moon?," overflows with her harmonic ideas neatly stated and her energetic comping behind Miles Davis' lead on "The Squirrel," from the fifties, is pure cooking.

Guitarist Mary Osborne continues to show that she was (and is) one of the



Stash Records

large. Besides the incomparable Mary Lou Williams, heard on "Timmie Time" on ST-111, the brightest spots on these records are provided by pianist Beryl Booker, now a member of the New York Opera Orchestra at City Center, tenor player L'Ana Webster, a fine Lester Young disciple, guitarist Marion Gange and the great Valaida Snow. All except Webster appeared on the earlier collection, but here they really get a chance to

hardest swingers around. On "Cat Meets Chick" and "Low Ceiling," she really smokes, imparting a "country" feeling to the former. But the real find here is the lesser known Marion Gange, a guitarist of taste and subtlety, whose every solo turns up surprises. Her ideas are imaginative on "Moonlight on Turhan Bay," and on the blues riff "Popsie" she has an intriguing offbeat approach. A fresh engaging guitarist.

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MAC BOGERT

Saxist Vi Burnside, heard on the previous anthology, gives more evidence here that she was one of the top female tenor stylists on "Don't Get it Twisted," with The International Sweethearts of Rhythm, but her driving power is nicely balanced this time by the light Lester-like tone of L'Ana Webster, who more than holds her own. On "Sergeant on a Furlough" she is the essence of Pres' swinging grace and on "I Surrender Dear," Webster seems to float out of the ensemble for a dream-like chorus. Kathy Stobart's "I Can't Get Started" reveals a wider use of the top of the horn than her last outing on Stash, while female would-be "Birds" will be encouraged by Vi Redd's reading of "That's All," though she is closer to Johnny Hodges here. One of the best of the moderns.

If Stash accomplishes nothing else, it should be credited with bringing Valaida Snow to a new audience, for she was the essence of the jazz performer, whose style and sense perhaps touched many later singers. Heard here with a Swedish band in 1939, her highly polished vocals and authoritative trumpet are indicative of her work and range. "Caravan" is just right for the smoky, sensual mood her voice creates, and that would influence singers like Lena Horne and Eartha Kitt, while her trumpet rides over the band in Armstrong-like fashion. But on "My Heart Belongs to Daddy" she does justice to Cole Porter's lyrics, her solo transcends the song in a way only Armstrong could do. She manages to absorb that sense of dramatic tension and perfect time that infused his best work and puts every note in the right place. Louis would be proud.

Valaida Snow was a jazz treasure and evidence suggests that there's more like this around. Other trumpet voices present on these sides are the delicate shaded tone of Edna Williams on "A Women's Place is in the Groove" and her nice Shavers-like chorus on "Body and Soul" with a female quartet. Jean Starr's attack is stronger on "I Surrender Dear" where her statement dissolves the mood established by L'Ana Webster's tenor. On "Striptease" her playing is more lyrical and on "Seven Riffs with the Right Woman" her horn is so impressive and fresh that I question the date. 1945?

Some other fine musicians are heard fleetingly and demand more. Pianist Vickie Zimmer seems to be worth a listen, and the German keyboardist Jutta Hipp offers a change of pace by venturing into the special jazz world of Lennie Tristano. She makes "All the Things You Are" a virtual tribute to the highly personal music which he created in the late forties, with Hans Koller playing the part of Lee Konitz admirably.

Lots of music here if you need convincing or if you're a believer. The recent women's jazz festival in Kansas City may give women who want to play jazz a much needed assist, but they won't really be breaking new ground. Women have always been part of the music. It's nice to see them being heard from. It will be even nicer when some Downbeat interviewee says they were turned on to the music by a Valaida Snow, a Mary Osborne or another jazzwoman presented here. Then women will know they have really arrived. ●

Mix and Match Music Makes For Hybridized Mediocrity

By Lynn Williams

Fred Geiger
Ridge Runner RRR0014

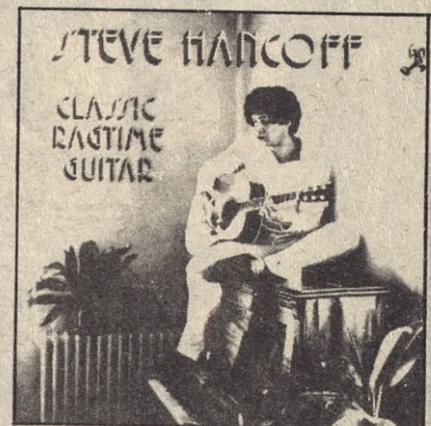
Steve Hancock
Classic Ragtime Guitar
Dirty Shame 4553

I GUESS IT STARTED WITH folk-rock. Or maybe Bob Wills got the ball rolling with country-swing. Whatever, Fusion Fever has spread through the musical bloodstream, producing all kinds of curious hybrids. The melding of normally disparate genres has undeniably been enriching in plenty of cases, injecting vital new approaches into forms threatened with stagnation, but it doesn't take a purist to spot the drawback: when the styles clash temperamentally, the individual strengths of each one get lost in a Lowest Common Denominator factor.

Steve Hancock's lp fuses two types of music I enjoy, classical solo guitar and ragtime. But as such it furthers a trend I'm less crazy about. Under the influence of modern interpreters such as Joshua Rifkin, ragtime has lost all traces of its black, southern, cathouse origins. When Scott Joplin wrote "it is never right to play ragtime fast," I believe he meant to discourage those who would zip it off boogie-woogie style. Could he really have foreseen that his rags and cakewalks would receive the stately, genteel handling of chamber music? To be sure, ragtime is not *coarse* music; it has a sweetness, and subtle shadings of melody. To serve it up in the polite, fan-fluttering atmosphere of a baroque musicale, however, is to cancel out the tunes' playfulness, their flair. This is music for

dancing, remember.

All of the pieces here, piano rags by Joplin and Joe Lamb mostly, are finger-picked by Hancock with no other accompaniment. He is a competent musician, capable at times of giving his six-string a full two-guitar sound. Perhaps due to the lack of any backup instrumentation, the album has a disconcerting technical problem: as Hancock's hands move over the steel strings, they squeak, often loudly. The simpler the melody ("Doc



Brown's Cakewalk") or the slower ("Heliotrope Bouquet"), the squawkier the string-static. Ouch!

Hancock's selection of material, especially in view of the variety available in the rag repertoire, is not especially distinguished. The sameness palls. Happily, there are some bright spots. Devotees of the pretty-pretty rag will gobble up "Gladiolus." The melody is an irresistible confection, with arpeggios cascading down like a spring shower. "Rag-

time Dance" is a smooth little number, winningly cheeky (even if Hancock does miss a note now and then). "Antoinette" (like the previous two, by Joplin) is a little-known waltz, melodically a precursor—60 years or so before the fact—of "Lara's Theme" of Dr. Zhivago fame.

Producer Big Al Mothershead's liner notes tell us a bit about artist as well as art. Hancock eats health food, is into running and Rolfing, and espouses "new generation theories on most everything." A telling clue to the problems on this album: Hancock has succumbed to an overdose of Mellow.

Why Fred Geiger gets sole front-cover billing on his album is a mystery. It is an ensemble album in which each member of a six-man acoustic team is allowed to shine as a soloist (Geiger is the banjo picker). The fusion here is of bluegrass and the jazzy pop standards of the 20th century's first few decades, and again the mix is not entirely successful.

The musicians on this album do to the material what jazz musicians do—they noodle around with the melody, take turns on instrumental breaks, improvise. However, bluegrass rhythm is straightforwardly simple, and when the songs call for something sexy and

swingy, as in "Ain't Misbehavin'" or "Lullaby of Birdland," or some jug-band style cookin' ("Sheik of Araby"), banjo and fiddle just can't catch the feeling.

It's a shame, 'cause these guys really are good, and with the proper music they really show it off. Unpretentiously countryish tunes like "Muskrat Ramble" (pure showmanship for Geiger), "First Day in Town," and "Back Home in Indiana" (Warren Blair's fiddling stars here) are brisk, jubilantly-played pleasures. Geiger's own "Sundance," the more interesting of his two originals, is happily reminiscent both of Irish country dance and of the southern mountains. And even a couple of the pop tunes pull through: Gershwin's "Nice Work If You Can Get It" is suited to the bluegrass bounce; "Take the A Train," the big-band classic, shines with catchy instrumentation and top-notch musicianship.

Performers on both albums have local roots: Fred Geiger was recorded at Bias, and Hancock is a Baltimore boy. Their musical roots are still a bit cloudy, but the basic talent is there. I respect what they're trying to do, but that talent will have to extend itself a bit if they're going to succeed, artistically speaking, in making happy marriages instead of strange bedfellows. ●



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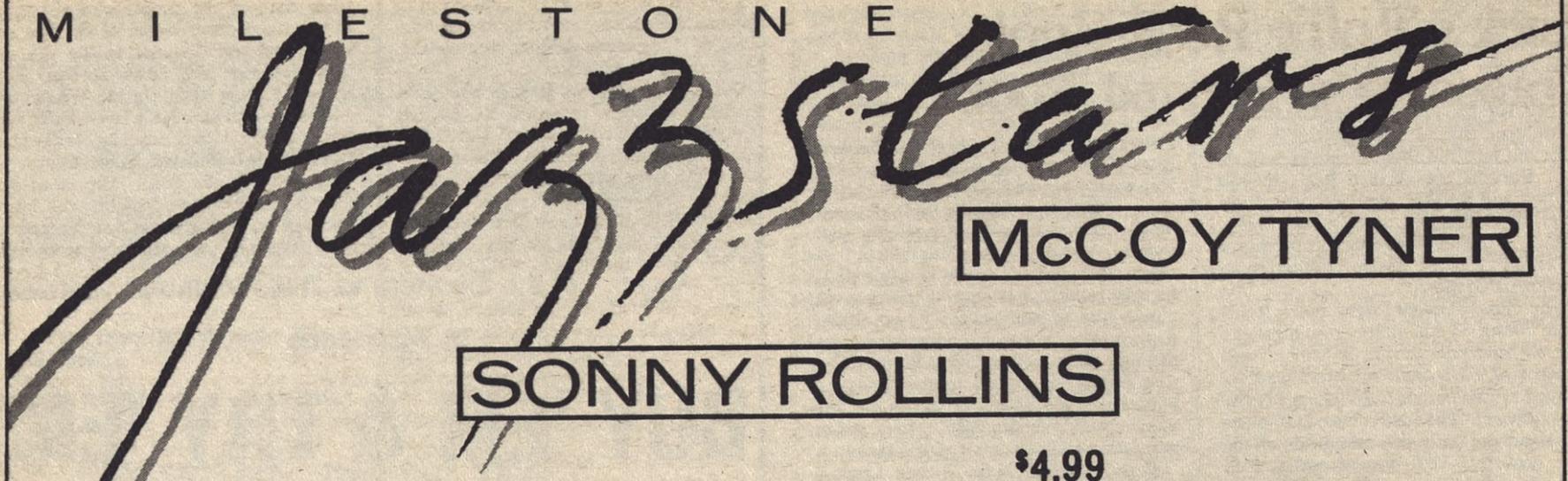


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Rock'n'Roll's R&B Roots Traced in a Flawed Book

By Dick Lillard

WILLIE DIXON ONCE WROTE a song called "You Can't Judge a Book by Its Cover." Had he been writing about Arnold Shaw's new book, Willie might well have added to that title a parenthetical tag line: ("Or, by Its Table of Contents").

Musicologist Shaw has been a fairly prolific writer for the past decade, and his latest offering is *Honkers and Shouters*. At first glance, it appears to be the



final word on the origins and development of rock and roll out of rhythm and blues.

The title refers, in the first instance, to those early, tenor-sax men who "honked" their instruments in an exaggerated manner, sometimes on one, long, sustained note. The "shouters" were the men and women who paved the way for the wild vocal inflections that still reverberate in

It is possible that the book will become a standard, reference guide for students of rock and roll history; therefore, some sort of addendum should be published quickly, in an effort to offset the misinformation that abounds.

The most glaring error, at least from this observer's viewpoint, is on Page 14 of the soft-cover edition. Shaw writes about blues-guitarist and vocalist Lonnie Johnson, and refers specifically to Johnson's late '40s classic, "Tomorrow Night." He claims the record shows the "R&B basis of rock'n'roll," and goes on to describe repetitive triplets played on a cymbal, and a female chorus, backing Johnson.

Unfortunately, what Shaw describes is not the 1948 sound of Lonnie Johnson's "Tomorrow Night," but rather, an over-dubbed version of the original. The second version was released in the late '50s, by the King label, where—at the time—the practice of over-dubbing and reissuing earlier hits was widespread.

The triplet style was the very backbone, and most distinguishing aspect, of rock and roll ballads, in the middle '50s. It came out of the piano stylings of Amos Milburn and Little Willie Littlefield, probably when both were playing what they thought they heard Charles Brown doing on piano. All three men were



Guy Pellert/Rock Dreams

a lot of the music of today. *Honkers and Shouters*: Good title!

The Table of Contents is even more promising, with indications that the book is going to give us the low-down on what really happened, back then, to bring about what amounted to an overnight change in America's listening habits.

As you read the book, you can't help being struck by Shaw's seemingly monumental research job. Dozens of artists, record companies, A&R men, composers and executives march by, in a dazzling array. However, as the impact of the work dazzles, its glaring mistakes at first stun, then dull, the senses; and when you reach the end of the book, you find that a work, once potentially exciting and informative, has become rather like a trusted friend who is revealed as a pathological liar.

popular Texas r&b pianists, recording on the West Coast. In New Orleans, Fats Domino exaggerated their sound even more, to the point where he was later given credit for having developed it. In fact, it wasn't until mid-1953 that vocal groups, and some single artists, began using the form extensively; and, by 1955, virtually all slow-beat r&b discs were incorporating the style.

That's why the King Record executives, when re-releasing "Tomorrow Night," dubbed in the triplets, the girls, and—if memory serves—a heavy bass accompaniment. The original sound . . . the 1948 sound . . . of "Tomorrow Night" was not very rock and roll-ish at all, and contained no triplets. Not only is Arnold Shaw wrong on page 14, but his error makes one wonder if he ever heard much r&b before the "pop cross-over." If he

did, his ears were not really attuned to it, because the dubbed and un-dubbed versions of "Tomorrow Night" are as different as night and day.

Other serious errors include the claim that Joe Williams recorded his famous "Every Day I Have the Blues" with Count Basie, in 1952. Actually, Williams recorded the song on the fledgling Checker label, in '52—with the King Kolax Orchestra. B.B. King came out with it in early 1955; and then, in the summer of '55, came the Basie/Williams version.

One of the silliest statements is on Page 101, when Shaw assumes that "apparently" Amos Milburn did not record after 1953. The truth is that Milburn had two big hits after 1953—"Baby, Baby All the Time," in summer/fall of 1954, and "I Need Someone," in 1956. Besides these hits on the Aladdin label, he recorded many other sides for Aladdin during that period. Then, in 1958, he teamed with Charles Brown for an Ace label hit, "I Want to Go Home."

It appears that Shaw wrote a great deal of his book based on information gleaned from Joel Whitburn's series of tabulations of *Billboard* sales charts. (*Billboard* is a music-industry trade magazine.) If one depends solely on the *Billboard* charts as a guide to what happened in 1940s and '50s rhythm and blues, he is bound to arrive at a great many erroneous conclusions. A quick check of *Cashbox* charts (*Cashbox* being another trade publication) will show many artists and labels faring very well, regionally, despite their absence from *Billboard's* charts. Thus, depending upon *Billboard* leaves half the story untold.

Honkers and Shouters is a disappointment . . . but wait! There are compensations for the dreadful inaccuracies.

Scattered generously throughout its 500-or-more pages are lengthy quotes

from many of the people who were part of the topsy-turvy world of rhythm and blues, and "race" music, in the '40s and '50s. Names like Louis Jordan, Ruth Brown, Johnny Otis, Jackie Wilson and Ahmet Ertegun are but a few—along with lesser-known, (but equally influential) folks like Bob Rolontz, Berle Adams, Al Silver and Lester Sill. The most fascinating include Lee Magid, who lets it all hang out, in the sort of tough language that old-time music-industry guys were wont to use. Then, there's Leon Rene, one of the first black record-label owners; Danny Kessler, boy-wonder of R&B in 1951, when Columbia entrusted to his care its Okeh subsidiary; and Randy Wood, with a long, detailed look at the demise of the VeeJay label. (Read between the lines on this one . . .)

Shaw, author of *The Rockin' '50s* and *The World of Soul*, which are similar in scope to this new book, obviously understands how the mid-'50s music revolution came about. He strikes directly to the heart of the matter when he gives Louis Jordan lengthy coverage. Jordan's immense influence has been slighted in previous tomes; and *Honkers and Shouters* finally gives him long-overdue credit for his contributions.

However, the story of R&B music is far from complete, despite the size of this work. Shaw's approach is wrong. I would like to see his events presented chronologically rather than episodically, in the interest of cohesiveness.

Although the reference value of this book is greatly diminished by its inclusion of certain erroneous information, I would still recommend it as fascinating, absorbing reading for everyone interested in this musical period. ●

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METRO'S NEW WASHINGTON . . .
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Irish Vocalists Evoke Tradition, Successfully

By Myron Bretholz

FOUR MALE VOCALISTS—three with proven track records and one comparative unknown—have released lps recently whose common denominator is listenability, excellent choice of material, and good production.

Dick Gaughan was a member of the Boys of the Lough (he's on their first album) and presently belongs to a folk-rock group called Five Hand Reel. But his best work has always been done in a



solo context; his latest lp is no exception. Gaughan (Topic) has him singing with more strength and conviction than almost anything previous—only his first solo lp, *No More Forever*, even comes close. His unaccompanied singing is most striking, as on "Bonnie Lass Among the Heather" and "Parcel o'Rogues." When he accompanies himself on guitar, the songs are no less effective; notable are a definitive "Willie o'Winsbury" and Ed Pickford's powerful "Pound a Week Rise." But the standout track here is Dominic Behan's "Crooked Jack." With Barry Lyons' bass guitar providing a stark backdrop, Gaughan accompanies his singing with *electric* guitar, most unorthodox for a traditional recording of this nature. The song, like the album itself, demands the listener as an active participant; Gaughan puts his all into every track, and can move mountains



with his voice. An emotional and powerful experience, this.

Christy Moore (ex-Planxty) has just released his fourth solo lp, called *The Iron Behind the Velvet*, his second for Tara. He has a very able backing band here, so able that they are given three tracks (nonvocal) in which Moore's role is miniscule, not to mention two songs which culminate in instrumental medleys. But far from being upstaged by his band, Moore proves once again that he is one of Ireland's finest traditional singers. He is most convincing on faster songs, such as "Patrick was a Gentleman" (which ends with a happy polka) and Joe Dolan's "Trip to Jerusalem," which concerns an Irishman's journeys through Israel. Moore usually likes to include at least one c&w-flavored song per album, and this lp's contribution is "Joe McCann," which would not be complete without Andy Irvine's harmonica playing. Also of note are Noel Hill's excellent concertina accompaniment ("Morrisey and the Russian Sailor")



and Tony Linnane's fiddling. The only minus here is the piping of one Gabriel McKeon—he is supposedly one of the up-and-coming Uilleann pipers, but this lp doesn't bear that out. Otherwise, this is a pleasing and often humorous collection of old and new songs.

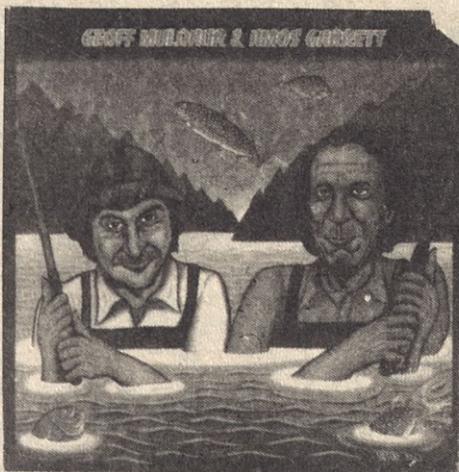
Paul Brady (ex-Johnstons, Planxty) has finally put out his first solo lp, *Welcome Here Kind Stranger* (Mulligan). It's remarkable that it took him so long, for he is one of the most prolific sessionmen around (look at almost any Shanachie or Mulligan release, and you'll probably find Brady credited for playing guitar or piano). His song sources are diverse and honorable—the songs' common denominator is their Ulster origin, with only one or two exceptions. Most appealing here are "The Creel" (with Tommy Peoples on fiddle), "Lakes of Ponchartrain" (Brady plays everything: three guitars, four whistles, and harmonium), and "Paddy's Green Shamrock Shore." Brady sang the last song with the Johnstons, but this version is

superior. As far as production techniques go, Brady and co-producer Donal Lunny must have had a party—there is rampant (but always appropriate) use of overdub, and most songs start with sparse accompaniment, or none at all, and gradually build to a veritable orchestra of instruments. There is one track here which has nothing at all to do with traditional music; in fact, it started as a musical exercise. In any case, "Out the Door and Over the Wall" is as intricate a piece as you'll ever hear; and with Brady's three bouzoukis (and Lunny's 'bass bouzouki'), you'll be transported to heaven.

A Cork singer called Jimmy Crowley has just released his first lp, called *The Boys of Fair Hill* (Mulligan). Besides doing truly original settings of traditional material, he is a gifted composer of songs in the traditional style. The most recognizable song on the album is probably "Johnny Jump Up," which Christy Moore does on his third album. Crowley's singing is priceless, and Jolyon Jackson's piano is hilarious. Other standout cuts include "Pool Song" (billiards, not swimming), "When First I Came" (with lovely harmonium/autoharp backup), and "Lloyd George," for four voices unaccompanied. In short, this is a unique album by a man who certainly stands in a class of his own.

Moving away from vocalists, there is an accordionist named P.J. Herson, who plays with a group called the Shaskeen. He has just issued his debut solo album, untitled, on Gael Linn. Besides playing the accordion with authority, his melodeon style is incomparable, especially on "Hand Me Down the Tackle"/"Joe Mhaire." His choice of tunes leaves nothing to be desired; some standouts are "Denis Ryan's Delight," "Drowsey Maggie," and "Galway Bay Hornpipe." His brother Marcus also plays flute on a few tracks; his style is equally as en-

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gaging. If you like Jackie Daly or Tony MacMahon, you're sure to like P.J. Heron.

A group which seems to be the rage in Ireland now is *Stockton's Wing* (Tara). Their first album is chiefly instrumental, with some vocal tracks of varying quality. Their instrumentation includes the standard fiddle, banjo, and flute, and a jews-harp pops up in unusual places. Their arrangement of "Maid Behind the Bar" is different from any other you're likely to hear, and their "Wild Irishman" is stupendous. Hope there's more to come from this talented group. ●

Lowell Discs Bring Out Nuances of His Poetry

By Fred Istere

ROBERT LOWELL'S "For the Union Dead" is probably his most anthologized poem. Yet until Lowell's own voice gives air to the poem, the subtle sounds that aren't obvious on the printed page can be neglected. Lowell's dry paper voices gives the memories a fading, fragile quality:

*The old South Boston Aquarium stands
in a Sahara of snow now. Its
broken windows are boarded.
The bronze weathervane cod
has lost half its scales.
The airy tanks are dry.
Once my nose crawled like a
snail on the glass; . . .*

But that same voice can tear in two with the harsh observation of the poem's witness:

*The aquarium is gone. Every-
where,
giant finned cars nose
forward like fish;
a savage servility
slides by on grease.*

The Library of Congress has released the two record set, *Robert Lowell Reading His Own Poetry*, to commemorate Lowell's death last September 12. The Lowell album brings to 33 the records in the Library's "Twentieth Century Poetry in English" series. The library has also just released *Readings by Julio Cortazar* as the fourth record in their Hispanic literature record series. The Argentinian novelist reads 16 short stories from *Cronopios and Famas* (Pantheon, 1969).

The Lowell record is typical of the English poetry series, which emphasizes academic poets of the mid-century. Lowell's record is enjoyable because he is a master craftsman of the genre and because he introduces each poem with a short anecdote about its origins and then drops some understated witty remarks about the subject at hand.

But it is a genre limited in impact by its own narrow view of what poetry can do. It has long been supplanted by the Whitman/Williams tradition among working American poets who are not tenured professors. The academic tradition adopted European scholastic standards for itself, and thus sounds a bit stilted, a bit foreign next to the native vernacular of Whitman, Williams, Ginsberg, Olson, et al.

Yet Lowell worked skillfully within the confines of his genre and accomplished

small wirings of word electricity that can be recognized by someone with an eye for detail. The record is assembled from four different readings—one at Lowell's home, one at Johns Hopkins and two at the Library of Congress and includes 15 poems and two translations from six of his pre-1970 books. The package includes a fair-sized essay by Stanley Kunitz and the full text to all the poems read by Lowell. It's as good an introduction to Lowell as one can squeeze into two records.

The Library of Congress record series consists mostly of mid-century American poets who have read at the library, including T.S. Eliot, Robert Frost, William Carlos Williams, Theodore Roethke, Archibald MacLeish, and others. It also includes two records of poetry for children by William Jay Smith and five records of lectures and readings in tribute to Walt Whitman.

To order a catalogue of the Library of Congress' spoken recordings and folk recordings, write to: The Library of Congress/Music Division/Recorded Sound Section/Washington, DC 20540. ●

Dr. Progresso. . . .

Continued from page 58

cate either the mood or the modes employed on *Trance-Formation* (which had a Gregorian cum eastern-Zen feel), but does offer a sense of overall continuity. Schoener has clearly taken the ethic of psychedelic music of the last decade and moved forward with it at a time when most others have abandoned that route. Recommended.

Christian Kolonovits is a keyboard player, composer and singer whose singing and music is sometimes a bit reminiscent of earlier Nilsson (back in the days of that worthy's first few RCA albums, when he was good). Kolonovits' *Life is Just a Carnival* is a concept album (made up of sixteen songs, the longest of which is just under four minutes) which was released by German CBS in 1976. Peters—the same folks who imported virtually all the albums reviewed here this time—have reissued the album here on their Peters International label (PLD 9025), making it perhaps more widely available (although the copies I've seen are to be found in the import bins, priced at import prices), and putting it in a fresh package. The album has much to recommend it, but the Peters pressing is not of the highest quality, and at that price one is better off looking for the original, German pressing (still imported by JEM).

Very little has come out of Italy in the past two years; the political and economic situation there has made it hard for Italian progressive groups to survive. However, Peters has imported five recent releases from Italy which offer hope for the continuation of the progressive music scene there.

Probably the most welcome are two albums from Banco (whose full name is Banco del Mutuo Soccorso). Banco released three albums in the early seventies on Dischi Ricordi, then were discovered by Emerson Lake & Palmer's Manticore label and were due for the kind of push PFM had received. But Manticore released only one album (*Banco*) here before dissolving as a label. Banco's last album, released in 1976, was *As In A Last Supper* on German Manticore,

their most disappointing album. The first of the new albums was recorded in 1975 and apparently released in Italy in 1976—and only now imported here. It's an album of film music—and the first such which holds up well on its own. *Garofano Rosso* ("Red Carnation") is, amazingly enough, on the Italian Manticore label, distributed by Dischi Ricordi (MAL 2014), and may well represent Manticore's last gasp as a label. The film is anti-Fascist (Banco has always been an anti-Fascist group—the significance of which is more apparent when you consider that Italy was controlled by a Fascist regime throughout the late twenties until the end of WW2), but significantly the album is Banco's first to have no lyrics and no vocals. The music represents a considerable improvement over *As In A Last Supper* and points directly toward their newest album.

The new Banco, recorded in 1978, is . . . *Di Terra* (Dischi Ricordi SMRL 6226), a concept album with no political overtones. The music is, again, completely instrumental and uses a full orchestra in places. The album seems in many ways a complement to *Garofano Rosso*, a musical continuation of that album's music. These two albums are enormously encouraging—I'd heard rumors Banco might break up—and represent a new level of musical maturity for the group. Both highly recommended.

Goblin is one of the few Italian groups to release albums regularly over the past few years; *Il Fantastico Viaggio del "Bagarozzo" Mark* (The Fantastic Voyage of 'Bagarozzo' Mark) is Goblin's fourth album in as many years. Unlike the last two Goblin albums, which were imported here from Canada, this one is an Italian pressing (Cinevox SC 33.37), distributed by Dischi Ricordi. The album is a concept album, uses more vocals than previous Goblin albums (Several of which had no vocals), and is easily their best and most mature album. Recommended.

Area (or "International POPular Group Area" as they sometimes call themselves) released five albums on the Cramps

label, but their newest, 1978: *Gli dei se ne Vanno, Gli Arrabbiati Restano!*, is on the Ascolto label (ASC 20063). Area is a somewhat Zappa-esque group whose music is fairly close to the mainstream of rock with touches of jazz; the humor (or outright insanity) comes in the lyrics which means that if you don't speak Italian you may not find a lot to enjoy in their albums. Caveat.

And, finally, Franco Battiato has a new album, *Juke Box*, on Dischi Ricordi (SMRL 6218). Battiato (both a person and, sometimes, a group) lies somewhere between progressive music and European avant garde. This album, a soundtrack from an original film for TV, "Brunelleschi", contains rather thinly-textured music (violins, soprano voice, piano) whose semi-abstract nature will appeal primarily to those with esoteric tastes in music. Roberto Cacciapaglia, whose *Sonanze* will be recalled fondly, conducts here but makes no other contributions to the music. ●

Roots & Herbs. . . .

Continued from page 55

ray's troupe and Sam Rivers' big band, Pullen is probably the foremost loft-jazz pianist. And although this newest release is not his best, it does offer a glowing look at Pullen alone at the piano. Both sides commence under the high influence of Bill Evans, and weld into the frenzied movements of a Cecil Taylor. It's a rapturous combination, unfortunately brought down by the intrusion of a rhythm section that seeks to normalize matters and generally la-de-das the two works into submission. Why Pullen has chosen to tack on these simplistic finales when on-hand talent like bassist Jeff Berlin (who can run the gamut between straight lines and Pastorius-like effects) could have given him more, is a question of composition rather than performance. For the performance, hear it. ●

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Neglected for New Wave, Reggae Revolution Rolls On

By Howard Wuelfing

PRIOR TO THE BURGEONING OF the British and our own "new wave" scenes, the greatest portion of the Amerockan music press' nervous energies were jagged off into coverage of Jamaica's reggae phenomenon. For the better part of a year, reviews, photo spreads, interviews and such ran absolutely rampant in the most cautious of stateside 'zines.

As punk emerged though, this attentiveness waned to the point where today one might easily suppose that the style had vanished altogether judging by the space allotted it by the media.

Nothing could be further from the truth, however, as the tonnage of significant new artists and important stylistic innovations increases daily.

In light of these circumstances, United Artists' release of fully fifteen volumes of an *Anthology of Reggae Collectors Series* is not only welcome but courageous as well.

Combining much historically crucial material with many adventurous new works, *Anthology of Reggae* introduces both novice and initiate to a large body of music that would otherwise never reach these shores.

The most exciting material here is the oldest. Exhumed from the extensive tape vaults of the legendary Clement Dodd, better known to aficionados as "Sir Coxson," these tracks chronicle reggae's birth and initial development.

In the late 50's and early 60's Dodd was proprietor of a string of mobile discos, called "sound systems"—usually little more than a flat bed truck equipped with p.a. equipment, turntables and a stoned d.j. In order to beat competitors to the punch with previously unplayed cuts, he began recording local talent performing covers of American soul tunes and appropriate originals. When local rhythmic and thematic traditions collided with Northern soul conventions, the fuse was lit.

The selections included on *Best of Horace Andy* (United Artists, UA-LA 796-H) characterize the conventions of this epoch. Andy performs material that often pursues the quirkish lilt Smokey

Robinson pioneered on Motown's early hits in a vocal style that mimics Smokey quite blatantly. These tracks are distinguished from mainland soul by a giddy rolling upbeat and the intrusion of mystic and social themes.

The Heptones' *In Love With You* (United Artists, UA-LA805-H) is lyrically more conservative, concerned primarily with mundane romanticisms. It does, however, make daring use of quasi-disonant African melodies, most noticeably in the horn arrangements as well as toying with some shocking native rhythms. Like Andy, The Heptones are very much influenced by "the sound of young America," especially the ensemble vocalizing of The Miracles, though Chitown's Impressions are also evoked here and there.

On *Live Good* (United Artists, UA-LA801-H), Ken Boothe, like Andy, emulates the work of Smokey Robinson and, to some extent, Curtis Mayfield, though his voice is pitched somewhat lower than all three. Boothe is worth noting for composing much of his own material and in it making several crucial Biblical references. *Live Good* is also interesting for producer Dodd's exploitation of primitive recording conditions, emphasizing a curious flat but heavy echo effect and a hefty but dry bass tone.

Most of *Best of Delroy Wilson* (United Artists, UA-LA807-H) seems to date from a later time (one great fault of the series is the glaring lack of pertinent liner info: release dates, personnel, etc.). Wilson's stylings are more his own, less derivative of specific American arts. Bleating African flavored horns make several appearances, along with a large percentage of strange production gimmicks. Some of these cuts, though, are from reggae's early "ska" period—the first important Africanizing elements add ritualistic repetition; skip-a-long beat.

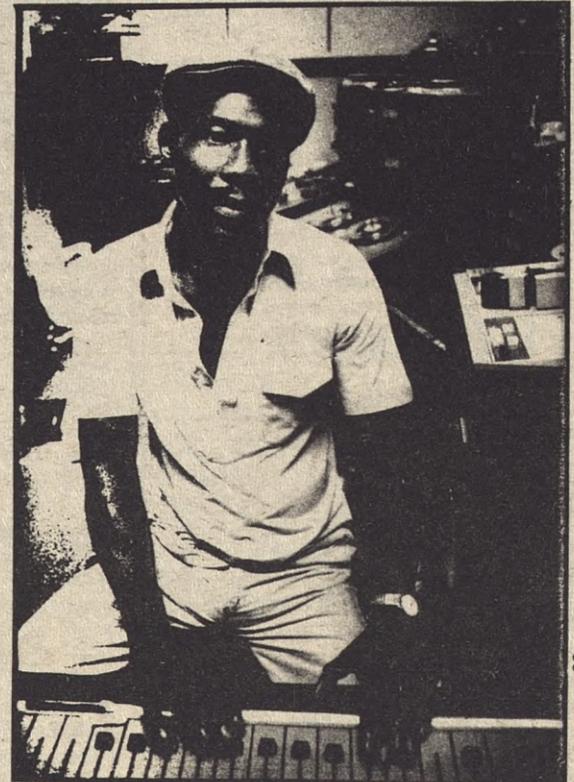
Dobby Dobson is another soulful romantic, the slickest of all the artists examined so far. Composing and producing much of *Oh God, Are You Satisfied* (United Artists, UA-LA800-H) himself, Dobson eschews the sinister funk melodic tensions his fellows capture in favor of glossy sophistication. In this pursuit he eliminates most of reggae's

trademark features.

Turning towards the more contemporary releases in the series, we find that Dobson, producing the *Meditations*, retains many of his former impulses. But by 1976, when the bulk of *Message From the Meditations* (United Artists, UA-LA802-H) was cut, he had learned to temper his slick tendencies with new social/religious overtones, the conse-

Message From the Meditations is not an artifact from some exotic bygone era, it is wholly contemporary music one relates to in an immediate way. Reggae is still undergoing a constant turmoil of innovation that experimental musicians continually draw inspiration from.

Pablo Moses' *I Love I Bring* (United Artists, UA-LA798-H) has many of the attributes of this incendiary new reggae.



Clement Dodd:
lighting the fuse
of the reggae boom.

photo by Peter Simon / Reggae Bloodlines

quence of Rasta's growing influence on Jamaican music. *Message* is at once sweet and pungent: dark undercurrents leaven the gorgeous vocal harmonies and pretty melodies, and make this a balanced dish—accessible yet adventurous.

Critics of reggae like to compare its appeal to the passing popularity of blues in the 60's. But where that dalliance functioned primarily in terms of paternalizing archaeology, the current affection for reggae is a living, breathing passion.

Its instrumental sound is stark and sculpted, played in an eerie post-modern shorthand; disorienting sonic effects are employed as readily as riffs. All conspires to keep the listener upset and attentive. Pere Ubu is no more unsettling. *I Love I Bring* also belies a great lyric talent, being chock full of terse cryptic phrases that often say more in one line than some full three disc concept opera.

Many of the selections on Max Romeo's *Open the Iron Gate* (United Artists, UA-LA803-H) are of comparable

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excellence in this, especially the compelling title track. In many ways this material is superior to the succeeding releases on Island and Mango—tougher, more rootsy. The only serious caveat is that there are only four tracks to a side and some of those drag on ad nauseum in tedious instrumental workouts.

Jacob Miller is another artist whose American output has been less than exemplary up to now. Both his albums with Inner Circle have been tepid, rambling desecrations of roots imperatives. The solo *Dread Dread* (United Artists, UA-LA806-H) in contrast is a vital masterwork: it's funky, irreverent, challenging—everything that his Jamaican and British supporters have always claimed, in fact. This lends much credence to assertions that Miller and The Circle record each album of material twice—once for the homeboys and once more for the honkies. Next time don't bother guys—really.

The last two installments of this series currently available are: Jackie Mittoo's

Jackie Mittoo (United Artists, UA-LA 804-H), a collection of quaint jazzy organ instrumentals recommended only for the pack rats; the Skatalite's reunion album. *African Roots* (United Artists, UA-LA 799-H), another instrumental effort—more muscular than Mittoo's but a bit tiresome compared to the "dub" master strokes of The Upsetters.

Also recently released is Bob Marley's *Kaya* (Island, ILPS 9517) set, a soothing subtle sounding work that belies the fierce self-accusatory introspection ongoing throughout it. Recorded at the same time as last year's unlistenable *Exodus*, *Kaya* captures a more supple, more naturalistic sound—"Time Will Tell" is rendered solely with acoustic instrumentation. Many see a softening in Marley's will in the absence of overtly anti-government sentiments, while actually he is only restating the terms of his belief in more personalized, intimate detail. *Kaya* is easily Marley's best since *Natty Dread*. ●

More Singles In Baltimore

By Geoffrey Himes

On the "Rock'n'Roll Punks" single by Glen Burnie's Zehn Archar, there are moments of undisguised Rolling Stones adulation: a neat Keith Richard solo guitar intro and a loping Bill Wyman bass line. And the B side is a cover of one of the Stones' last uncomplicated singles, "Last Time."

Unfortunately, none of these moments hold together for more than a few bars. And the whole enterprise sounds as if it were recorded at 55 RPM because it sure drags at 45. In fact, the record sounds as if an interesting band is playing in the next bar, but filtered through several walls and crowds of people, the sound is too muddled to listen to.

But Howard Wuelfing was wrong to call this "predictably lame" in the last issue. No still growing band is predictable and this record stumbles because of clumsiness, not lameness. Any band stealing from the Stones shows good taste at least and the Taylor/Armocosts lyrics for "Rock'n'Roll Punks" are filled with irony (perhaps unintentional) about punks as small-timers rather than threats.

Another Baltimore label, Go Hog Records has released *Wholesale Diamonds*, an ep by the Dark Side, recorded at the Sheffield Studios in Timonium. The record suffers as a whole from David Jarkowski's overstated vocals. Three of the songs similarly collapse under the weight of too much emotional growling and climaxes without build-up.

But the saving grace one can always look for comes on "Kiss and Tell" written by Jay Graboski with a promising feel for Brill Building vintage pop. The nicest moment comes when guest Steve Simcoe's saxophone adds a doo-wop sweetener. Appropriately enough, the best track is the only one with a sense of humor.

Go Hog has also re-released a 1975 single by Baltimore's OHO. Neither side is a hit, but both are professional efforts with catchy keyboards and guitars and strong vocals. The A side, "Seldom Bought," suffers from overinflated lyrics and self-conscious art-rock keyboards. But, despite finicky verses, the B side, "Lez Lee" has a likeable, lusty chorus with the vocals gloating and the keyboards concentrating on bleating organ

crescendos.

"Rock'n'Roll Punks" is available for \$1.50 from Zehn Archar/6198 Harris Heights Ave./Glen Burnie, Md. 21061. The Dark Side and OHO records are available for \$2 each from: Jay Graboski/8 Cedar Ave., Apt. B/Towson, Md. 21204. ●

—And Farther To the South

By Myron Bretholz

Single Bullet Theory is from Richmond and they've got a new four-song, 12-inch 45 out. It starts out with a song called "Rocker's Night Out (Punk for a Day)," which sounds like a paean to everyone from the Everlys to the Stones to the Pistols. Catchy stuff, but the other three songs are so nondescript, so bereft of any imagination . . . anyway, one out of four ain't too hot, but if you're interested, SBT's disc is obtainable through Artifacts Records, 215 W. 7th Street, Richmond VA 23224.

The Slickee Boys hail from closer to home (the Md/Va "burbs, to be exact), and their second EP is called *Mersey Mersey Me*. The production is pure Standells, and lead singer Martha Hull, especially on the slower stuff ("Let's Live for Today"), sounds like an angel. Marshall Keith's organ solos are wonderful—evocative of those late sixties psychedelic bands you thought had disappeared. The fact that the Slickees seem to look at themselves with less than 100 per cent seriousness (not much less—they know how to play) only increases this record's appeal. Available at many local outlets, or through Yesterday & Today, 1327 Rockville Pike, Rockville MD 20852.

I don't know much about G.A.S., but their (debut?) record, a seven-inch, 33-rpm delicacy called *High Octane Rock'n'Roll*, has just been put out. No instrumental credits are given, but it is fair to assume that there are guitars all over the place. Unfortunately, the lyrics to both songs ("Society" and "Everybody Hates a Rock'n'Roll Band") are printed on the sleeve—their author(s) wasn't endowed with too many poetic gifts. Still, it's better than garage stuff, production-wise, and the guys can carry a tune if nothing else. G.A.S. can be had from Mother Superior Records, Box 846, College Park, MD 20740.

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TV Cornpone: Unfair to the Folks Down Home

By Robot A. Hull

In the Sept. '78 issue of *American Film* in an article entitled "Is Television Taking Blacks Seriously?", Robert Sklar expresses his disappointment over the depiction of blacks on TV in this post-*Roots* era. Admittedly, blacks are becoming cartoonized with balloons over their heads that say "Dy-no-mite!" and increasingly reduced to the simplistic shape of rotund Rerun and the empty tirades of gabbling George Jefferson (as Mr. Sklar so aptly puts it); in fact, on TV rarely have blacks ever escaped the stereotypes of Amos 'n' Andy or Rochester.

Because of this slander to black dignity, I've never been able to endure the tomming and hand-jive on shows like *Baby, I'm Back* or *That's My Mama* (both rotting corpses), and I honestly hope it stops soon or that black guy who tap dances on *Lawrence Welk* is going to blend right in. But besides its knack for white-washing the black race (. . . and maintaining the illusion of women as domestic slaves and Injuns as targets, etc. etc., not to leave anybody out . . .), TV has also constantly offended the intelligence and humanity of another large segment of this here U.S.A. and has been doing it for so long now that most viewers take it for granted. I'm talkin' 'bout them stoopid Southern redneck po' white trash crackers, yo' goshdarn fool! Ain't yo' never seen them brainless hicks on tellyvision with their dumb jokes and goosey necks and clodhopping wit?!

Gomer and Goober Pyle, Jethro and Jethrene Bodine, Kate "Sugar Babe" McCoy, Floyd Smoot, Arnold the Pig—these are just a few selected cartoon crackers from "cornpone" series now in syndication (i.e. *Andy Griffith*, *Mayberry R.F.D.*, *Real McCoys*, *Beverly Hillbillies*, *Petticoat Junction*, and *Green Acres*). The ingredients that unite these shows are not the plot formats or structural techniques (although *Junction* and *Acres* are connected, their relationship was never really seen as a spin-off romance but deemed an incestuous fling) but the stringent role of characters as moronic clucks (Jethro, Goober) or preachers of homespun morality (Andy Griffith, Grandpa Amos McCoy). Even Foghorn Leghorn gets more credit, and he actually is a cartoon character!

Of course, it's not essential that a TV series go beyond the construction and form of a cartoon or compic strip. My complaint is not that "cornpone/cracker" TV is simplistic fare in content (to the contrary, there is genuine emotional warmth on *Andy Griffith*, and *Green Acres* is a textbook of video surrealism), but that it's so difficult to watch because of its awful desecration of just plain southern folk. Oddly enough, I think that a major reason television has always tried to sell packaged grits can be traced back to a misreading of the very popular comic strip, *Li'l Abner*.

Al Capp often claimed that readers of *Li'l Abner* were entertained by his strip simply because it made them feel so much better off than the residents of Dogpatch. This crap from Capp, though, ignores the "hidden" didacticism and the satirical chomp of his work. There happens to be a great deal of difference between Mammy Yokum and Granny Hillbilly, for instance. In Capp's "Kig-

my" story (the kigmy was a masochistic schmoo that liked to get booted around), Ma Yokum observed, "Mebbe they taught us thet folks don't reelize how mizzuble it is t'be kicked around—until they gits a taste of it, themselves." In

and skepticism extracted) that TV got its inspiration for the cracker-style series. Mayberry is certainly the musical Dogpatch, a community filled with downhome chuckles and naive bumpkins who still sit on the porch swing and smooch. One



contrast, on *The Beverly Hillbillies* Granny's profundity is restricted to telling Jethro to go crack his skull on the cement pond. Whereas Al Capp used Dogpatch as a microcosm to sting American society, the TV industry, isolated in the hermetically sealed world of Southern California, uses the rural South as a scapegoat for buffoonery and ineptitude.

When Capp's strip was transformed into a musical, its characters became cornponized (i.e. Jubilation T. Cornpone), and I feel that it's from *Li'l Abner* as a musical (with the strip's humor

could argue that Mayberry is merely a charming setting for a sitcom instead of a trap for stereotyping the South, except that Andy Griffith is pushing Ritz crackers at this very moment and Jim Nabors always flops until he goes into his Gomer Pyle routine (his recent talk show would have endured if he'd only called it *Gomer Sez Hey*). In the confines of the cracker genre, the only satire in a Capp vein that I've ever noticed is Arnold the Pig of *Green Acres* watching TV, but even that's negated since Arnold is supposedly Fred Ziffel's son, an insulting allusion to hicks' flirtations with bestiality.

Up to a point, Nashville itself is guilty of reinforcing these misconceptions. Back when *Hee Haw* debuted in '69 as a chicken-fried version of city slicker *Laugh-In*, I could never understand why it was developing into a syndicated hit. ("Why if I were a farmer in South Carolina, I'd be appalled by such hogwash!") Then I realized that it wasn't the dumb one-liners or Archie Campbell singing "Phfft! You Were Gone" or Junior Samples stuttering like a retarded bull over a big word like "duh" on the cue card, but simply, the pickin' and grinnin' of Buck and Roy and all the honeys in short skirts that contributed to the show's success (even Al Capp wasn't aloof to putting all his sweeties in miniskirts). Its spin-off, *Hee Haw Honeys*, also becomes acceptable when you realize that it's just Nashville showbiz.

Yet, *Hee Haw* antics become offensive when they're taken out of the Nashville mainstream and put into the sitcom form by TV writers and producers who would never even consider going to Mississippi to get some inkling of Southern Living (but will concoct a sitcom in which crackers must move to Beverly Hills) and who create series that require guffaws at the expense of cheap stereotyping. The one cracker series that can be watched with minimal flinching is *Green Acres* only because Oliver and Lora Douglas are Yankees at the mercy of a country lifestyle with the tensions between North and South reflected in their domestic quarreling.

Unfortunately, the trend of depicting the South as a real heehaw still continues. Every week on *Alice*, Polly Holliday as Flo smacks her chewing gum, swivels her hips and straightens her beehive, and then drawls, "Well, kiss mah grits!" Last year's *Carter Country*, a show that should have been cancelled but magically has survived, is based loosely upon *In the Heat of the Night* and could have honestly and intelligently dealt with the South as well as the movie did. But instead of Steiger and Poitier decently coming to accept each others' similarities and differences, you have a series that fosters divisions by allowing viewers to see only stereotyped regional characters uttering a hodgepodge of cornballisms. And every year it never fails, the most embarrassing moments (not counting this year's videotaped segment of Totie Fields resurrected) during the *Jerry Lewis M.D. Telethon* are when Jerry feels compelled to mimic the southern accents and mannerisms of fellow contributors to the cause. Once when guest-hosting *The Tonight Show*, Jerry Lewis had to apologize to his TV audience for kidding that he always had a desire to take a shit every time he flew over Mississippi. Just like assholes who tell nigger jokes, some dopes think any punchline that gets a chortle is worth the sacrifice of stooping to slander.

Incidentally, I recently received several letters asking whether or not television ever had what could be classified as a "rockabilly" series. With rock and roll consciousness expanding in the D.C./Baltimore, I assumed that this was a crucial issue so I spent weeks listening to "Red Hot" and flipping through reference books. After much deliberation, I can safely assert that there's only one . . . *The Rebel*. This TV series, set after the Civil War, starred Nick Adams as Johnny Yuma, a Confederate traveling around to seek his identity. It also featured Johnny Cash's vocals on the theme song and derived its drama from Yuma's refusal to surrender his southern soul to a new nation still torn between North and South. *The Rebel* was forceful, uncompromising, and pure rockabilly television. If you have read this article at all, you shouldn't have to ask why. ●

Michael Pealy

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A Poet Teaches Others How to Polish Poems

By Gardner McFall

MYRA SKLAREW'S FRESH, angelic countenance, her disarmingly inquisitive nature belie for a moment the fact that she is a teacher, poet, and mother, successful on all counts. That she has dedicated her life to social service is clear. She is gifted in the art of giving, even in an interview, which she might otherwise instinctively shy away from.

"I can think of plenty of interesting people to interview," she says over the phone. "I'm not sure I'm one of them." But certainly this is the most intriguing statement a truly interesting person could make these days.

Myra was directed towards sciences in her early studies, receiving her B.S. in biology from Tufts University in 1955. For a time she worked in the physiology department at the Yale medical school. Out of college, she worked at a variety of jobs which she thought "might lead somewhere."

Finally, at the urging of Rudd Fleming, then at the University of Maryland, she applied to the Writing Seminars at the Johns Hopkins University, and was accepted. The following year, in 1970, she secured a teaching position at American University, where she is currently an Assistant Professor of Literature.

Myra has written poems since she was eight, so it was natural for her to find herself studying poetry with Elliott Coleman, the founder of the Writing Seminars.

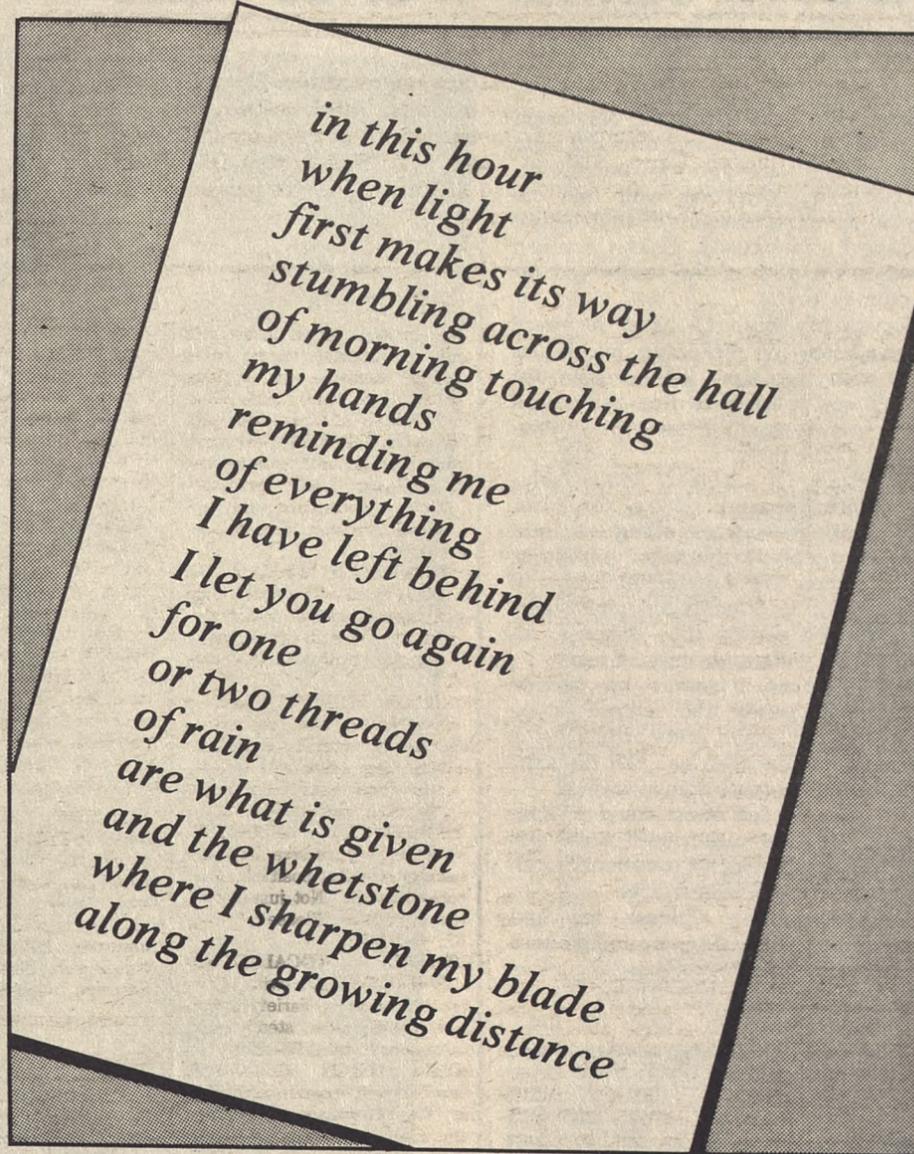
Strongly influenced by Coleman, she recalls that his technique of teaching was largely one of letting students follow their own instincts in writing, rather than of imposing particular styles of expression on them. Myra would rather talk about Coleman than about herself, partly because he gave her the only model by which to teach.

She recounts an amusing story of awaiting her first class of students at American University, thinking of Coleman, only to find one lone boy wander in and ask: "could you tell me who's teaching here?" It was a simple matter of incorrect scheduling, but she tells the story with a mixture of recollected embarrassment and then, of joy.

Myra has published a pair of books, *In the Basket of the Blind* (1975) published by Cherry Valley Editions, and *From the Backyard of the Diaspora* (1976) published by Washington's Dryad Press.

From the Backyard of the Diaspora, dedicated to her mother, is a wonderful collection of poems, several of which appear as revisions from her first book. They are gathered under three headings: "Dispersion," "Exile," and "Return," and as such give a clear structure to the book whose subject matter is biblical and personal.

The poems have great breadth of tone. They are reflective, informed with pri-



vate pain as in "Companion:"

in this hour
when light
first makes its way
stumbling across the hall
of morning touching
my hands
reminding me
of everything
I have left behind
I let you go again
for one
or two threads
of rain
are what is given
and the whetstone
where I sharpen my blade
along the growing distance

They are wry as in "Poetry:" "when/you ask its nationality it gives you its/religion/belly/half-empty it always remembers leaner/times/send/it away and it comes back for/more. . . ." And they are hopeful as in the book's concluding poem, "It is Evening in Jerusalem:"

The mountains rise up on their
stones
Isaiah walks again in his vine-
yard

The lost names scattered over
The Mount of Olives are return-
ing . . .

Myra finds that teaching makes it difficult to get down to her work as a poet. "The only thing that complements writing," she says, "is writing. Perhaps Wallace Stegner is right: to be a writer, one must write fully, and to be a teacher, one must teach fully. What's ideal is to do six months alternating between them, because there are some marvelous moments in teaching which writing can't touch."

These days, Myra's talk is conjoined with phrases like "I used to" and "but now I," and they invariably have to do with teaching poetry, which is her business. "I used to believe you had to have a very serious attitude about writing poetry, but now I don't; it can be

sporadic and fun. I used to think the way Elliott Coleman taught was perfect. He never criticized people's poems negatively. But now, looking back over work I did for him, I wish he'd been harder on us. He let me get away with a lot."

The technique of teaching poetry workshops differs substantially from that of teaching literature courses. Depending on a student's proficiency and professional attitude towards his work, Myra tailors her criticism. She tells her students that you have to own a poem, make it your own. "Like an amulet, you have to hold and polish it."

Myra fears colleges and universities are phasing out creative writing as administrators see a greater and greater need for the meat and potatoes of education. "To some extent, they're not wrong in their estimation as there are too many people around with degrees in creative writing, and too much mediocre poetry getting published." If this sounds strange coming from a poet and a teacher of poetry, it points rather to her honesty and devotion to the aesthetics of her art. "I think if anything," she says, "teaching creative writing has a humanizing effect on people," and when I suggest that it makes them better readers, if not professional writers, she agrees.

Last June, Myra organized a conference on the teaching of creative writing. Sponsored by American University, it included workshops for teachers, demonstration workshops with primary and secondary school children, films, and poetry readings. The guest faculty which she assembled included Ron Padgett of Teachers and Writers Collaborative, Leonard Randolph, Director of Literature Programs, N.E.A., and such poets and teachers as May Miller, Dolores Kendrick, Rod Jellema, and Henry Taylor.

The thrust of the conference was that there are two basic teaching methods, that of imparting to students the teacher's knowledge, and that of individually drawing out what is naturally within each of them. This latter technique has enjoyed a vogue recently since most agree that children have rich, spontaneous imaginations which strict academia spoils.

The conference was well-attended, the fourth gathering Myra has organized, but it was not financially successful. It is thus doubtful that American University will sponsor an identical one next year, a fact Myra takes in her stride.

"I used to be pessimistic, but now I see that largely as being self-fulfilling. It must be the optimism of old age setting in." But Myra is hardly old, and I don't doubt that when it's time for her to be old, she will easily defy that, too. It will happen that way because all that she has given will come back to her in the form of accomplishment, accomplishment in her own poetry and accomplishment in her teaching.

Before I met Myra I heard about her from one of her former students, one who like herself went to the Writing Seminars, one who is currently the poetry editor at the Washington Review. About her, he said, "Myra is a good teacher, because she is a good listener—Above all, she knows how to draw the best out of people." He's quite right. ●

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On Display

Struven Paints Worlds Man Doesn't Control

By Steve Miller

THE STUDIO IS a country place in Owings Mills near Baltimore, comforted by the encircling trees and shielded from the road by a long driveway and a well-tended lawn. Arriving, you may be greeted by numerous cats if they aren't sleeping. Eventually Helen Struven moves to the door of the studio and invites you in for tea.

Struven has been an artist for over forty years by her reckoning, and if you arrive soon after she's left her easel for the day you're likely to find the white-haired woman smelling like a paint shop and just a little tired.

The studio is cramped comfortably, with paintings covering the walls. Not mere paintings—art. Standing out amid this plethora of art are "new" paintings, full of fantasy and wonder, paintings of beasts seen in dreams or nightmares living in the worlds they deserve, almost always without the taint of man.

Helen Struven, it seems, has started turning out fantasy and science fiction art at an age that sees other artists trying to retreat into the average. Her fantastic art is something more than average.

The walls are full of art, most not fantastic at all, but rather well done still lifes and seascapes, an occasional landscape, and incredible abstracts.

Between pouring Chinese tea and handing out cookies Struven talks about the new art: "These are the things I've waited all my life to do. These are the fun things, these are really for me." Then she laughs for a moment. "Well, I guess they really are for anyone crazy enough to like them."

"Don't get me wrong—I like my other work, I like being able to put in the little people, the cats and deer, and I still find seascapes challenging. The fantasy pieces are my joy."

Struven's fantasy brings joy to others as well. All over the east coast and through much of the midwest her paintings are shown at science fiction conventions, frequently as part of the art auctions which accompany such shows. To "own a Struven" is a dream of many SF art fans.

All of Struven's art shows a tremendous understanding for the material she uses. Rather than overpowering, Struven uses the texture of the canvas or board and permits the paint its texture as well. This is best shown in Struven's



Steve Miller

Struven's studio: 'things I've waited all my life to do.'

water-oils in which water and oil are allowed to flow together, creating striking patterns and forms. Almost all of Struven's fantasy pieces rely on the water-oils to create a universe in which her wit and art can function to show a world.

What made Struven turn to the fantasy art four years ago?

"I knew that there was something else I wanted to paint, and finally I realized I wanted to show the worlds that man doesn't control. In the Bethelgate paintings, there's a journey of some kind going

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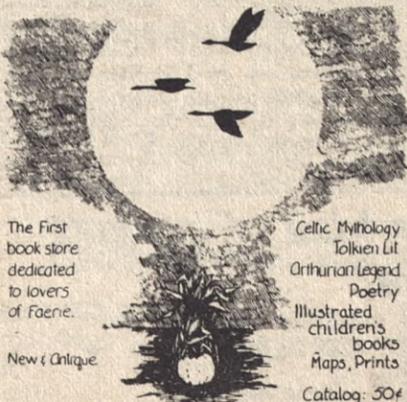
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on, lots of steps to climb and mountains to pass. Mostly, it's only the little people who will get to Bethelgate, you know. The little people really do deserve a place."

The Bethelgate series of paintings is so popular among some fans that they wait to see if an art show has one of Struven's Bethelgate pieces before planning to buy anything else. At auction, where prices can easily double or triple, the Bethelgate series will draw a lively crowd.

If the Bethelgate paintings sound serious, there are also whimsical paintings in Struven's portfolio, paintings of a city with tall spires and steps, peopled by penguins.

Too, there are dragons among Struven's other worlds, and if they are not little people, they are for the most part not menacing creatures either. Among the water-oils' nooks and crannies you may also find elk, rabbits, birds, and strange creatures man hasn't located yet, but will. Especially among the whimsy Struven shows us caricatures—and caricature is based on something real.

Struven's move toward fantastic art has an almost dialectical process. She began doing some commercial art, then some studio fine art, and then began to produce art regularly. With the commercial art she learned to control her materials. With the fine art—she studied with Bernhardt Meyer of Dresden's Royal Academy of Art and with wild-life and waterfowl painter Frederick Waugh—she discovered the field she would paint in for much of her life. The fantasy combines these into a new synthesis.

"There are several reasons for doing so much fantasy. I like to do it, and that's important. The other big reason is for the science fiction people. I like the science fiction people; they've been really good to me. They come from Virginia to see me, and stop by when they travel. They make me feel like a part of their community."

In fact, the little house in Owings Mills at times seems a Mecca for science fiction artists. Not only have local artists from the SF field like Lynn Barnes and

Sylvia Starshine visited with Struven, but some of the top names as well. Rick Sternbach, Hugo Award winning artist who is now working on the new Star Trek movie, is one of the top professionals who has stopped by to meet Struven, who travels rarely.

Sternbach is well-known as a painter of astronomical art—he did the official NASA painting of Uranus with rings which has been published widely the world over—but he has admired Struven's virtuosity with the water-oils.

"I hope to learn Struven's techniques for that," he admits, "the way she uses the flow of the mix to give a painting so much potential. But a lot of people would like to learn that."

Freff is another Struven admirer. Also a science fiction and fantasy illustrator, Freff is currently editor of the newsletter for the Association of Science Fiction Artists which Sternbach founded. At a recent ASFA meeting at Washington DC, Freff called Struven "a national treasure as a fantasy artist. No one is coming close to doing the things she does. I hope some libraries or museums are buying her work for their collections. If they aren't, they should be."

A number of SF and fantasy artists have paid Struven the highest tribute—by buying a painting of hers to put on a wall in their own home.

Another tribute was paid Struven's work when it first appeared at the World Science Fiction Convention in 1976. When her art failed to win a single prize, the world-class artists gathered there voted her a special Artist's Prize in the form of a Certificate of Highest Merit.

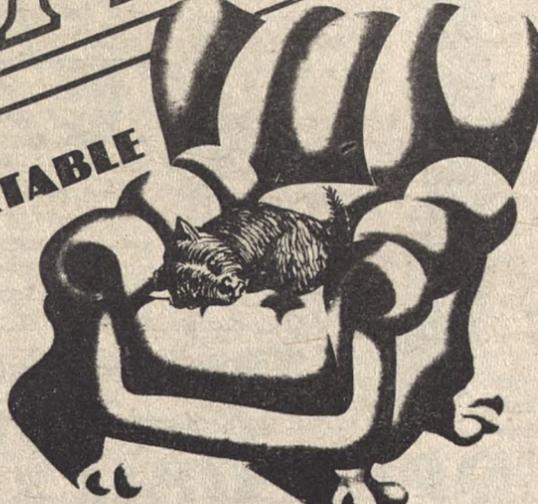
While the mall shows over the years have resulted in many sales, Struven says she likes the fantasy fans best, at least when it comes to choosing a painting.

"If they like something, they don't tell me it's the wrong color or doesn't match the decor. If the room is the wrong color they do the sensible thing—paint the room." ●

Struven will be showing her work at the CONvulsion sci-fi convention in Richmond October 21-23. To make appointments to visit her private gallery at her home, call (301) 922-6353.

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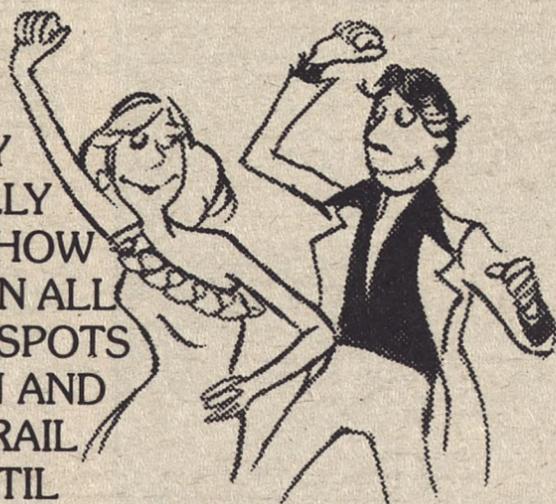


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CURTAINS

OPENINGS

Arena Stage: *Tales From the Vienna Woods*—An innocent young woman struggles to live and love in a decaying world; a controversial 1931 sensation by Odon von Horvath, never before seen in this country (from October 13).

ASTA: *Charley's Aunt*—Mixed-up identities (not to mention sexes) enliven the action of this perennial comedy, a turn-of-the-century smash (from Oct. 20).

Eisenhower: *Simmelweiss*—Colin Blakely stars in a taut drama by Pulitzer-winner Howard Stackler, the latter's first play since *The Great White Hope* (from October 2).

Folger: *Whose Life Is It Anyway?*—The protagonist is a paralyzed sculptor, but Brian Clark's current London hit is humorous as well as gripping (from October 16).

Keisha Incorporated (at First Congregational Church, 10th and G, NW): *Summer Soft Dreams in Apple Wine Time*—A play by Washingtonian Robert Abney, Jr. about the relationship of four graduate school women, and their involvement with four blue-collar workers (from October 12).

New Playwrights Theater: *A Whitman Sonata*—The words of the great poet inspired this country-style musical featuring dancing and tall tales (October 4-29).

Prism Theater Ensemble (at 1640 Wisconsin Ave., NW): *Feet*—An original comedy written by Matthew N. Coughlin and developed by the ensemble, with a core of seriousness under the humor; after its October dates, the production will travel to various other locations in the area (thru October 22).

Source (at Paul Robeson Theater): *Of Mice and Men*—Two drifting farm-hands fall short of their dream in Steinbeck's classic American tragedy (October 3-22).

CONTINUING RUNS

The Attic Theater (at Washington Project for the Arts): *The Love of Don Perlimplin and Belisa in their Garden*—Marianne Marcellin directs this ironically offbeat comedy about sex and honor by Federica Garcia Lorca (thru October 1).

Back Alley Theater: *Intercourse*—The elusive Back Alley bounces back with a collaborative exploration of communication in all its forms (thru October 15).

Ford's: *Bullshot Crummond*—Low Moan Spectaculars, those wonderful folks who brought you *El Grande de Coca Cola*, spoof World War I B-movies and the British detective genre (all month).

GALA Hispanic Theater: *Tamas Ai—Right On, Rio*—An intimate Brazilian cabaret which, through music, dance, and poetry, captures the feel of Carnival (thru October 8).

Kennedy Center Concert Hall: *Platinum*—Alexis Smith stars in a new musical about the recording industry (thru October 28).

National Theater: *Hello Dolly!*—Carol Channing returns to her original role as the irrepressible matchmaker who arranges everyone's life—including her own (all month).

Story Media Workshop: *U.S. Surplus Soap*—A live lunchtime mystery serial satirizing Federal City life, presented for government employees and the public at four departmental auditoriums at 12 and 12:45; call 965-9821 for an updated weekly schedule of performances (all month).

UNIVERSITY THEATER

George Washington U.: *The Glass Menagerie*—Tennessee Williams' delicately-tinted "memory play," drawn from his own family experiences (October 9-14).

Tawes Gallery (U. of Md.): *A Raisin in the Sun*—An award-winner by Lorraine Hansberry, this play deals with a hardworking family of Chicago blacks, and their struggles to overcome inner-city poverty (October 17-21, 22 (mat), 24-28).

PUPPETS AND CHILDREN'S THEATER

Children's Radio Theater: *A Hallowe'en Special*—Scare tales of mirth and magic and promised, highlighted by original music and a post-show call-in where listeners can speak with the characters (October 28, 9-10 am, WPFW, 89.3 FM).

Puppet Theater (Alexandria): *Rapunzel*—Master-puppeteer Allan Stevens retells the tale of the captive maiden with the long tresses (thru October 29).

Lord's International—Three pieces of symphonic music are interpreted in a marionette program geared towards adults and older children (October 13-15).

War of the Worlds—A reader's-theater piece, incorporating shadow-puppets, of the H.G. Wells story about invaders from Mars (October 20-21, 27-28).

Good News and Bad—A satire on life, love, and politics in Alexandria, starring the mayor and city council, to benefit the Puppet Theater (October 25).

Vagabond Puppet People (at 1st Presbyterian Church, 601 N. Vermont Street, Arlington): *Hallowe'en Hijinks*—Robots and spacemen mingle with the goblins in this holiday fantasy; audiences are invited to come in costume (October 21, 11 am and 1 pm).

DINNER THEATER

Burn Brae: *Funny Girl*—A musical biography of the early years of great vaudeville singer-comedienne Fanny Brice (all month).

Colony 7: *Oklahoma!*—An American classic, and the musical which changed the face of our musical theater (all month).

Encore! *The Sound of Music*—Tombovish Maria brings love and music to the household of a stern Austrian baron (from October 14).

Garland: *Nuts, Bolts, and Carnations*—A not-too-bright muscleman and his family are the featured nuts in Garland's latest lightweight comedy (thru October 22).

Love Nest for Three—Three related comedies in three acts, centering on a romantic triangle (from October 25).

Harlequin: *Man of La Mancha*—Woebegone yet noble knight-errant Don Quixote seeks his "impossible dream" of chivalry and great deed (all month).

Hayloft: *Cat on a Hot Tin Roof*—The cat is restless, sensual Maggie, the roof is her husband's stifling patriarchal family, the play is by Tennessee Williams (thru October 15).

Lovers and Other Strangers—Comic vignettes about love, American-style (from October 17).

Lazy Susan: *Shenandoah*—The events of our nation's early days set the scene for this rousing bit of Broadway Americana (all month).

Melody Fare: *Oliver!*—A delightfully colorful musical adaptation of Dickens' *Oliver Twist* (all month).

Mr. Henry's Dinner Theater (Waldorf Inn): *Barefoot in the Park*—Neil Simon's comedy about young marrieds opens the area's newest dinner theater (from October 4).

Petrucci's Main Street: *Plaza Suite*—Three comedies by the prolific Neil Simon, concerning the occupants of a deluxe suite at the Plaza Hotel (thru October 22).

Play It Again, Sam—An insecure movie fan gets lessons in handling women from his idol, Humphrey Bogart (from October 28).

COMMUNITY THEATER

The Chris-Mar Players (at Prince George's Public Playhouse): *Guys and Dolls*—Gambler Sky Masterson has never had a challenge like this one: can he win the heart of the Salvation Army's most fetching soul-saver? (October 20-22, 27-28).

Hughes Memorial Theater of the Deaf (at Prince George's Public Playhouse): *Chamber Music*—Arthur Kopit's comedy, done in sign language, with live narration provided (October 13-14).

Little Theater of Alexandria: *Relatively Speaking*—Alan Ayckbourn's uppercrust characters are so well-bred that they wouldn't think of asking personal questions; absurd comic mixups result (thru October 7).

Montgomery Players and KG Players (at Montgomery Playhouse): *A Texas Trilogy*—Three complete plays set in the forgotten West Texas hamlet of Bradleyville include: *The Last Meeting of the Knights of the White Magnolia* (1, 19-22), *LuAnn Hampton Laverty Oberlander* (5-8, 26-29) and *The Oldest Living Graduate* (12-15).

Rockville Little Theater (at Rockville Civic Center Auditorium): *Room Service*—This farce, made famous by the Marx Brothers movie, in its original incarnation as a play (October 6-7, 13-14).

Round House Theater (professional, Silver Spring): *Indians*—There's a sharp cutting edge to this comedy by Arthur Kopit about Buffalo Bill and his Wild West Show (October 6-20).

WORKSHOPS AND AUDITIONS

ASTA: Open-call auditions of variety acts (actors, singers, mimes, puppeteers, etc.) for *Troupers: A Contemporary Vaudeville Show*; routines should be 5-15 minutes long (October 6-8; call 543-7676 for additional information).

Rockville Little Theater: Auditions for Edward Albee's Pulitzer Prize-winning drama, *A Delicate Balance*; call 762-9230 for information (October 23-25).

Street 70: Children's Theater Classes: Mime, movement, and improvisation for children in the elementary grades; call 468-4172 for information (from October 21).

Theater Apprentice Program: Students in grades 7-12 will be trained in the basics of acting, show dance, and technical theater; call 468-4172 for information (from October 17).

Acting Workshop for Adults: The source of study covers characterization, improvisation, script study, and performance; call 468-4172 for information.

Tawes Theater (U. of Md.): Creative Dramatics Classes for Children: Theatrical exercises aimed at developing the child's imagination, sensitivity, and self-image; call 454-2541 for information (Beginners—ages 5-13—five weeks of classes begin November 6, deadline for enrollment is October 27).

On Stage

For Fresh Theater, They Bring in Real World

By Lynn Williams

"A LOT OF ACTING GOES BEYOND technique. Good—great—acting really stems from the ability to stimulate the imagination, the 'creative powers,' whatever they are. An idea that fascinates me is the ability to take your character, your rehearsal process, right out onto the street, to walk around with it, rather than have it always in some small dark room we call a theater, with no connection to the outside world. Part of the problem sometimes in theater is that actors, because they spend so much time in a theater or studio or class, really lose touch with what's happening right out in front of their building."

Speaking is Bart Whiteman, the officially title-less artistic director of The Source, one of the newest and best of Washington's small theaters. Source has just completed its first full year to substantial critical support: phrases such as "passionate intelligence" and "viscerally exciting" have been coaxed from journalistic pens not usually forthcoming with such praise.

"Bart is The Source" one of his actresses told me, and it's easy to see the man in the role of autocratic theatrical impresario. Despite an imposing exterior tailor-made for typecasting as Petruchio or Satan (he has played both roles), he is an easygoing, talkative soul who is fierce only where Washington theater is concerned. Nonetheless, it's apparent that here is a person In Charge. A 30-year-old graduate of the Circle-in-the-Square theater school and London's Royal Academy of Dramatic Art, Whiteman feels that one of American theater's weaknesses lies in its directors, and Source centers on the function of director as administrator, teacher, artistic interpreter, and inspiration.

Source, which has a working nucleus of performers but auditions new people for each play, considers itself not so much an acting company as a production company, in which ensemble work and teaching are means to the ultimate communication of the material. To tap each actor's own sources of energy and emotional realism, they "rehearse in a way that nobody knows we're rehearsing." For Ugo Betti's 1951 drama *The Queen and the Rebels*, they would case banks as if preparing for a holdup. For O'Neill, they cruised the Baltimore waterfront soaking up the speech and manners of the seafaring barflies of *The Long Voyage Home*.

The most extraordinary of the improvisations ended up involving the police, and Whiteman tells the story with relish. In the Betti play, a group of travellers attempting to flee a revolution-torn country are detained by terrorists seeking the first lady of a former regime. In order to give the performers a taste of their characters' feelings, Bart had the refugees trying to make it from the Washington Project for the Arts—the play's venue—to the inside of the Trailways bus station, patrolled by the red-armed "rebels." The sight of two women sneaking through a downtown alley in the dead of night attracted the attention of a policeman who, when the situation was explained, offered his help. While the officer distracted the rebels with demands for explanations and i.d., the refugees successfully dashed

behind the enemy lines.

"What does this have to do with the play?" asks the director. "It's not lines, it's not blocking. You can only gauge it by seeing what it does for the people. They were high for days! Buzzing! Instantly, without any effort, they became wonderful actors, every one of them—they're excited, they're dazzling, they're filled with boundless energy, whereas a moment before, just reciting the lines, they were dying."

Pre-stage preparation also includes a series of free physical, vocal, and acting classes, often up to seven times a week, which are open to auditioners as well as cast members. Each performance is preceded by a warm-up, which Whiteman feels is as essential as it would be in athletics or ballet: it warms the muscles, as well as providing a "pre-game ritual" that helps the actors work as a unit. The technical side to staging is not neglected either; Source plays tend to have a lot of movement, and when the casts are the size of *The Queen and the Rebels* (26) or *The Long Voyage Home* (15), careful choreographing is more than a frill.

The umbrella title for groups as process-oriented as Source has always been "experimental," a term Bart thinks is "a misnomer, and also negative advertising. We're trying to reach a broad-based audience, not just an artsy-fartsy audience," he says, and in view of the public's connection of the word with, say, black-clad actors in whiteface engaged in primal-scream therapy, his objections are understandable. In any case, the group differs from the experimental genre both in its choice of lesser-known plays by established authors ("it's nourishing to the soul to do the good material"), and its commitment to the idea that the quality of product equals that of process. Whiteman doesn't think

too highly of those troupes whose activities never move out of the workshop stage. "Acting is a social, public affair. You have to be able to do it in front of a paying audience, a public audience composed of strangers, people off the street, hard-nosed critics. If you can't you're not really acting, you're self-indulging."

In Whiteman's opinion, Source's fusion of training and performance is not only possible for more conventional theaters and material, it would be the best possible working method. Unfortunately, the strangle-hold of Equity, and what he sees as the laziness of the local professional theaters (few of whom he considers "Washington theaters" in the true sense) are behind the limited opportunities of DC actors. "They want the New York actors who they think are trained, because they want them to make their work easier. They won't have to direct them. You'll make it good 'cause we don't know how'." What does he say to these theaters' contention that "we look elsewhere because we want only the best"? "There's a built-in implication to that statement: 'we don't have it yet'. I think you need only one best, and that best will develop the others."

The attrition of local talent to New York—three Source actors have made the Big Apple move recently—angers Whiteman. "If you want to work at Arena Stage, you have to go to New York. This can't go on forever, but we're living like it could." The drain on smaller communities produces an artificial glut there, with its attendant miseries of ten-second auditions and chronic actor unemployment. "It's savage, it's butchery, let alone the toll it takes on the actors themselves," states Bart. "They say 'only the strong survive, and if you're that good you'll persevere.' But unfortunately for those

who do persevere, it encases them in a kind of hardness, coldness that is not good for their acting. American acting is typified by two levels, intense and angry. That's about it. Two colors that American actors are capable of. You can see the difference between American films and European films. European films are much more subtle, much less concerned with the 'big impact.'

"If Washington is ever to become a cultural center, the people who are committed and involved in Washington are going to have to start fighting for it. If the situation were reversed, if every show in New York were cast out of Washington, I guarantee you, the New York theaters would burn!"

While Whiteman is not suggesting that short-changed DC thespians stock up on matches and gasoline, the survival of our non-Equity theaters is a vital issue to him. Source is that most vulnerable of ventures, a troupe without a permanent theater space to call home, adding to the usual problems the necessity of finding and negotiating for—and paying rent for—halls for each production. The group is privately financed, largely from its founder's own funds, and ticket receipts all go into getting the next production off the ground.

No one gets paid. But each Source offering brings forward new faces eagerly requesting a chance to audition. It seems that there are others who share the company's dream that a climate can be created in which a home-grown troupe may actually beat out the professionals, both artistically and financially. "People don't go into acting for the same reason they go into the assembly line," believes Whiteman. If the needs of the assembly-line world can be held off a bit longer, Source hopes to be a contender to fulfill that dream.

☆ ☆ ☆

Source will be presenting John Steinbeck's classic American tragedy, *Of Mice and Men*, at the Paul Robeson Theater from October 3-22. The theater is located near Dupont Circle at 1632 O St., NW. Showtimes are at 8 pm Tuesday-Sunday, and all tickets are \$4.00. ●



Source's Whiteman and actresses in O'Neill's *Long Voyage Home*.

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In Motion

Dancers Take Off at Renaissance Festival

By Carolyn Kelemen

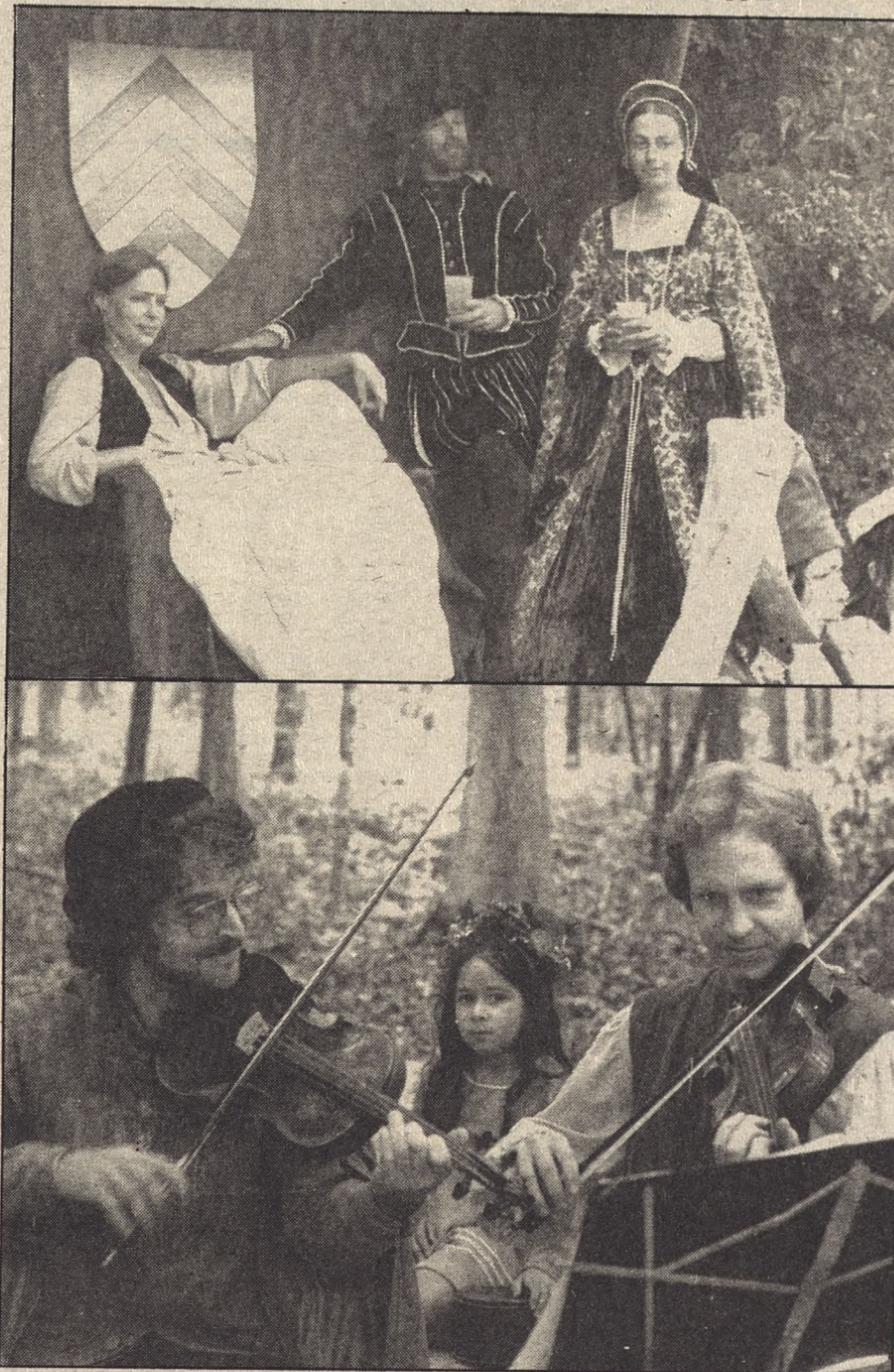
YARDS OF RICH, HEAVY BROCADE swirl into the air when Frank Roberts swings Alice Brooks to the beat of a lively gaillard. He catches her in mid-air, sweeps her around and lifts her once again. This energetic dance continues as six or eight couples move in circular formation; others join the group to demonstrate a triple air turn followed by a few caper cuttings and a capriole. Not exactly the usual image of the stately Renaissance court processions, "but truly authentic dance," claims Roberts, a meticulous researcher of that period and the most informed Elizabethan scholar in the Baltimore-Washington area.

And the gaillard is not the only lively dance of the 16th century; there's a gigue, saltarello (forerunner of the Italian tarantella), the volta, various bourrees, and of course the branles. Now everyone knows that a waltz is 3/4 tempo, but how many readers are familiar with the 3/4 beat of the French branle? We've all seen the bravura of ballet—strong kicks, quick air leaps with fancy beats, yet we hardly think of these steps as Elizabethan dance. Difficult as it might be to imagine contemporary dance, ballet, modern and jazz, rooted in the Renaissance, Thoinot Arbeau's *Orchesographie*, 1589, clearly illustrates these facts. And if you doubt the texts, Roberts will attest to its authenticity.

Area residents will soon have the opportunity to view these dances, even join in on the fun of learning some steps, when The Dupont Circle Consortium, a troupe of 40-plus performers, demonstrates 15th and 16th century favorites at the Second Annual Renaissance Festival, each weekend through October 14 in Columbia, Md.

Described as a recreation of a 16th century autumn country faire, the festival will offer entertainment, food, crafts, and sporting demonstrations reminiscent of the court of King Henry VIII. There's a grand procession scheduled, jousting and dueling, minstrels and troubadors, magicians, sorcerers, singers and dancers. Craftsmen will display their wares of jewelry, pottery, leather goods, and other hand-crafted items.

Right now, back in the meadow and glen—known to Columbians as Merriweather Post Pavilion's parking lot—stages are being constructed for these entertainers. Despite the hustle-bustle



photos by Bruce Fink

activity of building shelters for the craftsmen, there's a genuine good feeling among the workers. At the far end of the "mews" is Thistledeew Theater, where bales of hay provide seating and hanging trees set a backdrop for the dancers. New this year is an additional open air theater with a path above for over-view-

ing. On a recent visit to the site, I was charmed by the various dialects of olde English, as participants practiced the calling of the faire, "Make way for the King."

Roberts, director of the Dupont Consortium, is in charge of entertainment at the fair, and I spoke with him on the plans. "There will be 80 to 100 costume figures participating each day," he noted with great enthusiasm. "with a militia, Highland Dancers, six Morris Men (derived from early Moors), ancient instruments, a full court and more!" For the exotic delights of the fair, Sandy Cline, belly dancer extraordinaire, will bring her troupe of Middle Eastern Dancers for scheduled concerts. Dinara, scheduled to return this season, will demonstrate her version of the undulating, rhythmical graceful movements of belly dancing, complete with sinuous use of her arms and gentle control of her snake.

Robert's group organized 11 years ago, first as a casual performing ensemble, later as The Thursday Night Toot & Whistle Society, and finally as The Dupont Consortium. They are equally proficient with Jacobean or High Baroque, have demonstrated various dances from 18th century as well as early Renais-

sance, and their musical skills have won praise from Washington critics. In addition to their concerts, the members lead workshops in music and dance, and recently Roberts taught folk forms to Amy Carter and fellow classmates.

Roberts, who seems perfectly comfortable in stiff Renaissance attire, is an authority in Elizabethan minutia. He's extremely proud of the authentic costumes the troupe wears in performances. In our brief meetings, I learned much about the significance of dance in the Renaissance and was impressed with his vast research. Although it is associated more with folk forms, Renaissance dance is actually the basis of contemporary, theatrical dance. The most important figure was the ballet master, who was in charge of arranging dances as well as court decisions. Historians claim that many political decisions were based on how many air turns the courtier could perform! And there are the tales of Elizabeth dancing six consecutive gaillards until her mid-sixties!

Etiquette was equally important and carefully described in manuscripts. It is noted that a lady should securely fasten her stockings, petticoats, farthingale, etc. so nothing will fall off while she's dancing, "as that causes many gentlemen to run to pick it up, creating confusion in the ballroom." It is even suggested that the lady look as if she's enjoying the dancing even if it were unpleasant! Gentlemen, too, had many rules to follow, and one wonders how much time was devoted to holding a sword in the correct manner rather than counting the steps of the branle.

Unfortunately, there was no proscenium stage (raised above floor) in this period, so it must have been difficult to catch the *cinq pas*, a five-step dance with an accent on the penultimate count. Running dances, like the *courrant*, became popular for their floor patterns.

If all this sounds serious and intellectual, let me assure you that Renaissance dance can get a bit rowdy. I have vivid memories of last year's fair, with many a wench dragging a man through the fast paced dances. And there's a lot of flirting in between the lifts and turns.

As for the specific dances, they're more easily shown than told on paper, and Roberts is the best partner to demonstrate. The Consortium dancers will be happy to teach any of their 400 favorites be it sarabande or gigue. Come to the fair! ●

Jazz players. . . .

Continued from page 10

hot interpretation of "It Don't Mean a Thing if it Ain't Got That Swing." Eaton's classic riffs flavor the set.

The two inwardly smile as the boisterous melange at the bar and the placid diners rivet their attention on the piano and bass, suspending glasses and silverware in mid-air.

Cecil describes the bottom line of their art as boundless energy combined with mutual sensitivity. The jazz musician must also be open to all artists from Coltrane to Corea in a continuous search for creative identity.

"Good music survives in the oddest ways, as grass grows in a ghetto," muses Eaton. Still, it is a rarity that an elite restaurant offers an art form as its main course.

The pianist believes that the test of an artist is his ability to move his work in others. Perhaps the special relationship between Cecil and Eaton thrives at the Prime Rib because they have passed that test. ●



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ON THE SCREEN

- 1 The Sound of Music (Wise 65) AFI 5
Red Desert (Antonioni 64) AFI 8:30
Romeo and Juliet & Brother Sun, Sister Moon (Zeffirelli) CIR thru 10/2
Dial M for Murder & Young and Innocent (Hitchcock) BIO thru 10/2
Captains Courageous (Fleming 37) MHT 2,4
Saturday Night Fever UMD 7, 9:30
- 2 Darling (Schlesinger 65) & The Knack (Lester 65) AFI 6:30
Beau Geste (1926, w. Ronald Colman) AFI 6:30
Backyard (Paul Winkler 76), Castro Street & Quick Billy (Bruce Baillie) WPA 8
The Lower Depths AU 8
- 3 Repulsion (Polanski 65) AFI 6:30
The Knack & Darling AFI 8:30
Wild Strawberries and The Seventh Seal (Bergman) CIR thru 10/4
Family Plot and Frenzy (Hitchcock) BIO thru 10/4
In a Woman, a Family and Traditional Handicrafts (Ivens 76) MNH 8:30, \$4.50
My Man Godfrey (La Cava 36) and Sky Capers PGL-G 7
Alice Doesn't Live Here Any More (Scorsese 74) UMD 7, 9:30
Potemkin (Eisenstein 25) and Birth of Soviet Cinema AU 6
- 4 The Adventures of Sherlock Holmes (39 w. Basil Rathbone) CUL 8
My Michael AFI 6:30
Bound for Glory (Ashby 76) AFI 8:30
Alice Doesn't Live Here Any More UMD 7, 9:30
The Upturned Face, Dr. Heidegger's Experiment AU 6
Night Mail (Grierson 36), Granton Trawler (Anstey 34), Man of Aran (Flaherty 34) AU 8
Clockwork Orange & Dr. Strangelove (Kubrick) KCP thru 10/6
- 5 Tell Them Willie Boy Is Here (Polonski 69) AFI 6:30
Daughters, Daughters & Saint Cohen AFI 8:30
The Ruling Class (Medak 72) and The Night Porter (Cavani 74) CIR
The Unknown War: The Siege of Leningrad ARCH 7:30
Rebecca & Notorious (Hitchcock) BIO thru 10/8
The Freshman (Harold Lloyd) and Sticky My Fingers, Fleet My Feet PGL-H 7:30
Julia UMD 4, 7, 9:30
Wilmington Ten—USA 1000 (Haile Gerima 78) BFI 7:30
Orpheus (Cocteau 49), The Hand, Occurrence at Owl Creek Bridge AU 6
Swing Time (Stevens 36), Happy Anniversary AU 8
George Grosz Interregnum HIRSH noon
Rockinghorse & Voyage AFI 6:30
1000 Clowns (1965) and Morgan (Reisz 66) AFI 8:30
Small Change and Day for Night (Truffaut) CIR thru 10/7
The Unknown War: The Siege of Leningrad ARCH noon, 2:30
Casey's Shadow & Smile TAK
Julia UMD 4, 7, 9:30
Frenzy (Hitchcock 72) UMD Midnite
The Goodbye Girl AU 8 \$1
- 7 The Collector (Wylar 65) AFI 6
Morgan & 1000 Clowns AFI 8:30
Casey's Shadow & Smile TAK
Julia UMD 7, 9:30
Frenzy UMD Midnite
Casablanca & To Have and Have Not KCP thru 10/10
Best of Betty Boop HIRSH 11 am
8 Tobacco Road (Ford 41) & Louisiana Story (Flaherty 48) AFI 5:30
Blow-Up (Antonioni 66) AFI 9
The Lion in Winter (1968 w. Katharine Hepburn) and A Man for All Seasons (Zinnemann 66) CIR thru 10/9
Julia UMD 8, 9:30
9 Blow-Up AFI 6:30
The Loved One (Richardson 65) AFI 9
Saboteur and Shadow of a Doubt (Hitchcock) BIO thru 10/11
Grand Illusion (Renoir 37) AU 8
10 Tol'able David (King 21) AFI 6:30
Brothers and Raid in St. Pauli (Hochbaum) AFI 8:30
Summer Paradise (Lindblom 77) and Amarcord (Fellini 74) CIR thru 10/11
The Generator Factory (Ivens 76) MNH 8:30 \$4.50
Le Boucher (Chabrol 70) UMD 7, 9:30
Teddy at the Throttle & Our Hospitality AU 6
- 11 Suburban Music Hall & Two Worlds AFI 6:30
Alfie (1966 w. Michael Caine) AFI 9
Le Boucher UMD 7, 9:30
Great Expectations (1034) AU 6
Triumph of the Will (Riefenstahl 34) and Doing the Lambeth Walk AU 8
King of Hearts KCP thru 10/24
- 12 A Patch of Blue (1965 w. Sidney Poitier) AFI 6:30
Tugboat M-17 & Life Begins Tomorrow AFI 8:30
A Streetcar Named Desire (Kazan 51) & Sunday Bloody Sunday (Schlesinger 71) CIR thru 10/14
The Unknown War: To the East ARCH 7:30
Loneliness of the Long Distance Runner (Richardson 62) PGL-H 7:30
The Last Waltz UMD 4, 7, 9:30
Lady Sings the Blues (1972 w. Diana Ross) BFI 7:30
Weekend (Godard 67) & 9 Variations on a Dance Theme AU 6
Pigskin Capers, This Is War, If I Had a Million, A Night at the Opera AU 8

- Abstract animation by Harry Smith, Jordan Belson, Patricia Marx and Lillian Schwartz. HIRSH 8
- British Pop HIRSH noon
George Grosz Interregnum HIRSH 1 pm
13 Julia CU 7, 9 \$1.50
The Graduate (Nichols 67) AFI 6:30
Bonnie and Clyde (Penn 67) AFI 9
The Unknown War: To the East ARCH noon, 2:30
Coolidge High & Cornbread Earl and Me TAK
The Last Waltz UMD 4, 7, 9:30 Midnite
Small Change (Truffaut) CAE 8
Abstract Animation HIRSH 8
- 14 Sounder (Ritt 72) AFI 2
Camelot (Logan 67) AFI 5
Funny Girl (Wylar 68) AFI 8:30
Coolidge High & Cornbread Earl and Me TAK
The Last Waltz UMD 7, 9:30 Midnite
Fairy tale films by Tom Davenport HIRSH 11 am
British Pop HIRSH 1 pm
- 15 Sounder AFI 2
Funny Girl AFI 5:30
Camelot AFI 8:30
Cabaret (Fosse 72) and Last Tango in Paris (Bertolucci 72) CIR thru 10/16
The Last Waltz UMD 7, 9:30
- 16 Valley of the Dolls (Robson 67) AFI 6:30
The Eternal Mask & Light Cavalry AFI 9
Short films by Bruce Conner, David Devensky and others WPA 8
La Bete Humaine (Renoir 38) AU 8
17 Faces (Cassavetes 68) AFI 6:30
Czarina's Favorite and Shadows of the Past AFI 9
Bound for Glory (Ashby 76) and Alice's Restaurant (Penn 69) CIR thru 10/18
The Fishing Village & Behind the Scenes at the Peking Circus (Ivens 76) MNH 8:30 \$4.50
The Kid (Chaplin) and The Legend of Sleepy Hollow PGL-G 7
Beat the Devil (Huston 54) UMD 7, 9:30
Modern Times, The Gold Rush, The Cure AU 6
- 18 Hound of the Baskervilles (1939 w. Basil Rathbone) CUL 8
Bonnie and Clyde AFI 6:30
The Trip (Corman 67) and Vixen! (Meyer 69) AFI 9
The Big Heat (Lang 53) UMD 7, 9:30
Great Expectations (Lean 47) AU 6
The River, The City & The Plow That Broke the Plains AU 8
- 19 Israeli short films AFI 6:30
Petulia (Lester 68) and Psychout (69) AFI 8:30
Lawrence of Arabia (Lean 62) and Zorba the Greek (Cacoyannis 65) CIR
The Unknown War: Partisans ARCH 7:30
The Hustler (Rossen 61) PHL-H 7:30
Looking for Mr. Goodbar UMD 4, 7, 9:30
Leadbelly (Gordon Parks 76) BFI 7:30
The Hidden Fortress (Kurosawa 58) AU 6
The Nose, Pygmalion, Pssht AU 8
Experimental films in the 70's HIRSH 8
George Grosz Interregnum HIRSH 1 pm
Films on Magritte HIRSH noon
- 20 I Never Promised You a Rose Garden CU 7:15, 9 \$1
Monterey Pop (Pennebaker 69) AFI 6:30
Belle de Jour (Bunuel 67) and Persona (Bergman 66) AFI 8:30
Where's Poppa? (Reiner 70) and Steelyard Blues (1973 w. Jane Fonda) CIR thru 10/21
The Unknown War: Partisans ARCH noon, 2:30
Looking for Mr. Goodbar UMD 4, 7, 9:30

- The Boys in the Band (Friedkin 70) UMD Midnite
Lady Sings the Blues (1972 w. Diana Ross) CAE 8
Lies My Father Told Me (Kadar 75) AU 8
Experimental films in the 70's HIRSH 8
- 21 Prisoner of Zenda (1952 w. Stewart Granger) AFI 2
Cool Hand Luke (Rosenberg 67) AFI 6
Persona & Belle de Jour AFI 8:30
Looking for Mr. Goodbar UMD 7, 9:30
The Boys in the Band UMD Midnite
Highlights of Daffy Duck and Donald Duck HIRSH 11 am
Films on Magritte 1 pm
- 22 Prisoner of Zenda AFI 2
Talk about Jacqueline & A Girl Goes Ashore AFI 5
King: Montgomery to Memphis (Landau 70) AFI 8:30
The Apprenticeship of Duddy Kravitz (Kotcheff 74) and Slaughterhouse Five (Hill 72) CIR thru 10/23
Looking for Mr. Goodbar UMD 7, 9:30
- 23 The Green Berets (John Wayne 68) AFI 6:30
Hearts and Minds (Davis 75) AFI 9
Rules of the Game (Renoir 39) AU 8
- 24 AKA Cassius Clay (1970) and The Mets (1969) AFI 6:30
Easy Rider (Hopper 69) and Gimme Shelter (Maysles 70) AFI 8:30
The Damned (Visconti 69) and The Devils (Russell 71) CIR thru 10/25
Impressions of a City & An Army Camp (Ivens 76) MNH 8:30 \$4.50
Masculine-Feminine (Godard 66) UMD 7, 9:30
Greed (Stroheim 25) AU 5:30
Monty Python and the Holy Grail ACL 7:30
- 25 The Odessa File (1974 w. Jon Voight) CUL 8
Medium Cool (Wexler 69) AFI 6:30
Gimme Shelter & Easy Rider AFI 8:30
Masculine-Feminine (Godard 66) UMD 7, 9:30
Dr. Jekyll and Mr. Hyde (Fleming 41) AU 6
Battle of San Pietro, Memphis Belle, Victory at Sea AU 8
Where's Poppa? & The Apprenticeship of Duddy Kravitz KCP thru 10/26
- 26 San Francisco (1936 w. Gable and Tracy) AFI 6:30
The Messiah (Rossellini) AFI 9
A Fistful of Dollars & For a Few Dollars More (Leone) CIR
The Unknown War: War in the Arctic ARCH 7:30
M (Lang 30) PGL-H 7:30
American Graffiti (Lucas 73) UMD 4, 7, 9:30
The Last Supper (Alea 76) BFI 7:30
High and Low (Kurosawa 62) AU 5:30
Unicorn in the Garden, Poppycrack, His Girl Friday (Hawks 40) AU 8
Clips from vintage horror films HIRSH 8
Films on Cubism HIRSH noon
- 27 Ossessione (Visconti 42) AFI 6:30
On the Yard (Ray Silver 78) AFI 9
Rebecca and Notorious (Hitchcock) CIR thru 10/30
The Unknown War: War in the Arctic ARCH noon 2:30
American Graffiti UMD 4, 7, 9:30
Rocky Horror Show UMD Midnite also AU 8, 10, Midnite
The Lion in Winter CAE 8

- A Day at the Races & A Night at the Opera KCP thru 10/29
Clips from vintage horror films HIRSH 8
- 28 The Nutty Professor (Jerry Lewis 63) AFI 2
Ossessione AFI 6:30
San Francisco AFI 9
American Graffiti UMD 7, 9:30
Rocky Horror Show UMD Midnite
Clips from vintage creature features HIRSH 11 am
Films on Cubism HIRSH 1 pm
- 29 The Nutty Professor AFI 2
Open City (Rossellini 45) AFI 6
Dancing Lady (1933 w. Joan Crawford) AFI 8:30
American Graffiti UMD 7, 9:30
- 30 Four Steps in the Clouds AFI 6:30 w. Peter Lorre
The Uninvited (1944) and Mad Love (1935 w. Peter Lorre) AFI 8:30
Those Awful Hats (Griffith 1909), Old Time Comedy Night (Devensky 69) & Hallelujah the Hills (Mekas 63) WPA 8
Diary of a Chambermaid (Renoir 46) AU 8
Outrageous & Putney Swope KCP thru 11/1
Dancing Lady AFI 6:30
Mad Love & The Uninvited AFI 8:30
The American Friend (Wenders 77) and Topkapi (Dassin 64) CIR thru 11/12
Tales of Hoffman (1951) and Gull Island PGL-G 7
Allegro non Troppo UMD 7, 9:30
Sunrise (Murnau 27) AU 6
The Gay Divorcee (Astaire & Rogers 34) ACL 7:30

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

ACL
Arlington Central Library, 1015 N. Quincy St. 527-4777. Free

AFI
American Film Institute, Kennedy Center. 785-4601
Members \$1.75, guests \$2.50, non-members \$3.50.

ARCH
National Archives, Pennsylvania at 8th NW, 5th floor. Free

ASM
Air and Space Museum, 4th & Independence SW. Free

AU
American University. Ward I theater. Free unless otherwise indicated

BIO
Biograph Theater, 2819 M St, 333-2696. Check paper for times. Ticket books available.

CAE
Center for Adult Education, University at Adelphi, College Park. Free unless otherwise indicated.

CIR
Circle Theater, 2105 Pennsylvania NW, 331-7480. Check paper for showtimes. Ticket books available.

CU
Catholic University, 620 Michigan Ave. NE. Nursing Auditorium

CUL
Catholic University, 620 Michigan Ave. NE. Loft Coffeehouse. Free.

BFI
Black Film Institute, Minor Auditorium, 2565 Georgia Avenue. Free.

KCP
Key College Park, College Park Shopping Center. Check papers for showtimes. Discount ticket books available.

MHT
Museum of History and Technology, Carmichael Aud., 14th & Constitution. Free

MLK
Martin Luther King Library, 901 G St NW. Free

MNH
Museum of Natural History, 10th & Constitution, Baird Aud. Free

PGL
Prince George's County Library
PGL-H Hyattsville 6532 Adelphi Rd. Free
PGL-HH Hillcrest Heights, 2398 Iverson, Temple Hills. Free
PGL-G Greenbelt 11 Crescent Rd. Free

RG
Renwick Gallery, 17th and Pennsylvania NW

TAK
Takoma Park Theater, 4th and Butternut St. NW, 829-0001. Fri & Sat eve \$2.00, mat \$1, Bargain cards available.

UMD
University of MD, Hoff Theater, 454-2594. Students \$1, non-students \$1.50, discount cards available.

WPA
Washington Project for the Arts, 1227 G St NW, free unless otherwise indicated.



Dan Steffen

PICKS

Brother Sun, Sister Moon. Franco Zeffirelli's acid-ecstatic vision of St. Francis is surely the most surprising religious biopic this side of De Mille. Released in 1973, it is in fact an emblem of the Sixties—gorgeous, maudlin, commercial—an oddly exhilarating visual tour-de-force that overwhelms the superficial mysticism of its script. Circle Theater 10/1-2.

★ ★ ★

Notorious. Truffaut's favorite Hitchcock ("the very quintessence of Hitchcock") is a feverish, masochistic gem that sees FBI agent Cary Grant pimping Ingrid Bergman to Claude Rains (who is a Nazi ringleader in Rio). Grant is at the peak of his late '40s grim-elegant style, a man carrying a torch and determined not to show it. He and Bergman, a shady lady, slash away at each other with reproaches and mistrust throughout one of Hitchcock's most seductive films. Grant tells Bergman, "It's cold. Won't you need a coat?" She replies, "You'll do . . ." It's High Romance indeed, and usually plays DC in a lustrous 35mm print. Biograph 10/5-8 and Circle 10/27-30.

★ ★ ★

Tol'able David Henry King's American lyric remains one of the most compelling and heartfelt examples of silent drama, a film that influenced filmmakers in France and the Soviet Union and, if anything, improved on the techniques King drew from D.W. Griffith. Richard Barthelmess is an ingratiating figure as the boy who fights against impossible odds for his family, a younger son (who is "jes tol'able" competent) assuming the leadership of his clan through necessity. This is an idiom that has furnished American films from King to Francis Coppola (tol'able Michael Corleone, for instance), but King's masterpiece is the tale in its pure rural form, with an unsullied triumph for his hero at fadeout. The special treat at the AFI, of course, is live organ accompaniment, and the AFI assures me they have a fine 16mm print. AFI 10/10.

★ ★ ★

Le Boucher Pauline Kael once said that Claude Chabrol makes "tone poems on thriller themes." She meant it unkindly, but the praise in her remark is truer than her impatience with the French director's impassive and sardonic brand of suspense. This 1969 murder mystery about a butcher and a schoolteacher has been called Chabrol's masterpiece and likened to a blend of Hitchcock and Bresson. Chabrol may be an acquired taste that Washingtonians will never get to sample, since influential critics in DC dislike his work. University of MD, Hoff Theater, College Park, 10/10-11.

★ ★ ★

The Green Berets and Hearts and Minds. Berets was John Wayne's pet project in 1968, and it resembles nothing so much as a WWII re-tread with the names changed (specifically it reruns the plot of Wayne's 1945 vehicle *Back to Bataan*). The new Vietnam war movies have not

much altered the basic formula, except to overlay a sense of futility and admit defeat; even John Wayne hated war, he just fought to protect the innocent and defenseless, you know. Still, *The Green Berets*, is unabashedly sure of its social context and dramatic purpose, an unregenerate flag-waver that makes the liberal-breast-beating of Peter Davis' *Hearts and Minds* look good by comparison. Both films lack political insight (to say the least), but Davis' attempt to understand the "aberration" of the Vietnam war is the more disappointing failure. This is a great double bill, however, the kind of creative programming that gives filmgoers a chance to think. Too bad the AFI has arranged it so that separate admission is required. AFI 10/23.

★ ★ ★

The Uninvited and Mad Love. Here's a terrific Halloween program, hitting both the light and the dark sides of Hollywood gothic. *The Uninvited* (1944) is a stylish, witty, atmospheric ghost story that doesn't fudge about the supernatural. *Mad Love*, on the other hand, is true Grand Guignol, doting on the horrors of this world. Directed in 1935 by the great cameraman Karl Freund, Peter Lorre made his American debut in this thoroughly perverse adaptation of "The Hands of Orlac." There's something for everyone—necrophilia, sadism, mutilation—photographed in a deep, rich chiaroscuro to which Gregg Toland contributed. The AFI has confirmed that both prints are 35mm. 10/30-31.

★ ★ ★

The Boys from Brazil. Normally you might overlook this odd trifle about satanic Nazi plots, but Laurence Olivier is the star of this Ira Levin story, and, after so many frustratingly short cameos it's a rare pleasure to watch him fully develop a character. He still has that magic ability to totally transform himself, this time into a frail tenacious old Nazi-hunter based on Simon Wiesenthal. At local theaters.

★ ★ ★

Slave of Love. A wistful elegy for pre-revolutionary naivete seems like an odd project for a Soviet director, but Nikita Mikhalkov's tragic-comedy set in a Russian silent film company is irretrievably nostalgic for these fragile day-dreamers outdistanced by history. Their political transformation is swallowed up in golden afternoons and discarded flowers, a feast for the eyes if not the mind. At local theaters.

★ ★ ★

Who'll Stop the Rain? A lousy title change from *Dog Soldiers*, which gave some hint of this story's roots in American popular culture, specifically the Sioux warrior clan that lived apart and fought for the community, a theme continually adapted to the American Western film in the person of sacrificial warriors like Shane. *Rain* is a dark, menacing adventure with strong philosophical overtones; it is about Vietnam in the way that post-WWII film noir thrillers reflected the disillusionment of that war. At local theaters.

COLUMBIA STATION

OCTOBER

WEEKENDS

6, 7

CATFISH HODGE BAND

13, 14

ROSSLYN MOUNTAIN BOYS

20, 21

LIZ MEYER & THE MIDNIGHT FLYERS

27, 28

THE FABULOUS TOUCHTONES

Thursdays

Ladyfinger

Wednesdays

Tim Eyermann & East Coast Offering

Tuesdays (Except 31)

Karen Goldberg

31

HALLOWEEN PARTY

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Van Dyke and Galzier

Sundays

Mike Cotter Band

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Lawrence Wheatley

15

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October

1

THE McCRARYS

2, 3

TOWNES VAN ZANDT

4, 5

THE PAT METHENY GROUP

8

THE BRECKER BROTHERS

Emmet Chapman

9

JEREMIAH SAMUELS

10, 11

DAVID JOHANSON

12, 13

ERIC ANDERSON

Randy Gurley, 12

Travis Shook, 13

14

NEW RIDERS of the PURPLE SAGE

15

GENYA RAVAN

16-18

LES McCANN

19-21

CARL PERKINS

22

GATO BARBIERI

27, 28

EDDIE HARRIS

Franklin Ajaye, 28

29-31

MICHAEL MURPHEY

Nov. 3, 4

WILLIS ALAN RAMSEY

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OCTOBER 1
THE ESTES BOYS

OCTOBER 4
An Evening With JIM POST

OCTOBER 5
ROBIN & LINDA WILLIAMS KENNY HALL

OCTOBER 6-8
TRAVIS SHOOK & THE CLUB WOW
Mike Cross

OCTOBER 11 — NO COVER
MUSICA ORBIS

OCTOBER 12
An Evening With ROY BOOKBINDER

OCTOBER 13-15
GEOFF MULDAUR and AMOS GARRETT
Mike Reid

OCTOBER 17
ROBIN WILLIAMSON and HIS MERRY BAND
Illusions of Fantasy

OCTOBER 18-19
ROOMFUL OF BLUES

OCTOBER 20-22
MARY McCASLIN and JIM RINGER

OCTOBER 24-25
ELLEN McILWAINE
George McWhirter's Band

OCTOBER 26-28
PAULA LOCKHEART, PETER ECKLUND & FRIENDS
FIRST CHILDE HAROLD APPEARANCE WITH FULL BAND

OCTOBER 29 — NO COVER
BILL HOLLAND & RENT'S DUE

October 1978

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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

Calendar

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, readings, openings or whatever. All events must be open to the public to be listed. Address all correspondence to UNICORN TIMES, CALENDAR, 2025 R Street NW, Washington DC 20009.

CONCERTS

Margie Adams, Kristin Lems, and Jane Sapp—8 at 8 pm—Washington Hilton Ballroom: Gala benefit for the ERA, sponsored by NOW; the film *Girlfriends* will also be screened.

Ashford and Simpson—6 at 8:30 pm—Painter's Mill

Keeter Betts Quintet—29 at 8 pm—All Soul's Church, 16th & Harvard, NW: Playing, and talking about, "Bop and Blues"

Dave Brubeck—8 at 8:30 pm—Kennedy Center Concert Hall

Chieftains—13 at 8 pm—Warner Theater

Joe Cocker—1 at 8:30 pm—Warner Theater

Comhaltas Ceolteoiri Eireann—29 at 7 pm—Gaston Hall, Georgetown U.: 25 of Ireland's top traditional musicians, singers, and dancers

Devo/Razz—21 at 8 pm—Gaston Hall

The Duke's Men—22 at 6 pm—Hirshhorn Auditorium: Ellington alumni and Friends

Bob Dylan—4 at 8 pm—Baltimore Civic Center; 5 at 8 pm—Capital Centre

Festival Of American Folklife—4-9—at the Mall, various regional musical traditions

Rick Henderson's Orchestra—8 at 8 pm—Northwest Gardens, 128 Kennedy St., NW

Billy Joel—3 at 8 pm—Capital Centre

Calvin Jones Quintet—1 at 8 pm—All Soul's Church, 16th & Harvard, NW: Playing, and talking about, "Jazz Variety"

Jo Jones and Friends—8 at 8 pm—Baird Auditorium, Smithsonian Natural History: jazz drumming

Cleo Laine—7—Kennedy Center

Little Feat—4-5 at 8:35 pm—Towson State

Steve Martin/Steve Goodman—5 at 8 pm—U. of Md., College Park

Melencio Martinez—26 at noon—Neptune Plaza, Library of Congress: Mexican folk harp; free

Milestone Allstars: Sonny Rollins, McCoy Tyner, Ron Carter—27 at 8:30 pm—Kennedy Center Concert Hall

Nighthawks/Allstars/Amy Ferabee—13 at 7 and 10 pm—Mary Washington College, Fredericksburg, Va.: Benefit for WMWC Radio

Nighthawks/George Thorogood and the Destroyers—14 at 8 pm—Warner Theater

North Star Band—14 from 1-5 pm—George Mason University; free

Oktoberfest—1—Glen Echo Park: free

Hal Posey Sextet—15 at 8 pm—All Soul's Church, 16th & Harvard, NW: Playing, and talking about, "Jazz Roots"

Rockville Concert Band—14 at 11 am—Rockville Civic Center Grounds: free

Phoebe Snow—7 at 8:30 pm—Warner Theater

REO Speedwagon/UFO/Molly Hackett—1 at 8 pm—Baltimore Civic Center

Trooper/Jessebolt—13 at 8:30—Ontario

Jethro Tull/Uriah Heep—2 at 8 pm—Capital Centre

20th Century Consort—15 at 7:00 pm—Hirshhorn

Urban Verbs and Bludgeons—21 at 9 pm—Corcoran School of Art Auditorium

Weather Report—28 at 7:30 and 10:30 pm—Lisner Auditorium

POETRY AND READINGS

Marvin Bell—17 at 8 pm—Folger Theater

Scott Burton—19—D.C. Space

Grace Cavalieri and Bruce Weker—23 at 8 pm—Washington Project for the Arts

Ann Darr and Honor Moore—22 at 8 pm—Washington Women's Art Center

Maureen Doallas and Dulcy Bonciolini—5 at 8 pm—Zenith-Gallery

Editing Workshops: David Ray (Poetry and Fiction)—11-13—Writer's Center, Glen Echo Park

Chasen Gaver (w/ Dance Construction Co.)—27-28 at 8 pm—Marvin Theater, G.W.U.

Group Reading of DC Poets—9 at 8 pm—Washington Project for the Arts

Ray Handy—29 at 8 pm—Baird Auditorium, Smithsonian Natural History: "Dylan Thomas Lived Here", Welsh actor and writer reads Welsh poets

Patricia Jones and Michelle Parkerson—8 at 8 pm—Washington Women's Art Center

Jane Jordan—9 at 8 pm—Folger Theater

Barbara Lefcowitz and David Hilton—8 at 2 pm—Writer's Center, Glen Echo Park

William Meredith—2 at 8 pm—Library of Congress Auditorium: Library of Congress Poetry Consultant; free

Midday Muse Poetry Series—5 at 12:15 pm: Jill Krilov and H.L. Van Brunt; 12 at 12:15 pm: Eugene Platt and Margot Treitel; 19 at 12:15 pm: H.R. Coursen and Faye Moskowitz—Folger Shakespeare Library; free

Elizabeth Morgan—16 at 8 pm—Coolidge Auditorium, Library of Congress: Dramatic reading of "Any Man's Equal: the Life, Loves, and Friends of Hester Lynch Thrale"

Open Reading—2 at 2 pm—Writer's Center, Glen Echo Park

Open Reading—15—Columbia Station

Jose Emilio Pacheco and Tomas Segovia—31 at 8 pm—Coolidge Auditorium, Library of Congress: In Spanish, with Alastair Reid and William Meredith translating

Carlo Parcelli—29—Writer's Center, Glen Echo Park: publication reading, Proteus Press

John Panker and The First Washington Poets Quartet—22 at 2 pm—Writer's Center, Glen Echo

Publication Party for "Center Words"—15 at 8 pm—Washington Women's Art Center

David Ray (reading)—14 at 8 pm—Writer's Center, Glen Echo: New Letters

Martha Wilson—12—D.C. Space

OCTOBER



IN THE HEART OF BETHESDA 4846 CORDELL AVE. 654-6611

SUNDAYS

1, 15
THE COYOTE BAND

8, 22
TBA

29
CATFISH HODGE BAND

WEDNESDAYS — NO COVER
BILL HOLLAND & RENT'S DUE



THURSDAYS

5
GHATANON

12, 26
SILVERSPRING

19
TBA

FRIDAYS — SATURDAYS

6, 7
Link Wray
PLUS SINGLE BULLET THEORY
2 Shows (8:30 & 11 pm)
Reservations please

13, 14
SORROWS from NYC
WHITE BOY from Takoma Park

20, 21
TEARS

THURSDAY, OCTOBER 31
HALLOWEEN PARTY WITH RAZZ
Prizes for Best Costumes



CLASSICAL CONCERTS

Abbey Chamber Singers—5 at noon—Western Presbyterian Church, 1906 H St., NW
 Trio D'Accordo—10 at 5 pm—Phillips Collection: free
 Donnie Ray Albert—1 at 8 pm—Unitarian Church of Arlington: singing opera, leader, and Porgy and Bess selections, and talking about his life and career; free
 Alexandria Symphony Orchestra—21 at 8:30 pm—T.C. Williams High School, Alexandria
 American University Orchestra—7 at 2 pm—Clendenen Theater, AU
 Annapolis Symphony Orchestra—15 at 7:30 pm—Annapolis High School Auditorium
 Arlington Symphony—1 at 3 pm—Kenmore Auditorium, Arlington: all-Mozart program; free
 James Badolato, clarinet, and Elizabeth Daniels, soprano—25 at 8 pm—Montgomery College Recital Hall, Rockville: free
 All-Baroque concert—29 at 7:30 pm—Selma M. Levine School of Music: free
 Joel Berman, violin, and Evelyn Garvey, piano—4 at 8:15 pm—Tawes Fine Arts Recital Hall, U. of Md.
 Julian Bream and John Williams—13 at 8:30 Kennedy Center
 Stephanie Brown, piano—15 at 3 pm—Corcoran Gallery
 Paul Callaway, organ—13 at 8:30 pm—National Shrine
 American Camerata—29 at 8:30 pm—Clendenen Hall, American U.: free
 Cantilena Chamber Players—28 at 5:30—Hirshhorn
 Catholic University School of Music Orchestra and Chorus—11 at 8 pm—St. Matthew's Cathedral
 Century Brass—12 at noon—Western Presbyterian Church, 1906 H St., NW
 Chamber Chorus and Orchestra—30—Coolidge Auditorium: Founder's Day Program
 Louise and William Cheadle, four-hand piano—22 at 5 pm—Phillips Collection: free
 Choral Arts Society—29—Kennedy Center Concert Hall
 Contemporary Music Forum—16 at 8 pm—Corcoran Gallery: free
 Trio Continental from Brazil—26 at 12:15 pm—Western Presbyterian Church, 1906 H St., NW: music by Latin American composers; free
 DC Youth Orchestra—4 at 8 pm—Lisner Auditorium
 Georgina Dobree, clarinet, and Gary Kirkpatrick, piano—29—National Gallery: free
 Gordon Eppelson, cello, and Anne Koscielny, piano—15 at 5 pm—Phillips Collection: free
 Fairfax Symphony—28 at 8 pm—Fairfax High School Auditorium
 Ana Maria Feraud, soprano—11 at 8:30 pm—Pan American Union: free
 Folger Consort—22-23—Folger Theater: "Botticelli to Breughel"
 Emil Gilels—14 at 8:30 pm—Kennedy Center
 Adrianna Amelius Hardy, mezzo soprano—29 at 7:30 pm—Christ Episcopal Church, Alexandria
 Norman Heim, clarinet—2 at 8:15 pm—Tawes Recital Hall, U. of Md.: free
 Paul Hill Chorale—1 at 3 pm—Kennedy Center Concert Hall: Mozart "Requiem"
 Dr. Ralph L. Hill, harpsichord—1 at 7 pm—National Gallery: Works by Bach; free
 JCC Orchestra—21 at 8 pm—Jewish Community Center, Rockville: free
 Juilliard String Quartet—5, 6, 7 (all Elliot Carter program), 12-13, 19-20 at 8 pm—Coolidge Auditorium, Library of Congress
 Jayne Belkov Kaplan, piano—29 at 3 pm—Fairfax Central Public Library: free
 Marjory Roosin-Klein, mezzo-soprano—22 at 4 pm—War Hall, Catholic University
 Dai-uk Lee, piano—17 at 5 pm—Phillips Collection: free
 Leipzig Gewandhaus Orchestra—28 at 8:30—Kennedy Center
 Michael Lindstrom—18 at 12:10 pm—St. John's Church, 1525 H St., NW
 Alan Mandel, piano—7 at 2 pm—Clendenen Hall, American U.
 McLean Chamber Orchestra and Chorale—17 at 8:15 pm—Alden Theater, McLean
 McLean Flute Trio—15 at 3 pm—Fairfax Central Public Library: free
 Montgomery College Orchestra—22—Montgomery College
 Randall Mullen, organ—4 at 12:10 pm—St. John's Church, 1525 H St., NW
 Mu Phi Epsilon Music Fraternity—1 at 4 pm; 4 at 8:30 pm—McDonald Hall, American U.: free
 Les Musiciennes Trio—13—One Westmoreland Circle
 National Gallery Orchestra—22 at 7 pm—National Gallery: free

National Symphony—12 at 8:30 pm, 13 at 1:30 pm: Young Celebrities Series; 17-19 at 8:30 pm: Murray Perahia, piano; 24-26 at 8:30 pm: Isaac Stern, violin; 31-11/2 at 8:30 pm: Alicia De Larrocha, piano—Kennedy Center Concert Hall
 National Symphony String Quartet, with Olga Rostropovitch—20 at 8:30 pm—Corcoran Gallery
 A Neue Jewell—19 at 12:15 pm—Western Presbyterian Church, 1906 H St., NW: Renaissance music
 Adele Nicholson, mezzo soprano—29 at 5 pm—Phillips Collection: free
 Noonday Recital Series—Tuesdays at 12:10 pm—Epiphany Church, 1317 G, NW: organ music by Richard Alexander (3), Geoffrey Graham (10), Dr. Paul Callaway (17), Alvin Lunde (24), and Albert Russell (31); free
 Helen Penn, organ—25 at 12:10 pm—St. John's Church, Lafayette Square: free
 Philadelphia Orchestra—23 at 8:30 pm—Kennedy Center Concert Hall
 Carmelo Pino, accordion—4 at 8 pm—Montgomery College, Rockville: free
 Pittsburgh Symphony Orchestra—22 at 3:00—Kennedy Center

Prince George's Civic Opera—21 at 8 pm—High Point Senior High, Adelphi: The Merry Widow.
 Elizabeth Pruett, soprano—8 at 5 pm—Phillips Collection: free
 "Rage Over A Lost Beethoven"—19-21 at 8:30 pm—Clendenen Hall, American U.: dance, music, theater creation featuring Alan Mandel, piano
 Renaissance Festival—9/30-10/1, 7-8, 14-15—Symphony Woods, Columbia: featuring early music played on authentic instruments; madrigal singers; and minstrels
 Daniel Rivera, piano—25 at 8:30 pm—Pan American Union: free
 Almut Rossler, organ—24 at 8 pm—Christ Lutheran Church, 5101 16th St., NW: Organist of the Johanneskirche, Dusseldorf; free
 Senior Citizens Piano Concert—1 at 3 pm—Ward Hall, Catholic U.: free
 Judith Shiffers, cello—8 at 8 pm—Jewish Community Center, Rockville
 Vicki Slaymaker, piano—21 at 8 pm—Ward Hall, Catholic U.
 Mike Stein, flute—1 at 3 pm—Recital Hall, Montgomery College

Symphonic Wind Ensemble—22 at 8:30 pm—Clendenen Hall, American U.
 Theater Chamber Players—30—Baird Auditorium, Smithsonian Natural History: American premiere of Anthony Gilbert's Inscape
 Tonkuenstler Orchestra of Vienna—15 at 2:00—Kennedy Center
 20th Century Consort—15 at 7 pm—Hirshhorn Auditorium
 20th Century Ensemble—4 at 8:15 pm—Tawes Recital Hall, U. of Md.: featuring Joel Berman, violin
 L'Orchestre du Capitole de Toulouse—20 at 8:30—Kennedy Center
 Trinidad Folk Festival—29 at 8:30—Kennedy Center
 University of Maryland Chamber Ensemble—15 at 8 pm—Tawes Recital Hall, U. of Md.: Baroque music, featuring faculty performers
 US Army Chorus—15 at 4 pm—National Presbyterian Center, Nebraska Ave.: free
 Vivaldi Festival—1 at 4 pm—Epiphany Church, 1317 G, NW: choir and organ
 Warham Chorale—15 at 3 pm—St. Stephen the Martyr RC Church, 25th and Pa Ave., NW: English church music

Greenwood's

County Line

OCTOBER
Sunday, Monday, Tuesday
BLUEGRASS
Wednesday, Thursday
Friday & Saturday
PROGRESSIVE COUNTRY

- Coup de Grass 1
- Open Stage 2
- Rosslyn Mountain Boys 3
- North Star Band 4
- Estes Boys (from Boston) 5
- Allstars 6, 7
- Coup de Grass 8
- Open Stage 9
- Rosslyn Mountain Boys 10
- North Star Band 11
- Allstars 12
- North Star Band 13, 14
- N.R.B.Q. 15
- Open Stage 16
- Rosslyn Mountain Boys 17
- North Star Band 18
- Kenny Wilson 19
- Rosslyn Mountain Boys 20, 21
- Coup de Grass 22
- Open Stage 23
- Rosslyn Mountain Boys 24
- North Star Band 25
- Allstars 26
- Silver Spring 27, 28
- Slim Pickins Bluegrass Band 29
- Open Stage 30
- Rosslyn Mountain Boys 31

Across from Wards
Route 50 (Arlington Blvd.)
Near 7 Corners Virginia
 241-0550
 Open 8:45 p.m. Nightly

DESPERADO'S

OCTOBER
Sundays — Bluegrass
Mondays — Open Stage

- North Star Band 3
- Silver Spring 4
- Rosslyn Mountain Boys 5, 6, 7
- Country Gentlemen 8
- North Star Band 10
- Silver Spring 11
- Rosslyn Mountain Boys 12
- N.R.B.Q. 13, 14
- Chicken Spankers 15
- North Star Band 17
- Silver Spring 18
- Rosslyn Mountain Boys 19
- North Star Band 20, 21
- Stars & Bars
- (Their First Anniversary)
- GOOD HUMOR BAND BENEFIT 23
- ROSSLYN MOUNTAIN BOYS
- BILL HOLLAND & RENT'S DUE
- North Star Band 24
- Silver Spring 25
- Rosslyn Mountain Boys 26
- Liz Meyer &
- The Midnight Flyers 27, 28
- Coup de Grass 29
- North Star Band 31

Across from Cellar Door
34th & M Street, N.W.
 338-5220
 Open 8:45 p.m. Nightly

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OUTDOOR CAFE

OCTOBER 1-2, 18-21, 25-28—PEGASUS
 3-4—COYOTE BAND
 5-7—SILVERSPRING
 8-9—STONE GAP BAND
 10-11—SPRINGWIND
 12-14—TIM EYERMANN & EAST COAST OFFERING
 15—KILLDEVIL
 16-17, Nov. 1—GROUNDSTAR
 29-30—GHATANON

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 Mondays
JACKIE ALBY
 Tuesdays, Wednesdays, Thursdays
HOLLY GARBER and MIKE VOYATZIS

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 Draft 50¢



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OLD DOMINION U. FOLK FEST., Norfolk—6-8
FOOD FOR THOUGHT—11, 18, 25
GOOD COFFEEHOUSE, NYC—13
LONG ISLAND CENTER, Brookhaven, NY—14
CENTER FORUM, Baltimore—19
RON'S DELI, Hagerstown—21
BOULDER JUNCTION, Ohio—27, 28
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 25—DRUNK & DISORDERLY

Thursdays
 5—HIDDEN STILL, 12—LIZ MEYER & THE MIDNIGHT FLYERS,
 19—DIRTY WORK, 26—CAHOOTS

Fridays/Saturdays
 6-7, 13-14—PEGASUS, 20-21—THE COYOTE BAND,
 27-28—MASON DIXON

Bookings: Cattail River Agency (301) 229-3231, (301) 933-4280

MUSIC FOUR NIGHTS A WEEK
 Paragon Disco Upstairs 7416 Balt. Ave. College Park, Md.

Washington Chamber Orchestra—8 at 8 pm—First Baptist Church, 16th and O Sts., NW: free
 Washington Civic Opera—20 at 8:30 pm, 22 at 3:30 pm—Lisner Auditorium, G.W.U.: Martha; tickets free from DC Recreation Dept.
 Washington Sinfonia—7 at 8 pm—Church of the Reformation, 212 E Capitol St., NE
 Andre Watts—16 at 8:30—Kennedy Center Concert Hall
 Mark Westcott, piano—1 at 5 pm—Phillips Collection: free
 Winter Night Quintet—26 at 12:15 pm—Folger Shakespeare Library: free
 Young Artists Concert—1 at 7:30 pm—Christ Episcopal Church, Alexandria
 Mark Zeltser, piano—7 at 8:30 pm—Adult Education Auditorium, U of Md. University College

DANCE AND MIME
 American U. Dance Company—5 at 8:30 pm—Clendenen Theater, AU
 Arlington Dance Theater—13-14 at 8 pm, 15 at 3 pm—Community Theater, Thos. Jefferson Rec. Center, Arlington
 Craig Babcock, mime—1 at 1 pm—Christ Lutheran Church, 5101 16th St., NW: free
 Jan Van Dyke and Dancers—14 at 8 pm—Trapier Theater, Washington Cathedral: Benefit performance hosted by Biddles
 Eurythmum Stuttgart—15 at 7:30 pm—Lisner Auditorium: performed with the Romanian State Orchestra
 Montgomery Ballet Company—15 at 3:00 pm—National Capital Trolley Museum: "Hansel and Gretel"
 Joy of Motion—13—Birthday Party; 27—Hallowe'en Party
 Renaissance Festival—9/30-10/1, 7-8, 14-15—Symphony Woods, Columbia: featuring 16th century courtly dances, Morris dance, and middle eastern dance
 Greg Reynolds Dance Quintet—6-7 at 8 pm—Prince George's Publick Playhouse
 Jan Taylor Dance Theater—28 at 5 and 8 pm, 29 at 8 pm—Dance Project
 Louis Tupler Dance Company—27—Lisner Auditorium: "Bach" and "Reed Shadows"
 Whirling Dervishes—24 at 9 pm—Lisner Auditorium
 WPFW Dance Benefit—26—D.C. Space

BLUES
 Allstars—5—Mine Shaft, Charlottesville; 6-7, 26—Desperado's; 8—Randolph Macon Women's College, Lynchburg; 9—Night Gallery, Lynchburg; 10—Elbow Room, Harrisonburg; 12—Desperado's; 13—Mary Washington College, Fredericksburg (w/Nighthawks); 14—The Pass, Richmond; 17—No Fish Today, Baltimore; 18—Varsity Grill; 19—Soap Creek, Jersey City; 20-21—Bells of Hell, NYC; 25—West Virginian, Charlottesville; 8—Roanoke Leisure Club, Roanoke; 31—Elbow Room, Harrisonburg
 Roy Bookbinder—12—Childe Harold
 Julia and David—4, 13-14, 26-27—Food for Thought: trad. blues and gospel
 Metro Blues Band—Thursdays—Spring Garden, Silver Spring
 Geoff Muldaur and Amos Garrett—13-15—Childe Harold
 David Nicks—13—Singer's Studio
 Nighthawks—14—Warner Theater
 Barry Pierson—12—Community Cafe
 Harvey Reid—12—Commalat
 Roomful of Blues—18, 19—Childe Harold
 Jonas Taub—22, 29—Food for Thought

UNUSUAL
 An evening of Songs and Dancing from the 20's—6 at 8:30—Clendenen Theater, AU
 David Chavchavadze—28, 29—Singer's Studio
 David Dowling and Tom Mechling—8-10—Warehouse, Alexandria: swing
 Honeyboy Edwards and the Family Reunion Band—Mondays, Tuesdays, 13—Spring Garden, Silver Spring: reggae
 Steve Hancock—9, 23—Food for Thought: ragtime guitar
 On Delivery—2-7—Sky Dome, Quality Inn, Crystal City; 11, 13-15—Ferry Boat, Cambridge, Md.; 24-28—Andrews Officer's Club
 Stuart Paine—1, 8, 15—Food for Thought: classical guitar
 Palisades Players—21—Community Cafe: Renaissance
 Jim Roland—10-15—Waaay Off Broadway: magic
 Robin Williamson and His Merry Band—17—Childe Herald: Celtic Rock

COUNTRY AND COUNTRY-ROCK
 Cahoots—26—Italian Gardens; Tuesdays—El Brookman's Tavern
 Caid Benfield and Friends—20—Singer's Studio
 Casse Culver & The Belle Star Band—13, 14, 15—Varsity Grill; 20—Private Affair, Baltimore
 Chicken Spankers—15—County Line
 Country Party—Sundays, Wednesdays—Partners Two

Coyote Band—1, 15—Psyche Delly, Bethesda; 3-4—Mr. Henry's, Tenley; 6-7—Pavillion, Charlottesville; 8—Hideaway, Front Royal; 14—Commodity Exchange, Chestertown; 18—EJ Buggs, Baltimore; 19—Streets for People concert, Gallery Place; 20-21—Italian Gardens, College Park; 25—DiGennaro's, Laurel
 Dirty Work—19—Italian Gardens
 Drunk and Disorderly—25—Italian Gardens
 Dusty Rose—29-31—Warehouse, Alexandria
 The Estes Boys—1—Childe Harold
 Fifth Street Symphony—Thursdays—Partners Two
 Foggy Bottom—11—Italian Gardens
 Good Humor Band—3, 10, 13-14, 17, 24, 31—Mine Shaft, Charlottesville, Va.; 5, 19—Elbow Room, Harrisonburg, Va.; 6-7—CoffeePot, Roanoke, Va.; 8—Night Gallery, Lynchburg, Va.; 11—Hideaway, Front Royal, Va.; 20-21—Pass, Richmond, Va.; 26-28—117 South Main, Blacksburg, Va.; 12 with Nighthawks & Bill Blue Band—Pass, Richmond, Va.; 22 with Southern Light, Robin Thompson, Steve Bassett—Laurel & Broady's 1-6 pm, Richmond, Va.

Woody Graham and the Circus Band—6—Pete's & Benny's; 7—Mt. Airy Activities Building; 13—Winfield Fire Hall; 14—Gamber Fire Hall; 21—Kiwanis Club, Ellicott City
 Heavy Country—Tues-Sat—Crossroads
 Hidden Still—5—Italian Gardens; Tuesdays—DiGennaro's
 Ladyfinger—Tuesdays—Annandale Bar & Grill; Wednesdays—Wally's Crab Boat, Gaithersburg, Thursdays—Columbia Station; Fridays and Saturdays—Poor Robert's Tavern; 16—Charlie's West Side, Annapolis
 Mason Dixon—11, 25—DiGennaro's, Laurel; 27-28—Italian Gardens
 Nashville Swingers—Fridays—Partners Two
 New Riders of the Purple Sage—14—Cellar Door
 Liz Meyer and the Midnight Flyers—20-21—Columbia Station 27, 28—County Line; 7—The Shed
 Michael Murphy—29-31—Cellar Door
 Morning Sky—6-7, 20-21—Armand's Pizzeria, Rockville; Thursdays—DiGennaro's, Laurel
 North Star Band—Sundays—The Shed; Tuesdays, 20-21—County Line; Wednesdays, 13-14—Desperado's
 Old McDonners—Saturdays—El Brookman's Tavern

Ranger Joe and the Buffalo Band—7, 14, 28—Annandale Grill; 21—Vienna Moose Lodge
 Rosslyn Mountain Boys—Tuesdays—Desperado's; Thursdays—County Line; 5-7, 12, 19, 26—County Line; 13, 14—Columbia Station; 28—Ramada Inn, Rosslyn
 Sierra—14—Community Cafe
 Silverspring—Wednesdays—County Line, 7 Corners; 3, 13-14, 31—No Fish Today, Baltimore (31—Sexual Fantasy Hallowe'en Party); 5-7, Mr. Henry's, Tenley; 9, 23, 30—Charlie's West Side, Annapolis; 10—Trinity College; 12, 26—Psyche Delly; 19—Pavillion 11, Charlottesville, Va.; 20-21—West Virginian, Charlottesville; 22—Hideaway Lounge, Front Royal; 27-28—Desperado's
 Traynham, Bond and Goddard—Wednesdays—Saturdays—Far Inn
 Trucker's Delight—5, 6—The Shed
 Jerry Sheller—10, 17—Quarry House, Silver Spring
 Stone Gap Band—8-9—Mr. Henry's, Tenley Circle
 Dave Vernon and the Dixie Rebels—7—Partners Two

IRISH
 The Bards—Tues-Sat—Matt Kane's
 Dennis Botzer—19—Community Cafe, Bethesda: trad. Irish piano
 Irish Breakdown—Wed-Sun (exc. 1)—Ireland's Four Provinces
 Haggis—Thursdays, Sundays—Ellen's Irish Pub (Benbow)
 Banjo Freddy and Gene Johnson—Thursdays, Saturdays—Delaney's Irish Pizza Pub
 Rollin and Gene Johnson—Fridays—Delaney's Irish Pizza Pub
 Morning Dew (Kerda Ceoil)—27, 28—Red Fox Inn
 Ourselves Alone—31—Ireland's Four Provinces
 Jean Redpath—19-21—Red Fox Inn, Scottish
 Sammy Ross and the Leprechaun—Fridays—Delaney's Irish Pizza Pub

EASY LISTENING/CABARET
 Admirals—19-23—Hogate's
 Lana Cantrell—31-11/5—Waaay Off Broadway
 Barbara Cook—10-15—Waaay Off Broadway
 Beverly Cosham—Tues-Sun—Starloft Cabaret, Manassas
 Phil Flowers—2—Hogate's
 Foggy Bottom Five—14, 28—Crystal City Holiday Inn (ballroom)
 Gotham—1-8—Waaay Off Broadway

Clint Holmes—Fridays and Saturdays—Mar-
quee Lounge
Bob Lee and his Aristocrats—7, 21—Crystal City
Holiday Inn (ballroom)
Anita O'Day—24-29—Waaay Off Broadway
Ron Smith, piano—Tues-Fri lunch—Food for
Thought
Holly Woodlawn—17-22—Waaay Off Broadway

COMEDY

"... and Several Huffalumps" (comedy revue by
Prism Theater Ensemble)—1, 5-8, 12-15,
19-22—1640 Wisconsin Ave., NW
Franklin Ajaye—28—Cellar Door
Comedy Showcase—Tuesdays and Fridays—
El Brookman's
Steve Martin—5—U. Md, Cole Field House
Pudgy Wines—10-15—Waaay Off Broadway

ACOUSTIC, ORIGINAL

Dave Allen—Sundays—Armand's Pizzeria, Rock-
ville (open mike host)
Eric Anderson—12, 13—Cellar Door
Andrea Brown—12—Songsmith
City Folk (Dennis Essig, Tom Sculler)—Wed-
nesdays—Gallagher's Pub
Bob Cumming—15, 22, 29—Cellar Club, Alexan-
dria; Tuesdays-Saturdays (10-28) Regency
Restaurant, Springfield
Jeff Deitchman—Wednesdays—Papillon, Elli-
cott City; Thursdays—Springfield,
Gallagher's Pub; Fridays—Food for Thought
Bob Devlin—10—Birchmere; Thursdays—17th
& Penn, noon
Eleanor Ellis—6—Quarry House, Silver Spring;
7, 14, 28—Food for Thought; 12—La Paz,
Frederick; 13, 20—Commalot; 21—Song-
smith
Bill Flanders—Fri-Sat—Singer's Studio
Chip Franklin—19—Armand's Pizzeria, Rock-
ville
Holly Garber and Mike Voyatzis—Tues-Thurs—
Pour House Pub
Rob Gibbs—25-26—Armand's Pizzeria, Rock-
ville
Karen Goldberg—Fri-Sun—Pour House Pub;
Tuesdays (exc. 31)—Columbia Station;
Thursdays—Ox Bow Inn, Severna Park
Bill Gray—2, 31—Songsmith; 11—Montgomery
College Coffeehouse, Rockville (11-1)

Randy Gurley—12—Cellar Door
Rob Guttenberg and Gary Clark—7, Commalot
John Harbison—Sundays-Tuesdays—Far Inn
Hermian Hymn—2, 9, 23, 25, 30—Food for
Thought; 4, 11, 13, 21, 24, 31—Quarry
House, Silver Spring; 6—Songsmith; 7, 26—
La Paz, Frederick; 14—The Wharf, Alexan-
dria; 17-18—Warehouse, Alexandria; 20—
Carroll Creek Dam, Frederick; 27—Comma-
lot
Matt Holsen Trio—Thursdays and Fridays—The
Big Apple
Kevin James—Sundays, Wednesdays—Mason's,
Alexandria; Fridays—Round Table
David La Fleur—Fridays—Mr. Henry's, Wash-
ington Circle; 1, 15—Old Port Inn, La Plata;
3, 19, 26—Quarry House, Silver Spring;
7, 14, 25—Carroll Creek Dam, Frederick;
28—Commalot
Lost Orphan Duo—27-28—Quarry House, Sil-
ver Spring

Michaels and Hack—Thursdays, Saturdays—
Varsity Grill Front Room, College Park;
Fridays—Donatelli's, Baltimore; 3, 10, 24—
Armand's Pizzeria, Rockville
Doug Mishkin—21—Singers Studio
Moonstone—Sundays—DiGennaro's; Tuesdays
—Holiday Inn, Camp Springs
Moonwood—Tuesdays, and 12, 19, 26—Varsity
Grill Front Room, College Park; 5-7, 20-21,
Warehouse, Alexandria; 13-14, 27-28—Ar-
mand's Pizzeria, Rockville
Bob Ortiz—26—Commalot; Tuesdays—Galla-
gher's Pub
Judy Reagan—3, 17, 24, 31—Food for Thought;
women's music
Harvey Reid—Saturdays—The Exchange; 12—
Commalot
D.L. Rush—18—Armand's Pizzeria, Rockville
Sindy Scalfi and Shelly Hall—30—Food for
Thought
Mark Smith—11-12, 19—Warehouse, Alexandria;
4-5—Armand's, Rockville
Michael Smith—Sundays—Papillon's, Ellicott
City; Tuesdays—Exchange; Saturdays—
Donatelli's, Annapolis
Nikki Stern—14—Singer's Studio
Townes Van Zandt—2-3—Cellar Door
Kenny Wilson—5, 12, 26—Cricket's Hearth Pub;
15-16—Warehouse, Alexandria—19—Des-
perado's
Vicki Woodal—10—Food for Thought

FOLK

Jack Alby—Mondays—Pour House Pub
Ancient Orphic Mystery Band—Fridays and
Saturdays—Gallagher's; 19—DC PIRG
Benefit, Georgetown U.

Jay Carpenter—6—Iguana Coffeehouse
Bob Clayton—13—Greater Reston Arts Center;
20, 21—Birchmere; 29—Smithsonian Resi-
dent Associates Cruise on "Spirit of 76"
Mike Cross—6-8—Childe Harold
David and Ricki—20—Iguana Coffeehouse
Jeff Deitchman—Fridays—Food for Thought
Van Dyke and Glazier—Mondays—Columbia
Station
Dennis Essig and Tom Scullen—Wednesdays—
Gallagher's
John Finn—13—Iguana Coffeehouse
Matt Holsen—Sundays—Exchange
Pete and Steve Jones—Mondays—Community
Cafe, Bethesda: songs of struggle
Rick Kanton—6, 27—Iguana Coffeehouse
Maggie—5—Fabulous Fenwick's, Norfolk;
6-8—Old Dominion U. Folk Festival, Nor-
folk; 11, 18, 25—Food for Thought; 13—
Good Coffeehouse, NYC; 14—Long Island
Concert, Brookhaven, NY; 19—Center
Forum, Baltimore; 21—Ron's Deli, Hagers-
town; 27-28—Boulder Junction, Ohio
Mary McCaslin and Jim Ringer—20-22—Childe
Harold
David McKelway—12—Armand's Pizzeria, Rock-
ville
Chris Morrison—13, 27—Warehouse, Alexandria
Jim Post—4—Childe Harold
Harvey Reed—Saturdays—Exchange
Margaret Rogers and Doug Lynman—6—Singer's
Studio
Rick Rowland—27—Iguana Coffeehouse
Mike San Juan—14, 28—Warehouse, Alexandria
Helen and Riki Schneyer and Jonathan Eber-
hart—26—Community Cafe
Jerry Sheller—11—Armand's Pizzeria, Rockville
Mike Smith—Tuesdays—Exchange
Archie Stewart—Tues-Sat—The Saloon
Tim Sweeney—22-24—Warehouse, Alexandria
Joe Walker—6, 7, 12, 18, 19—Commalot
Lisa Walker—5, 21—Commalot; 14, 20, 25—
Quarry House, Silver Spring; 16—Food for
Thought
Wil White—5—Quarry House, Silver Spring
Cliff Williams—13—Iguana Coffeehouse
Robin and Linda Williams—5—Childe Harold
Willow—7—Singer's Studio
Willow Wood—27—Singer's Studio
John Wisneski—13—Iguana Coffeehouse

BLUEGRASS AND OLD-TIMEY

Ambush Pass—4—Italian Gardens; 7—Inside
Pub, Frederick; 13, 20, 28—Silver Fox—
Gaithersburg
Appalachian Reign—Saturdays—Shakey's,
Rockville
Norman Blake—24, 25—Birchmere
Bluegrass Legacy/Roxbury Junction—alternate
Wednesdays—Ron's Deli Lounge, Hagers-
town
Dennis Botzer—19—Community Cafe
Bryan Bowers—20, 21—Birchmere
Bennie and Vallie Cain—Fridays—Shakey's,
Annandale; Saturdays—Shakey's, Fairfax;
8—Red Star, Winchester
Coup de Grass—Wednesdays, 6-7—Charlie's
West Side, Annapolis; 1, 8, 22—Despera-
do's; 14, 28—DiGennaro's, Laurel; 29—
County Line, 7 Corners
Dixie Grass—Fridays—Olympic Torch
Fall City Ramblers—14—Partners Two
Glade Valley Travelers—Wednesdays—Bernie's,
Libertytown, Md.
Grass Menagerie—6, 7—Red Fox Inn
Kenny Hall—5—Childe Harold
Hobbs Sisters and Bob Goff—Saturdays—Part-
ners Two
Johnson Mountain Boys—13, 14—Red Fox Inn
Knoxville Grass—13, 14—Birchmere
Keith Morris and the First Class Grass—7, 14,
21—Lucketts Community Center, Lucketts,
Va.
Leon Morris—Fridays and Saturdays—Duke and
Duchess, Alexandria; 14-15—Aunt Minnie's
Farm, Stumptown, WVa.
None of the Above—Wednesdays—Birchmere;
7—Petersburg Nostalgia Festival, 12-3pm
Northwind—Fridays—Os and Ginny's, West-
minster, Md.
Potboilers String Band—3, 17, 31—Red Fox Inn,
Bethesda
Don Reno and the Tennessee Cutups—6, 7—
Birchmere
Seldom Scene—Thursdays—Birchmere
Shoe String Band—Fridays and Saturdays—
Gallagher's Pub
Slim Pickins Bluegrass band—29—Desperado's
Chicken Spankers—1—The Cabaret, West Ches-
ter, Pa.; 6—The Harp, Baltimore; 13—Com-
modity Exchange, Chestertown, Md.; 14—
Ron's Lounge, Hagerstown; 18—Rogue's
Den, Shiloh, Ph.; Grey Fox, Bryn Mawr,
Pa.
Larry Sparks—21—Partners Two
Stars and Bars—18—Italian Gardens, College
Park; 22—County Line (one year anniver-
sary party)
Sweetwater String Band—10, 24—Red Fox Inn
Uptown Grass—Fri-Sat—O'Carroll's



Coup de Grass

October

Wednesdays, 6, 7—Charlie's West Side, Annapolis
1, 8, 22—Desperado's, Georgetown
14, 28—DiGennaro's, Laurel
20—Englishtown Music Hall, Englishtown, N.J.
29—County Line, Seven Corners

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13 David Nicks
14 Nikki Stern
20 Caid Benfield & Friends
21 Doug Mishkin
27 Willow Wood
28 David Chavchavadze
Fri-Sat Bill Flanders

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COMMODITY EXCHANGE, Chestertown, Md.
 October 18
E.J. BUGGS, Baltimore
 October 19
STREETS FOR PEOPLE, Gallery Place,
Downtown 9free0
 October 20, 21
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 20, 21—COLUMBIA STATION, DC
 27, 28—COUNTY LINE, Seven Corners

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ROCK

D.C. Star—5-8, 26-29—Varsity Grill Front Room, College Park
 The Fabulous Touchtones—27-28—Columbia Station
 Fat Chance—12-14, 26-28—Bratwursthaus; 5, 20-21—Branding Iron
 Footwork—27-28—Branding Iron, Arlington
 Ghatanon—5—Psyche Delly; 29-30—Mr. Henry's, Tenley
 Grande Hotel—3-8—Lucas McCain's, Frederick; 17-23—Bayou; 28-29—Railway Station, Newport News, Va.
 Ground Star—2-7—Louie's Rock City, Baileys Crossroads, Va.; 10 & 12-15—Back Room, Winchester, Va. (14 w/Jan & Dean Show); 16-17, 31-11/1—Mr. Henry's, Tenley Circle, DC; 19-21—Mine Shaft, Charlottesville, Va. w/Barbara Baldwin; 24-29—Lucas McCain's
 Ice Age Band—3-8—The Hub, Dover, Del.; 18-22—Rabbit's Foot, Frederick, Md.
 The Jokers—25—Pour House Pub
 Kid Band—1—Varsity Grill
 The McCrays—1—Cellar Door
 Merlin—3-8—Crazy Horse; 10-15—Louie's Rock City; 17-22—Lucas McCain's, Frederick
 Open Road Band—1—Frankie & Freddie's; 6, 7—Blackie's, North Beach, Md.; 14—Bullis Prep, Silver Spring; 27, 28—Ott House Pub, Emmitsburg
 Ovas—thru 1—Lucas McCain's, Frederick; 2—Silver Fox, Woodbridge; 3, 5-7—Peddler's Pub, Baltimore; 8—GJ's, Pasadena, Md.; 10-15—Crazy Horse; 18-22—Pennsylvania; 30-11/4—Jimmy Camber's, College Park
 Tex Rubinowitz, Bill Hancock and the Rockabilies—Wednesdays—Spring Garden, Silver Spring; Thursdays—Annandale Grill
 Shadow Box—9, 20-22—Varsity Grill
 Skywalker Band—5-7—Bratwursthaus
 C. Smash—2-3—Campus Club, Ferrum, Va.; 4-7—Spanky's, Blacksburg, Va.; 11-15—11th Frame, Martinsburg, W. Va.; 18, 20-22—Stardust, Waldorf; 23—Silver Fox, Woodbridge; 24-29—Bayou
 Spring Wind—10-11—Mr. Henry's, Tenley
 Thundergun—4, 6-7—Old Mill, Hagerstown; 9—Louie's Rock City; 12-16—Keg; 19-22—Sandbar, Pasadena, Md.; 24-29—Leonardtown Wharf
 Vanessa—1—Bayou
 Wizzard—10-15—Bayou

TOP 40

Appaloosa—Thursdays—Patapsco Inn; 2, 9—Mrs. Pips; 6—Sheraton Belvedere; 14—Pikesville Community Hall; 21—Earleigh Hgts. Fire Hall; 28—Martin's Champagne Room
 Bandit—7—Holiday Inn BWI; 13-14—Sorano's Central Heat—4-7—Rogue's Gallery, Va. Beach; 10-15—Paragon, College Park; 16-21—Foxes Den, La Plata; 23-28—Treasure Lounge, Hagerstown; 30—Silver Fox, Woodbridge
 Coranodos—17—Rolling Road Country Club
 Crescent—26-28—The Tavern
 Forest—6—Greenspring Valley Hunt Club; 7—Westminster Ridge Club
 Lucifer—7—Catonsville Armory; 14—Arbutus Fire Hall; 21—St. Isaac Joquas Hall; 22—Town and Country Hall
 Mac's Music—Wednesdays—Bratwursthaus
 Night Life—7—St. Mark's-Fallston; 28—Knights of Columbus
 One of a Kind—3-4, 10-11, 17-18—Patapsco Inn; 21—Gamber Fire Hall
 Second Nature—2-7—Ramada Inn, Rockville; 9-14—Little Jimmy's, Salisbury; 16-21—The Bastille, College Park; 23-28—The Junction, Manassas
 Spectrum—6—L'Hirondelle; 7—Frock's
 Tapestry—Sun-Mon—Crossroads

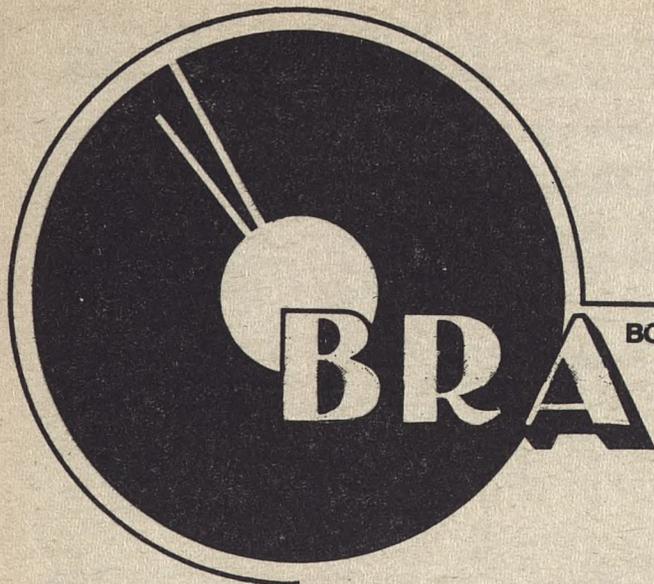
ORIGINAL ROCK

Willie Alexander and Boom-Boom—21—Atlantis
 Brecker Brothers—8—Cellar Door
 Catfish Hodge Band—6, 7—Columbia Station; 27, 28—The Shed; 29—Psychedelly; 4, 5—Hideaway, Front Royal, Va.; 10—U. Va., Charlottesville; 13, 14—King's Head Inn, Norfolk, Va.
 Emmet Chapman—8—Cellar Door
 Mike Cotter Band—Sundays—Columbia Station; 20—The Shed
 Joanne Dodds Band—12—U. of Md. College Park; 13, 14—Jo's Organic Bar, Baltimore; 19-21—Shed, Alexandria; 20—U of Md. Glass Onion; 27-28—No Fish Today, Baltimore
 Facedancer—3-8—Bayou
 Happy the Man—8—Louie's Rock City, Falls Church
 Molly Hatchet—8—Bayou
 High Roller—27—Richie Coliseum, U of Md.
 Bill Holland and Rent's Due—Wednesdays—Psychedelly; 29—Childe Harold; 28—Geo. Mason U. Rathskeller
 David Johanson—10-11—Cellar Door

Jason Kelly Band—Fridays and Saturdays—Antonio's Restaurant, New Carrollton
 Kill Devil—15—Mr. Henry's, Tenley Circle, DC
 Paula Lockheart, Peter Ecklund and Friends—26-28—Childe Harold
 The Marbles—27-28—Atlantis
 George McWhirter's Band—24, 25—Childe Harold
 Ellen McIlwaine—24, 25—Childe Harold
 Original Fetish—Fridays—El Brookman's Tavern
 Musica Orbis—11—Childe Harold
 Pegasus—1-2, 18-21, 25-28—Mr. Henry's, Tenley Circle; 4-11—Di Gennaro's; 6-7, 13-14—Italian Gardens; 16, 23, 30—Mr. Pips
 Carl Perkins—19-21—Cellar Door
 Police (from England)—21—Atlantis
 Mike Reid—13-15—Childe Harold
 Root Boy Slim and the Sex Change Band—23—Louie's Rock City (Unicorn Times writer's benefit)
 Jeremiah Samuels—9—Cellar Door; 12, 13—The Shed
 Single Bullet Theory—6-7—Psyche Delly; 12-14—Atlantis
 Sorrows—13-14—Psyche Delly
 Tears—20-21—Psyche Delly
 Travis Shook and the Club Wow—6-8—Childe Harold; 13—Cellar Door
 Symptoms—27-28—Atlantis
 White Boy—13-14—Psyche Delly
 Kenny Wilson and his Band of Reknown—19—Desperado's
 Link Wray—6-7—Psyche Delly

JAZZ

Gato Barbieri—22—Cellar Door
 Gene Bonnick Trio—Fri-Sat—The Voyager, Alexandria
 Clea Bradford—13-15—One Step Down
 Reuben Brown Trio—Wednesdays—Rogue & Jar
 Joyce Bryant—31-11/5—Blues Alley
 Marc Cohen—Mondays—One Step Down
 Freddy Cole Trio—31—Maryland Inn, Annapolis
 Carl Cornwell—21, 22—Rogue & Jar
 Street Dancer—13, 14—Rogue & Jar
 Kenny DeFinis Trio—Thursdays—Top O' Foolery
 Dottie Dodgion & Kirk Stewart—Thursdays—Rogue & Jar
 Dorothy Donegan Trio—24-29—King of France
 Tim Eyeraman and East Coast Offering—Wednesdays—Columbia Station; 12-14—Mr. Henry's Tenley; 20-22—One Step Down
 Tim Eyeraman & Mainstream—Tuesdays—Rogue & Jar
 Jimmy "Night Train" Forrest and Al Grey—3-8—Blues Alley
 Velma Frye—1, 8, 15—Wharf, Alexandria
 Ted Garno—Tuesdays—Food for Thought: jazz guitar
 Jimmy Hamilton's Night Blooming Jazzmen—Tuesdays—Frankie Condon's
 Scott Hamilton quartet—17-22—King of France
 Bill Harris Trio—14—A.U. Coffeehouse
 Bill Harris—Thursdays—Pigfoot
 Eddie Harris—27-28—Cellar Door
 Ruby Hayes and James Horowitz—Sundays, 5, 12, 19—Food for Thought
 Buck Hill—6, 7, 13, 14—Pigfoot
 Derwyn Holder and Kenny DeFinis—6, 7, 20, 21—Tabard Inn
 Milt Jackson—17-22—Blues Alley
 Greg Karukas & Friends—Sundays—Rogue & Jar
 Harold Kaufman Trio—Mondays—Rogue & Jar
 Bill Kirchner's Big Band—8—One Step Down
 Turk Mauro—27, 28—Rogue & Jar
 Les McCann—16-18—Cellar Door
 Ron McClure—27-29—One Step Down
 Ken McIntyre Trio—20, 21—D.C. Space
 Jimmy McPhail and the John Malachi Trio—Thursdays (talent workshop night), Fri-Sat—Jimmy McPhail's Goldroom
 Pat Metheny Group—4-5—Cellar Door
 Montgomery College Jazz Ensemble—27 at 11 am—Rockville Campus
 Byron Morris and Unity—13, 14—D.C. Space
 Ken Navarro and Dave Wundrow Duo—13-14—Tabard Inn
 Red Norvo Quarter—3-15—King of France
 George Oakley and David Jernigan—Mondays (lunch), 6-7, 16, 20-21
 Kenny Payson and Fred Guthrie—Wednesdays—Food for Thought
 Cathy Ponton and Friends—1-2—Warehouse, Alexandria
 Bill Potts Big Band—Thursdays—Frankie Condon's
 Tom Principato, Pete Kennedy, and Steve Wolfe—3-4, 25-26—Warehouse, Alexandria; 17, 31—Armand's Pizzeria, Rockville
 Max Roach—24-29—Blues Alley
 James Sivard (solo)—Mon-Fri at 6 pm—Montrose Park
 Fred Rothbard—Thursdays—Food for Thought
 Carol Sloan—6, 7—Rogue & Jar
 Sonny Stitt—10-15—Blues Alley
 Lawrence Wheatley—Sunday brunch, noon-3 pm—Columbia Station
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