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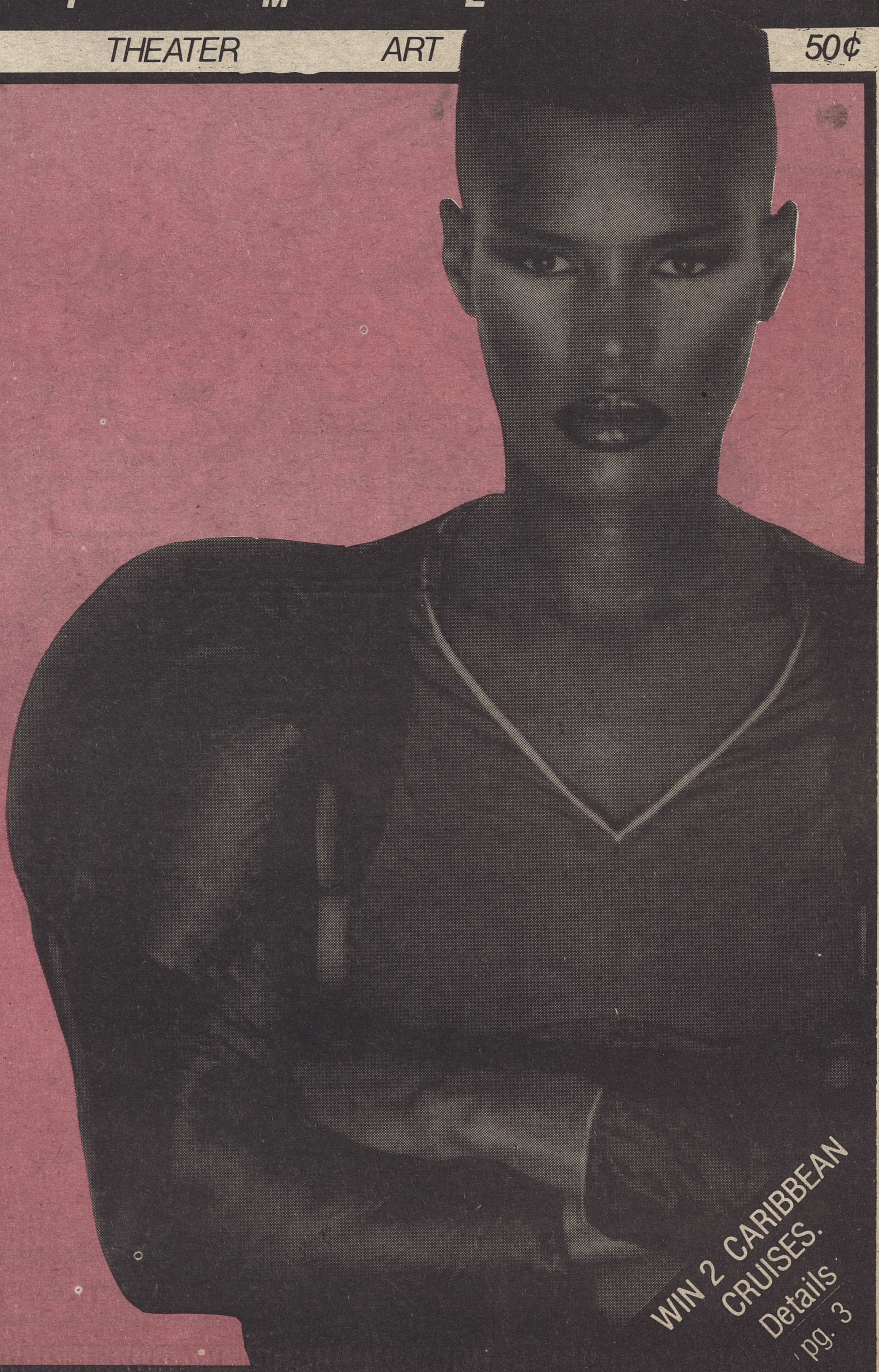
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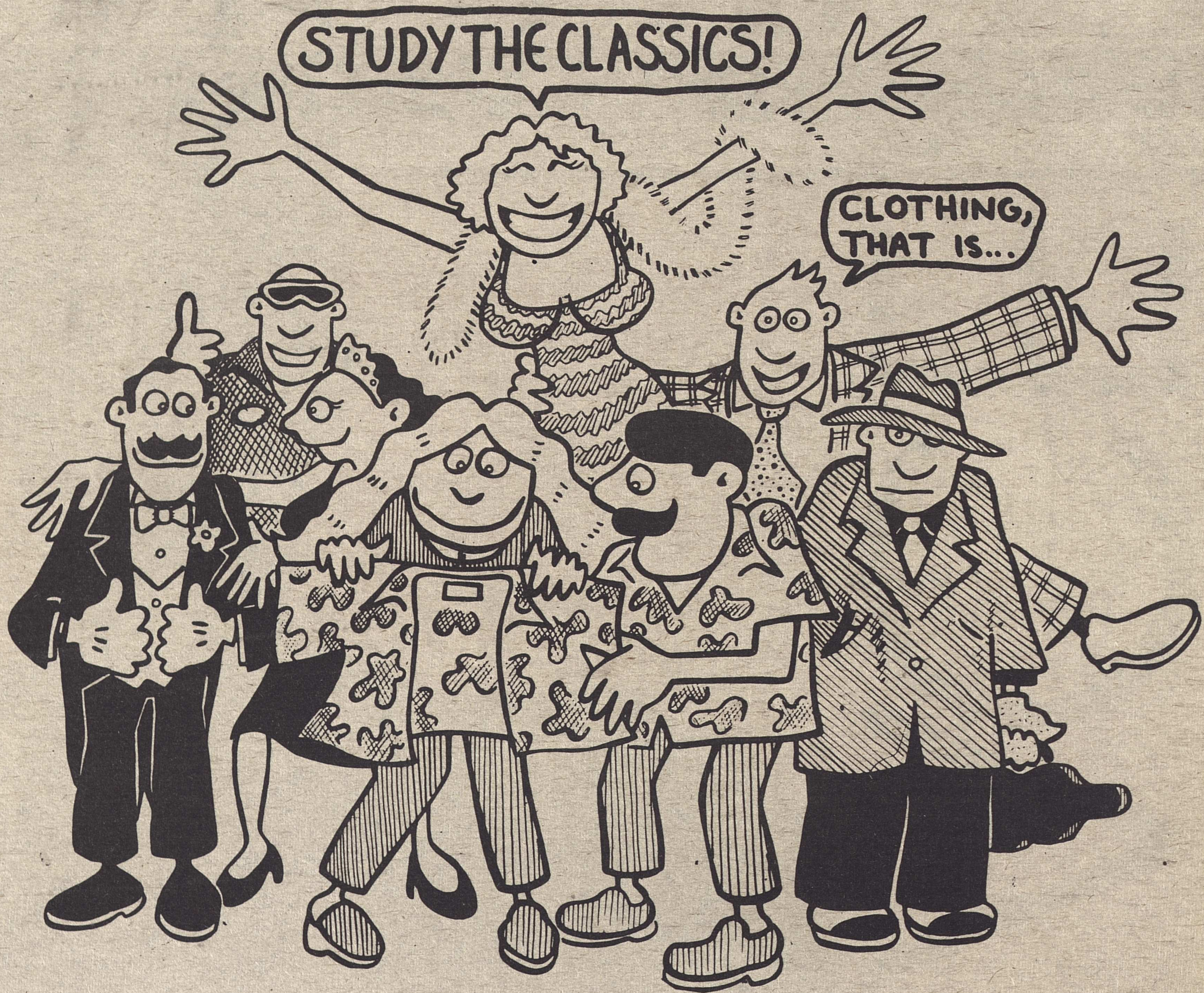
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Winterfest 82 Meeting

Winterfest '82, an Artists' and Performers' Ball, is now being organized. People interested in working on the program are asked to call the Unicorn Times at 783-6363 about the first organizational meeting. Everyone's help is needed to make this a success. The date for the event will be announced in next month's issue.

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UNICORN TIMES

VOLUME 9, NUMBER 2

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PRESENTS



Nov 3 - 8

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Nov 17- 22

Ramsey Lewis

Nov 23 (piano)

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(piano & vibes)

Dec 1 - 6

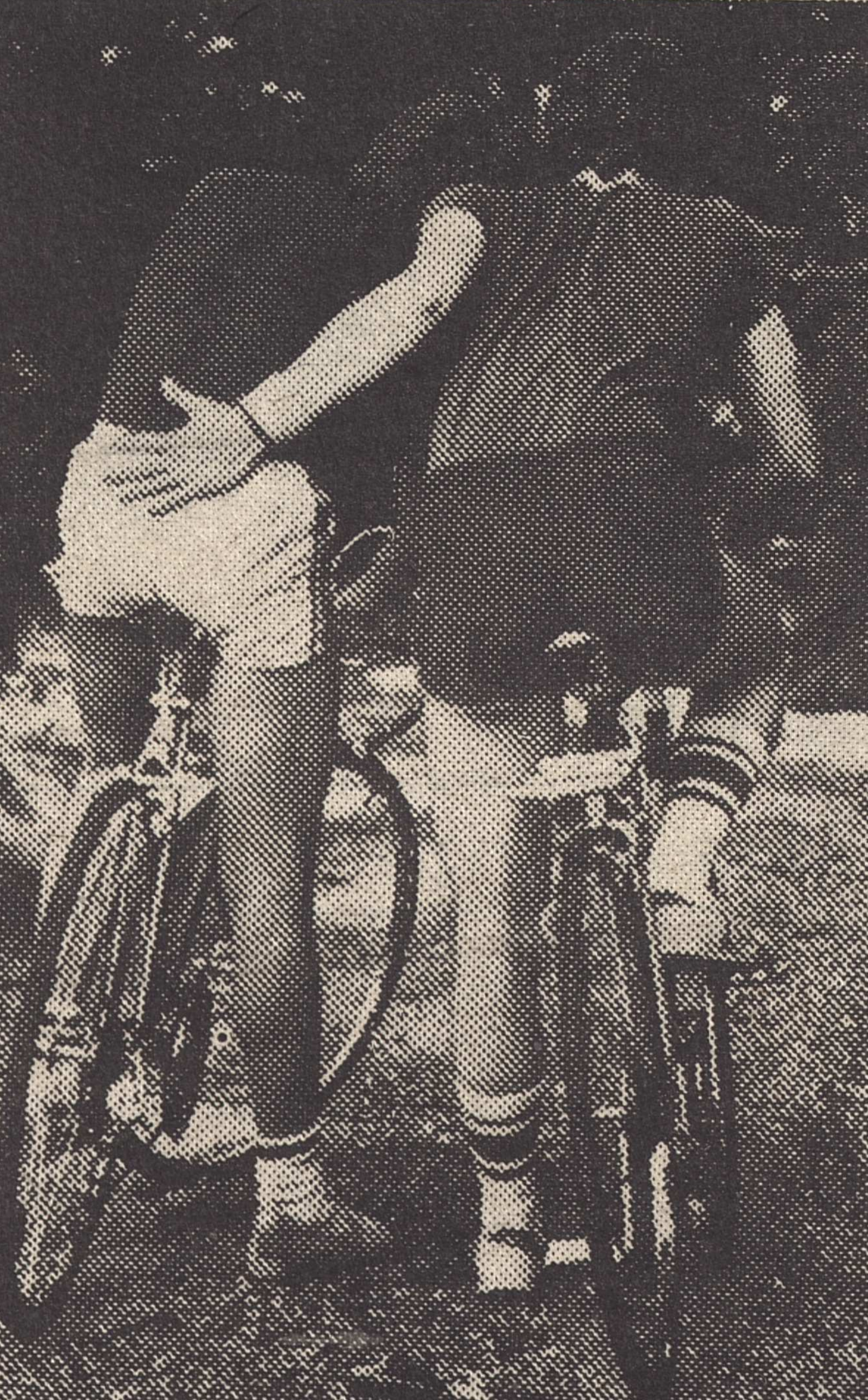
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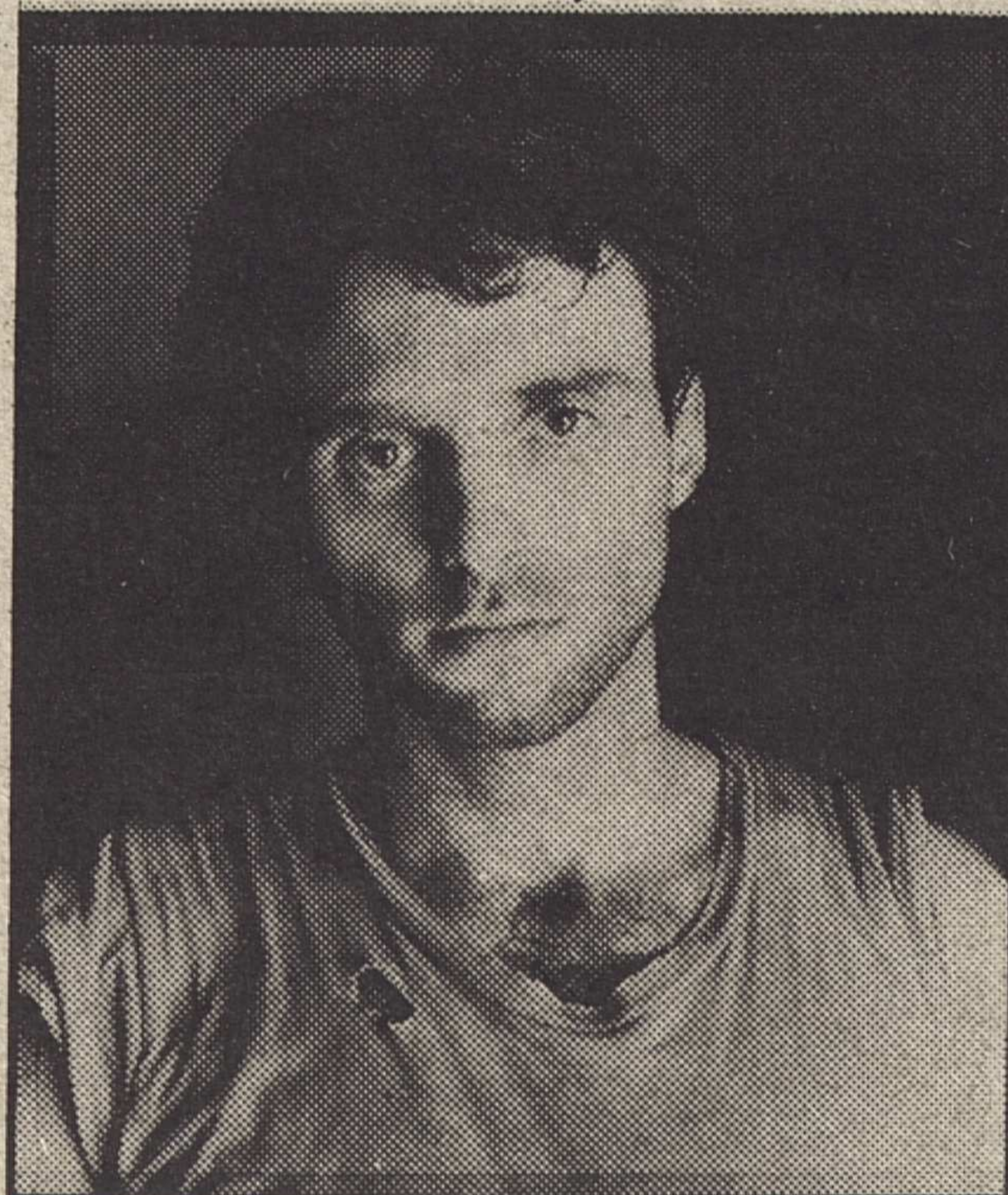
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WED 4

In the years since he was playing at the Emergency in Georgetown, Nils Lofgren has won a following in Europe but remains a relatively undiscovered talent Stateside. At least he's made it to the other end of M St. At The Door, tonight only.

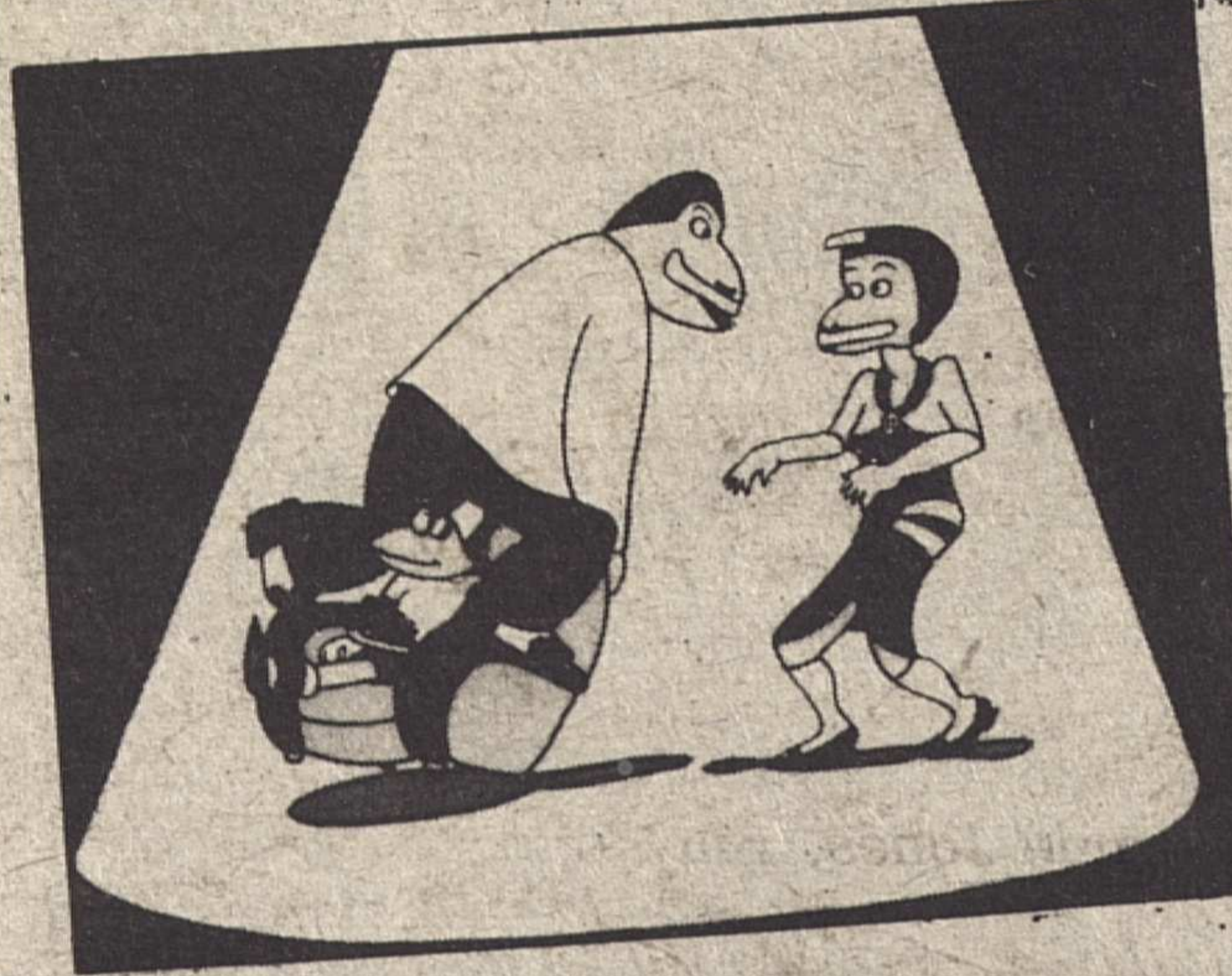


THURS 5

The Fourth Annual D.C. Super-8 Film Festival begins at 7:30 pm in the Mark Wechsler Theatre At American University. Films from across the U.S. and Canada will compete in categories of: Abstract (experimental), Animated, Theatrical, and Documentary. Awards are presented in each category and for the best film runner-up, and most socially relevant. This year's Honorary Chairman is the irrepressible Arch Campbell of WRC-TV. More info is obtained by punching 659-1409.

THUR 5 & FRI 6

The Hirshhorn is presenting two evenings of animation by and about women. The works are all recent and include *Asparagus*, *Furies*, *Quasi at the Quackadero*, and *Make Me Psychic*. It begins at 8 p.m. Best of all (for some of us)—it's free.



FRI 6

Laurie Anderson, who was taken ill last month will make her appearance tonight at d.c. space. It will have been worth the wait.

The group that pioneered "progressive bluegrass," *The Country Gentlemen*, will be turning its 25th year soon and while scores of others have followed, Charlie Waller's band is still at the top of the heap. His as-strong-as-ever vocal abilities and engaging

SHORT NOTICE

stage presence has a lot to do with that and you can catch them tonight at the Birchmere in Arlington.

FRI 6 & SAT 7

The Hoff Theater in the Student Union of U.Md. brings back *Rude Boy* for two midnight shows in conjunction with Vinyl Event III. The film follows The Clash and roadie Ray Gange as they fight fascism on the road. You'd never guess that touring Scotland could be so rough. Check for schedule changes at 454-2594.

SAT 7

The son of a "medicine man" of the Ga tribe in West Africa, Yacub Addy was trained in the dynamic traditional drumming and dance which plays an integral role in "medicine practice." As an exceptional, young drummer, he traveled throughout Ghana and other West African nations mastering numerous musical traditions and determined to fight for the integrity of native



music in the face of increasing emphasis on western idioms. Since the '50s he has remained in the forefront of promotion of traditional African music and dance as serious theatrical art. Addy toured in Europe and the U.S. with the Ghanaian cultural troupe he founded, Oboade (the first ever to perform in the West), and became aware of the pervading ignorance of traditional African culture. Recent years have been devoted to teaching in the U.S. and formation of the Oboade Institute of African Culture, based here in D.C., which is beginning its second season of classes in traditional drumming and dance taught by Addy. He will give a free lecture-demonstration at 12:30 today to initiate the program, on the 6th floor of the Wash. Humanities and Arts Center (old Lansburg's 7th & E, NW). If you're a rock 'n roll drummer (or not) here's the chance to broaden your rhythmic repertoire. Call 559-5688 for information.

Vinyl Event III promises to be much more than a record collectors' convention. There will be an autograph session with Billy Hancock and the Zantees (who will perform at an 8:00 pm dance show), a trivia contest and cash door prizes, videos throughout the day (Motown, Doors, Bowie, etc.), and a panel discussion (11:30 am) on the D.C. music scene featuring local luminaries like Weasel, Richard Harrington of the Post, Martha Hull and Mark Noone of the Slickee Boys. Oh, yeah, there will be over 80 dealers offering the usual assortment of records, posters, photos, buttons, etc. The whole shebang runs from 10:00 am to 4:30 pm at the University of Md.'s Student Union. For more information call 265-9129 or 933-1549.

On her way home (California) from a stint in England as road manager for Cris Williamson and Jackie Robbins, Penny Rosenwasser will swing through town for a reunion with her old partner Jeanne Mackey. Jeanne and Penny played together from '76 to '79 at labor rallies, colleges, women's coffeeshouses and the like, across the country while based in D.C. Since then Penny has performed with Bright Morning Star, Terrie Clark, and Steve and Peter Jones. After a year with the band Hershey, Jeanne now plays solo at local cafes, clubs, and political benefits. With guitars, autoharp, kazoo and rhythm instruments to accompany their vocals, you can expect a spirited performance in the folk tradition with jazz influence at the Gay Community Center (1469 Church St., NW) beginning at 8:30 pm.

MON 9 - THUR 12

If you liked American Graffiti, or, now that I think about it, even if you hated it, then you won't want to miss this double feature. The D.C. debut of D.O.A., the late great Sex Pistols film which features the tragically comical interview with Sid Vicious & Girlfriend Nancy Spungen, before their fallout. (obviously). Also showing will be the California punk odyssey *Decline of Western Civilization*, both guaranteed to straighten your hair, permanently. DOA & Decline showtimes vary at the Dupont Circle Theater.

WED 11

You can order 'blanquette de veau' at your favorite French restaurant any time, but tonight's the night for "Chicken Cordon Blues". Steve Goodman, whose "City of New Orleans" made so much money - for Arlo Guthrie - will be playing at the Bayou. If you don't know your way to the club, just follow the voices asking, "Oh, did he write that?"

Tom Verlaine, with brand spankin' new equipment, has been rescheduled tonight with Tommy Keene at the 9:30.

THU 12

It's been quite some time since those tattoo's of the blues have graced a D.C. stage... but it was time well spent: in just about every beer joint this side of Catalina. Give those *Nighthawks* room ta boogie tonight at the Bayou.

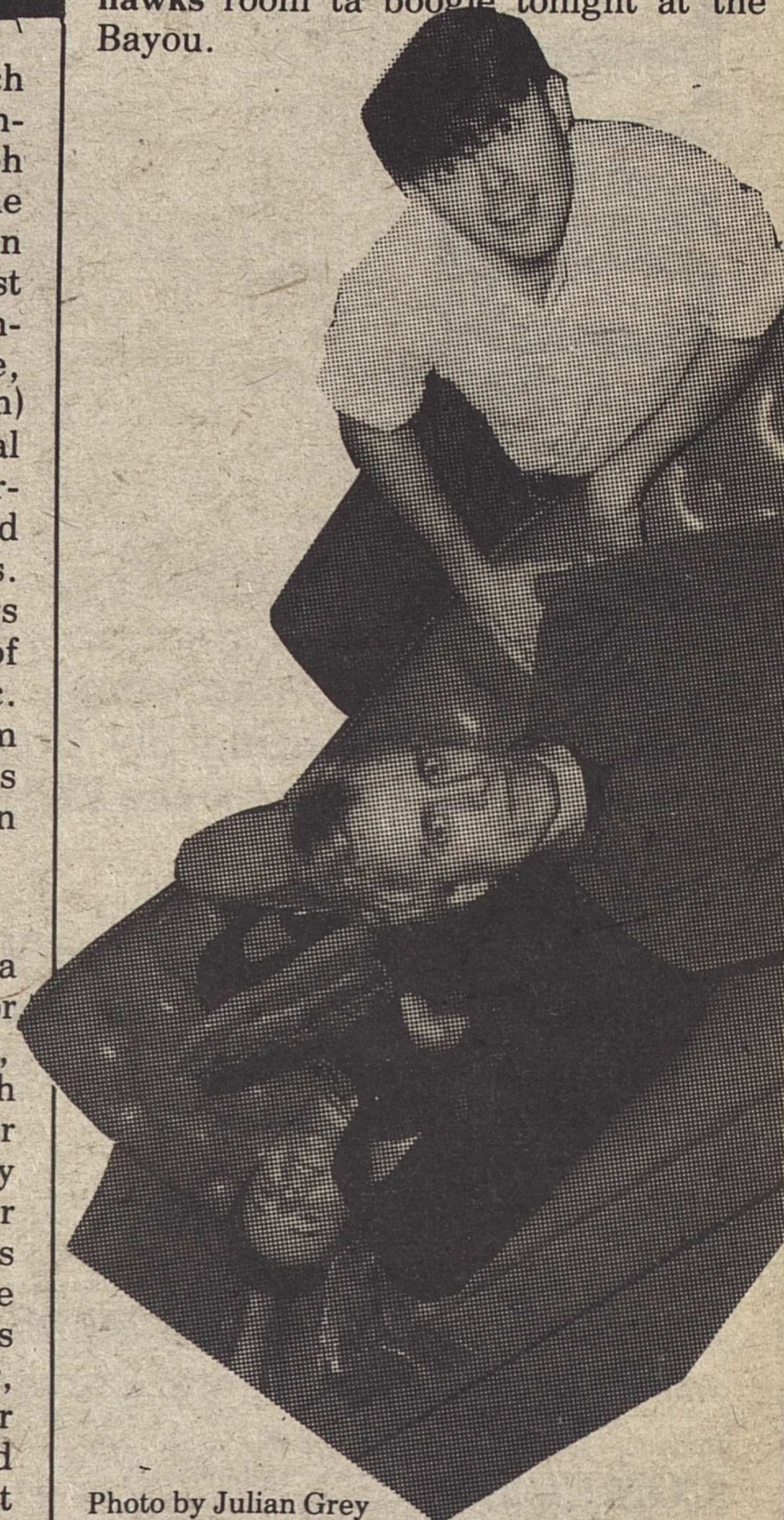


Photo by Julian Grey

You can forget that the *Bongo's* are from Hoboken, you can forget that they have one of the hottest EPs out this year. You can even forget that they're puttin' out some of the only real pop around, but, whatever you do don't forget to cancel all your plans and get over to Despos tonight. They are very worth while.

FRI 13

Three years ago in Liverpool there was a band whose roster included Echo & The Bunnymen's Ian MacCulloch and The Teardrop Explode's Julian Cope. Also on hand was Pete Wylie whose *Wah!* will reveal the more anarchic side of the new psychedelia. Tonight at the 9:30. Playing with them are local musarchists *Square One*.

FRI 13 & SAT 14

Entertaining D.C. audiences since 1973, *Sweet Honey in the Rock* had become a local institution and source of constant inspiration. With the guiding hand of founder Bernice Reagon, the acapella group has never swerved from the path of social protest, powered by a repertoire which includes blues, ballads, spirituals, jazz, and gospel. They've toured the U.S. and Canada extensively this past year (and spent three weeks in Japan) but are home to celebrate their eighth anniversary in

concert at the Dunbarton Chapel of Howard Law Center (2935 Upton St., NW) beginning at 8 p.m. Also be on the lookout for their soon-to-be-released album *Good News*, recorded live at All Souls Church. Call 234-9308 for more info.



SAT 14

Besides having performed with Keith Jarrett, George Benson, Bette Midler, Sarah Vaughn, Lionel Hampton, The Miracles, and Helen Reddy (the list goes on and on), Gordon Gottlieb has played all percussion positions with the New York Philharmonic and found time to jam with just about every major contemporary chamber group in existence. Utilizing more than 50 different percussive instruments he will perform new works for piano and percussion with his brother Jay, tonite at Tawes Recital Hall (U. of Md., College Park) at 8:30 p.m. Call 454-6534.



TUE 17

Montgomery County has long been a hotbed of bluegrass activity so while it's a few years past since the last show at Bethesda's Red Fox Inn, new outlets invariably turn up. The most recent addition to the circuit is the Rena Restaurant in Rockville which will present bluegrass on Tuesday evenings (no cover charge) and Greek food all week. Tonight local favorites *Stars & Bars* serve up their own recipe of bluegrass, country and rock — in well balanced portions of course.

TUE 17 & WED 18

John Prine has delighted admirers with his blend of sentiment, wisdom & lunacy for over a decade, most recently with last year's *"Storm Windows"*. Loyal fans, wary of strangers and anybody who wants to get in on a well kept musical secret can go to the Bayou tonight or tomorrow night to hear the man with the "Illegal Smile."

WED 18 - SAT 21

James Moody has managed to survive the perilous life of the journeyman jazz player. Starting with Dizzy Gillespie's big band (1947), Moody's sax and flute have woven in and out through the story of jazz. King Pleasure honored him by putting scat lyrics to a Moody solo (Moody's Mood For Love), as he had done for Lester Young. James Moody, an undervalued musician will be working at the Ibex.

THU 19

Jesse Colin Young, the power behind the Youngbloods, released his last album, *American Dream* in 1978.... If you want to hear what he's written since then, or if you're in a nostalgic mood, you can 'Get Together' with him tonight at Despos.

THU 19 - SUN 22

When Red Norvo plays the King of France Tavern this week, tru to form, he will always look at the audience and smile. No aloof artiste here. He will also play the finest jazz vibraphone obtainable. Norvo revolutionized the use of this novelty instrument, and blazed the path for Hampton and Jackson, although his style is much different. He is technically unsurpassed, and plays with gorgeous feeling. With him will be Tal Farlow on guitar, another third of the Norvo Trio, which, with the late bassist Charles Mingus, lit up the early '50s,

FRI 20 & SAT 21

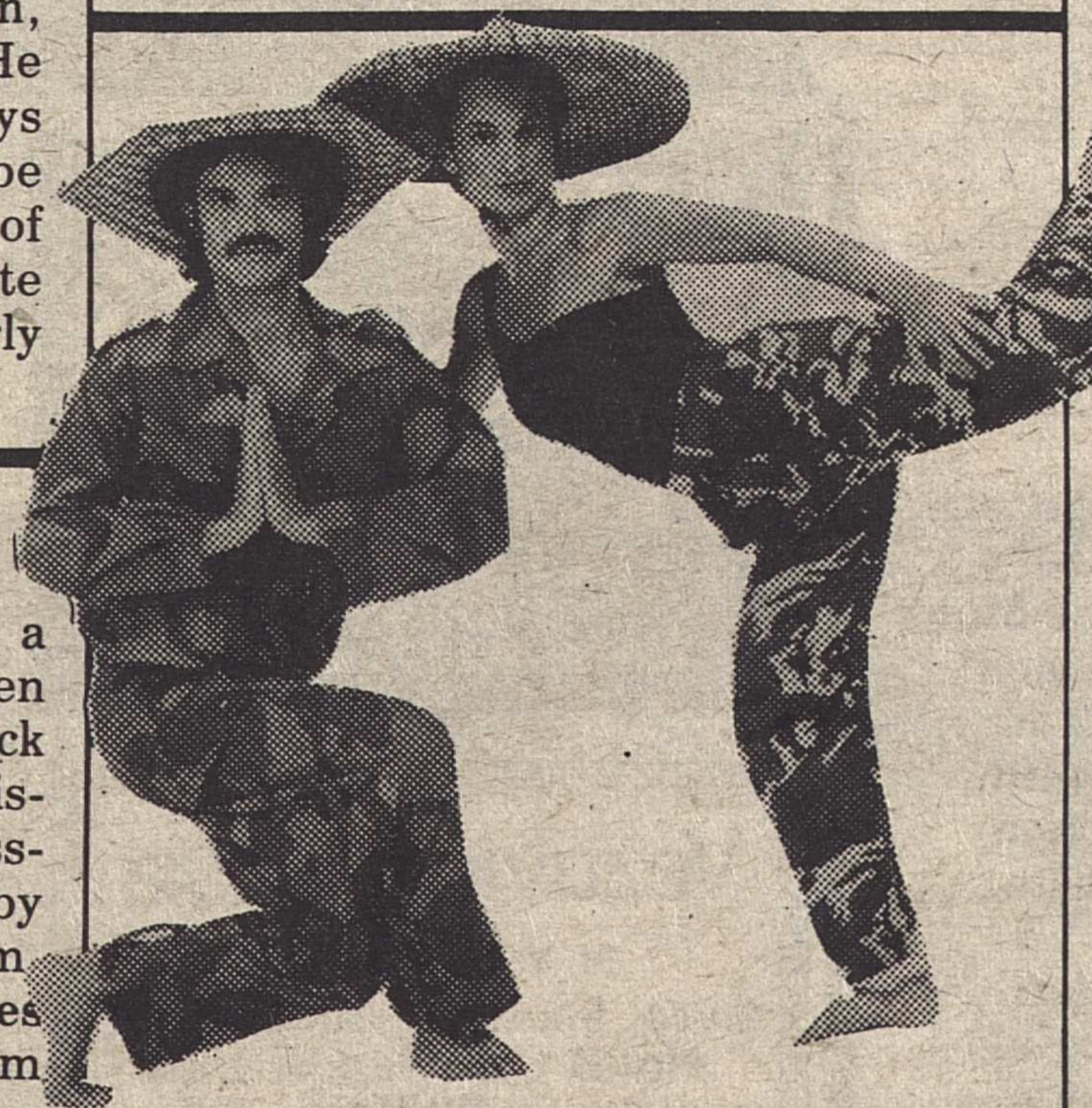
Gospel aficionados are offered a rare opportunity this weekend when the Smithsonian's Program in Black American Culture presents panel discussions and concerts featuring a cross-section of quartet styles performed by the groups which best represent them. *The Sterling Jubilees* and *Four Eagles* are community-based quartets from Jefferson County, Alabama, whose virtuoso harmonies have been heard for more than five decades. The *Fairfield Four* of Nashville will come together for a historic reunion, 25 years after they stopped performing (60 years since they began.) Rounding out the concert program (Fri & Sat at 8:00 pm) will be the nationally reknown *Sensational Nighingales*. The colloquium will begin Saturday at 9:30 am with opening remarks by Director of the Program, Bernice Reagon, and will include panel discussions on the history and analysis of the quartet tradition, harmonizing and arranging and a demonstration of an "Old Time Quartet contest." It all takes place at the Baird Auditorium in the Museum of Natural History. Call 287-3391 for more info.



SAT 21

His last D.C. appearance was absolute "controversy", and his two shows at the Warner tonight promise to erupt in pure pandemonium. Come, get a thrill, and help *Prince* decide if he's "black or white/straight or gay". Poor boy.

If you haven't taken notice, *Root Boy Slim* is still at the forefront of popular music's rear guard (huh?). Which is to say Root is one of musical history's biggest and best horse's asses. Which is just to say this guy's persistence and humor won't quit. Which is just to say he's funnier than ever and has got probably the best band of his career, a hardnosed funk outfit that leaves his boogie in the Southern mud. Tonight is *ROOT NITE* at Columbia Station. Also playing are local rockers, Reesa and the Rooters, and Charlottesville's hot beat group, the *Monarchs*.



It's a 5th Anniversary Celebration for *Joy of Motion* tonight, beginning with a performance by the *Ava/Teri Dance Theatre* (at the Studio, 1643 Conn. Ave. NW) and ending in a benefit reception (around the corner at the Fraser House, 20th and R) with music provided by the jazz band *Just The Three of Us*. Beginning at 8 pm, the *Ava/Teri* group will perform "Am I In Miami?", a piece with a sound score of contemporary, abstract and new wave music. They will also perform "Duke", a quartet including guest artist Jack Guidone, in a tribute to Duke Ellington using tap and jazz idioms of the '40s. Call 362-1320 for ticket information.

TUE 24 - SUN 29

Herbie Mann was a post-bop sax and flute player, and after settling on flute, turned out an interesting series of records featuring flutes, musicians, and themes from Africa and the West Indies. Now he plays a more commercially viable, easy-listening jazz-rock, and is very popular. He's at *Charlie's* this week.

WED 25

If you've been lax, lately, in keeping up with local bands, then tonight's your night to play 'catch-up'. The *Velvet Monkees*, *The Slickee Boys*, *Black Market Baby*, *Tommy Keene*, *The Dark*, and *Nightman* will be at 9:30 tonight to celebrate Skip Groff's latest *Limp* LP release - his 3rd sampler of D.C. music. Watch the stars come out tonight.

FRI 27

Three established talents of the Irish music scene have gotten together to form the new group *Last Night's Fun*, performing tonight at the Irish Times. Johnny Moynihan (bouzouki, mandolin, concertna, accordion and more) was in the forefront of the Irish music renaissance during the '60s and lent his exceptional vocal abilities to such groups as *Sweeny's Men*, *Planxty*, and *DeDanann*. Fiddler *Tommy People* is featured on many acclaimed albums including the *Bothy Band's* first (with the band in '75-'76 and *Eddie Stack* rounds out the group with his outstanding bouzouki and guitar playing. These are seasoned performers who reach the highest standards in both the instrumental and vocal aspects of Irish traditional music.

Over twenty years in the business haven't mellowed *Patti Labelle* one bit though her current hit "Somewhere Over The Rainbow" is as lovely a lullaby as Harold Arlen could've asked for. Like good bourbon — the older she gets, the stronger she comes on. Get a taste tonight at Constitution Hall.

FRI 27 - SUN 29

The 16th Annual *Manassas Jazz Festival*, dedicated to trombonist and blues vocalist, Jack Teagarden, will feature trumpeter *Carlie Spivak* and vocalists *Carrie Smith* and *Maxine Sullivan*. For the first time in its history the festival will move out of Manassas and be held at the Sheraton International Conference Center in Reston, Va. Other performers include New Orleans cornetists *Plato Smith* and *Connie Jones*, *Billy Butterfield*, *Eddie Hubble*, *Dill Jones*, *John Eaton*, *Cliff Leeman*, *Van Perry*, *Steve Jordan* and many more. Concerts are at 9 pm Fri, 1:30 & 9 pm Sat, and 2:30 on Sun. Phone 631-1165 for ticket info.

SAT 28

When *Evan Johns* last played *Columbia Station* in October, the crowd couldn't get enough or sit down. Johns and his explosive *H-Bombs* may take the lid off tonight. They'll have help from the *Blonde Bopper*, *Mr. Bob E. Rock*, who hangs on the microphone just like *Gene Vincent* and (get this) there's *nothing* wrong with his leg.

Communiqués

TICKETplace Celebration

The TICKETplace Gala, held on October 14th at the Pension Building, drew an enthusiastic crowd of more than 500 arts aficionados and patrons, including Mayor Barry, actor/singer Theodore Bikel and actress Ann Baxter. They gathered for a pre-opening celebration of the arrival of TICKETplace, Washington's half-price ticket booth for the performing arts, which is scheduled to open November 10 (12 noon) on the F Street Plaza near the Metro Center subway stop. The Gala was also a fundraising event for the Cultural Alliance of Greater Washington, a local arts service organization that will manage and operate TICKETplace after the booth opens.

A combination trade fair/soiree for the arts of Washington, the TICKETplace Gala featured booths of more than 80 arts groups and artists from the Washington area. Emcee John Corcoran of WJLA-TV kept the evening's entertainment moving, and the music by Bruce Steeg and his orchestra was an added plus.

Peter Jablow, the Executive Director of the Cultural Alliance, was pleased with the end results. "It's the sort of thing you're going to be seeing a lot more of these days—galas, fundraisers, raffles, auctions and other celebrations for the arts. With government support for the arts programs on the wane, it's better to make a splash while letting the public know how they can get involved in supporting the local arts community. We're excited about TICKETplace and its arrival in Washington and we wanted to share that excitement in a pre-opening event of this kind. We also wanted to make people aware of the diversity within the cultural community of greater Washington, as an introduction to this new season."

D.C. Tag Design Contest

Throughout the country, the only contact most Americans have with the real Washington is a brief notice of a passing D.C. license plate. Tired of being described simply as "The Nation's Capital?" It's difficult enough being on the road without conjuring up images of a federal bureaucrat at every truck stop you pull into. Here's your chance to change it (how about 'Land of Ellington' or 'The Un-State').

Mayor Barry has invited D.C. residents to design a new auto license plate for the city. A panel of judges including Barry, Bob Thompson of the Motor Vehicles Bureau, Post columnist Bob Levey, and others will choose the winning submission. The winner will receive a special citizen merit award, free auto registration for a year, and a reception sponsored by the Mayor to unveil the new plate.

Designs must accommodate six numbers measuring 1½ by 3 inches each on the standard 6 by 12 inch plate. All D.C. residents are eligible to submit designs by December 15th to: Design D.C., City Hall New Times, Office of Communications, Room 219, District Bldg., Wash., D.C. 20004. Call 727-6224 for more information.

9th St. Crossing

Plans to create a "multi-media arts center" in the Gaiety Theater are still stalled. In late July, the District Curator's office received a letter indicating that the building's owner felt this use of the building was inappropriate and that he declined to discuss the matter further. The Unicorn Times has learned that a recent Washington Post inquiry found the owner still undecided about the building's future.

The 9th Street Crossing Festival was featured recently at the Pension Building, the downtown cultural hot spot until the opening of the Lansburg. Laurie Anderson, who was temporarily felled by an unidentified virus while in England, returned to the U.S. too ill to appear at the event. Her performance has been rescheduled for November 6th.

D.C. needs more 9th Street Crossings and other opportunities to combine the forces of traditional and newer cultural arts. Alix Cohn and Deborah Hanzlik of WPAS were responsible for that group's contribution to the effort. There are still a few kinks in the system—especially among the larger, more established groups—but the outlook for additional space for arts projects and greater experimentation with that space in the future is promising.

Alternative T.V.

Beginning this month the Washington area will have two new TV stations—both broadcasting on channel 50. One is a pay-TV service that will offer uncut movies and sports events; the other will be a "new generation television station" airing a free-form mix of programs by local independent producers.

Theodore Ledbetter, an engineer, filmmaker, and

former station manager who has the license for channel 50, will broadcast WCQR-TV during the daytime, funded initially by leasing the frequency's evening hours to another programmer, Subscription Television of Greater Washington (a new, joint venture of Fields Communications and Subscription Television of America). Ledbetter, personally familiar with the problems of independent producers in getting air time on existing stations, says WCQR will not be locked into a program format. Right now it can be described as a 'work-in-progress' with intentions of being a community service. "We want out programming to evolve in a natural-organic way. We're talking to independent producers and we'd like to hear from others."

The station is gearing up for regular programming sometime this month, with a \$3 million studio and transmitter. An initial introductory program is scheduled to air on Sunday, Nov. 1st, at 2 p.m., called "50-50". WCQR's mailing address is P.O. Box 56066, Wash., D.C., 20011.

The pay-TV service, called Super-TV, will broadcast a scrambled signal and rent decoders for \$19.95 per month (with an installation fee of \$49.95 and \$25 deposit). It will primarily show uncut movies (56 films are scheduled for Nov.) with plans to offer some college basketball beginning in December. Uncut "R" rated films will be available after 11 p.m. for an additional \$4.95.

Gimmie Shelter

It seems there's been a serious lack of proving ground for D.C.'s young bands, lately. A lot of the problem lies in that a new band needs time to build a following (larger than those ever present intimate friends) and most clubs don't have a built-in scene. Double jeopardy, as it were. Now there is a new club

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willing to book new bands. Aptly named, Shelter 704 has recently opened for business on weekends, at the old Chancery location (704 New Jersey Ave.). It's one of those "small clubs" where bands rotate between jumping around the tiny stage and landing in someone's lap. It doesn't take many people to fill it and is potentially a musician's club—giving new bands a place to meet (cover's cheap). A lot of people think the Beatles always packed 'em in. Well, maybe the 'Beatles' did. But before there could even be a Beatles, there had to be a club willing to book Johnny and the Moondogs.

Cable T.V. Up-date

This is not a blow by blow, up-to-the-minute account of what's happening on the cable front. It is a collection of random items in way of encouraging our readers to take note of their community's progress on this issue.

THE DISTRICT

For months now, cable legislation drafted by city councilmember Wilhelmina Rolark (D.C.-Ward 8) has been under consideration in her Public Services and Consumer Affairs Committee. Impatient with the pace of the bill, Council Chair Arrington Dixon has introduced his own, with plans to have it considered by the full council without first going to Rolark's committee, to which such legislation is usually assigned.

The two bills are essentially the same and neither seriously addresses the recommendations made by Mayor Barry's cable task force that the city consider alternatives to the traditional franchising process. Both would appoint a Design Commission to formulate guidelines and review bids from cable companies. In Dixon's, the commission would make its recommendations to the council by next September. Probably the major difference between the bills is that one, Rolark names who chairs the commission—Dixon of course, in the other.

MONTGOMERY COUNTY

The president of the local chapter of the National Association for the Advancement of Colored People claimed that the County's plan to award a single countywide franchise represents a "glaring insensitivity to minorities." Noting that the plan for a single franchise would effectively assure that minority-owned companies could not compete in the bidding for the contract, the NAACP has proposed that the county be divided into quadrants and four franchises be granted. The County's cable TV project manager claims that the proposal would create an "administrative nightmare." The franchise is scheduled to be granted next year.

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ON THE HILL

The Senate voted in early October to strip amendments from the new Communications Act, that would have denied cities the power to regulate the rates charged cable subscribers or to require cable companies to provide public access (see this space, Oct. U.T.). Sen. Barry Goldwater came through with his promise to fight the provisions after charging that the amendments had been "sneaked" through the Commerce Committee (of which he is a member) when no one was looking, so-to-speak. The vote was a major victory for a coalition led by the National League of Cities and U.S. Conference of Mayors which had been lobbying for months against the cable provision.

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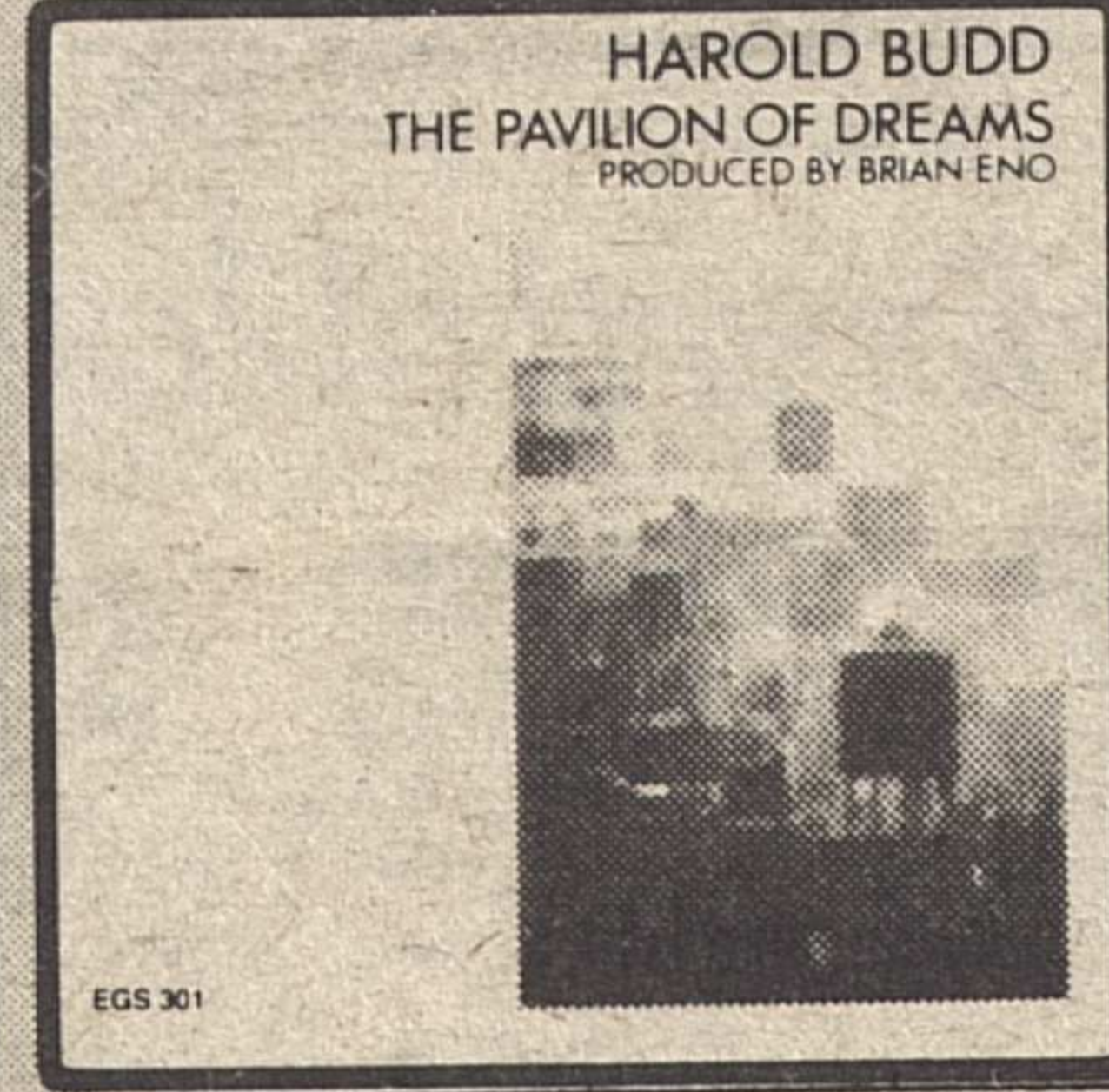
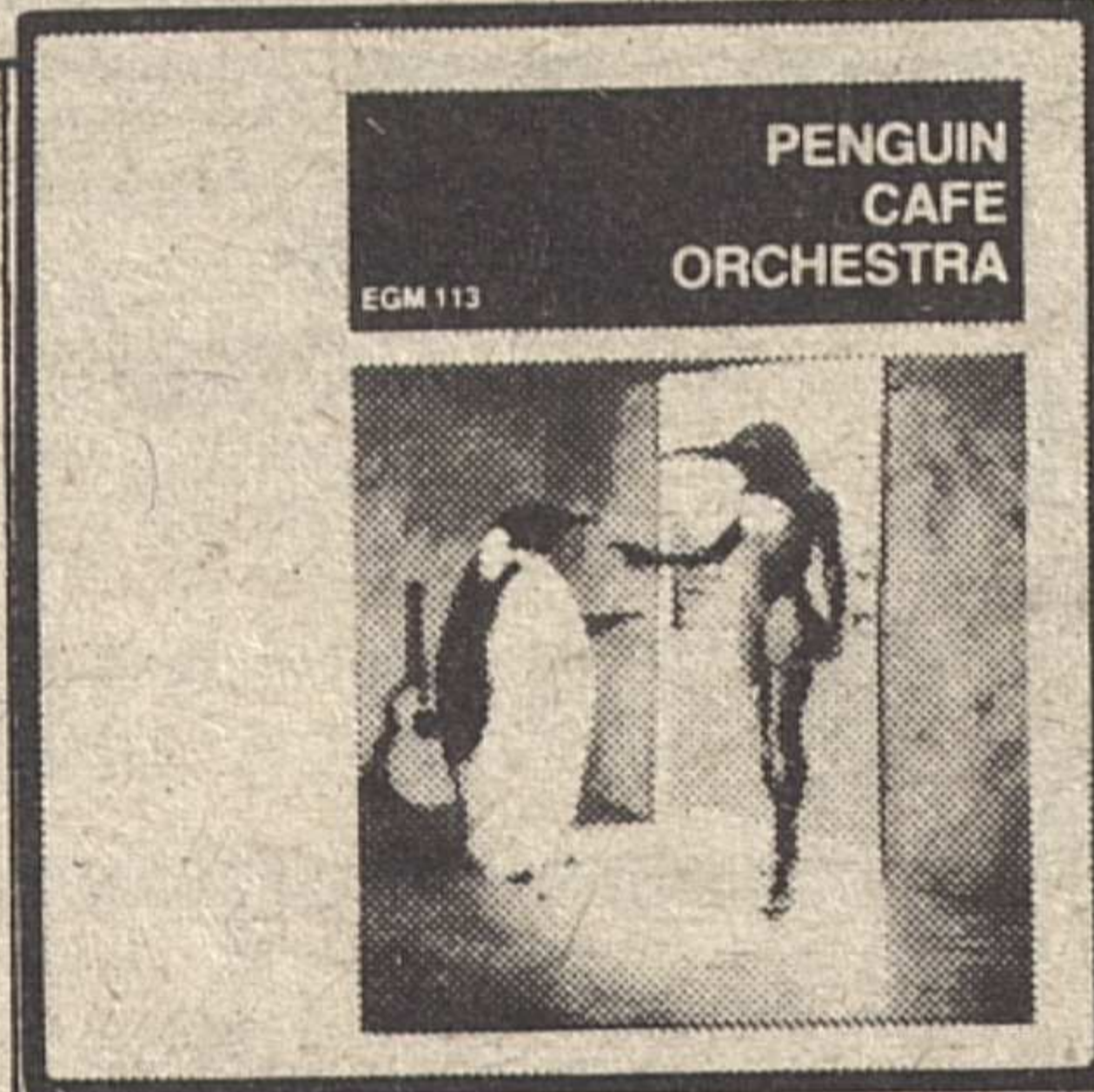
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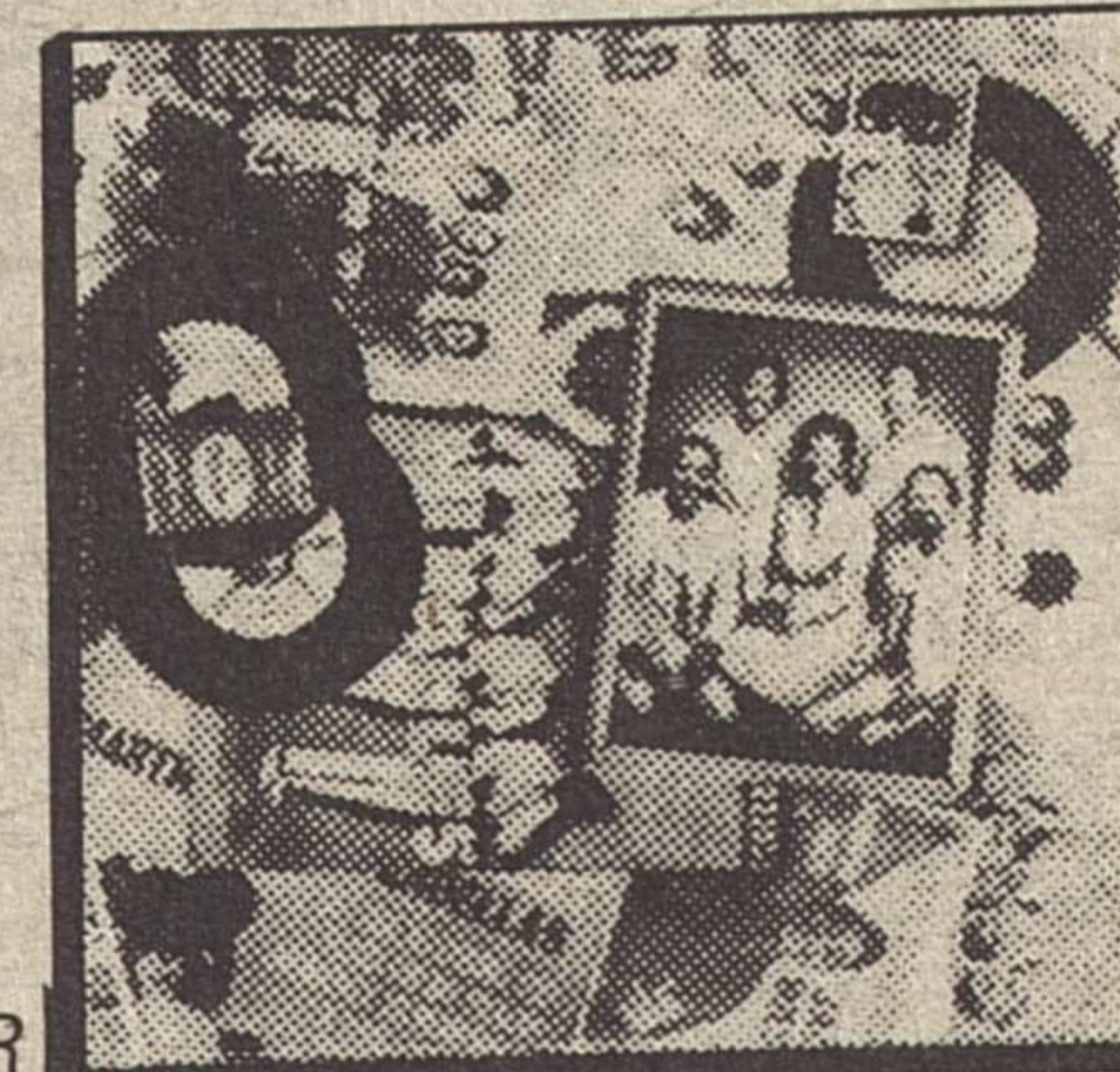


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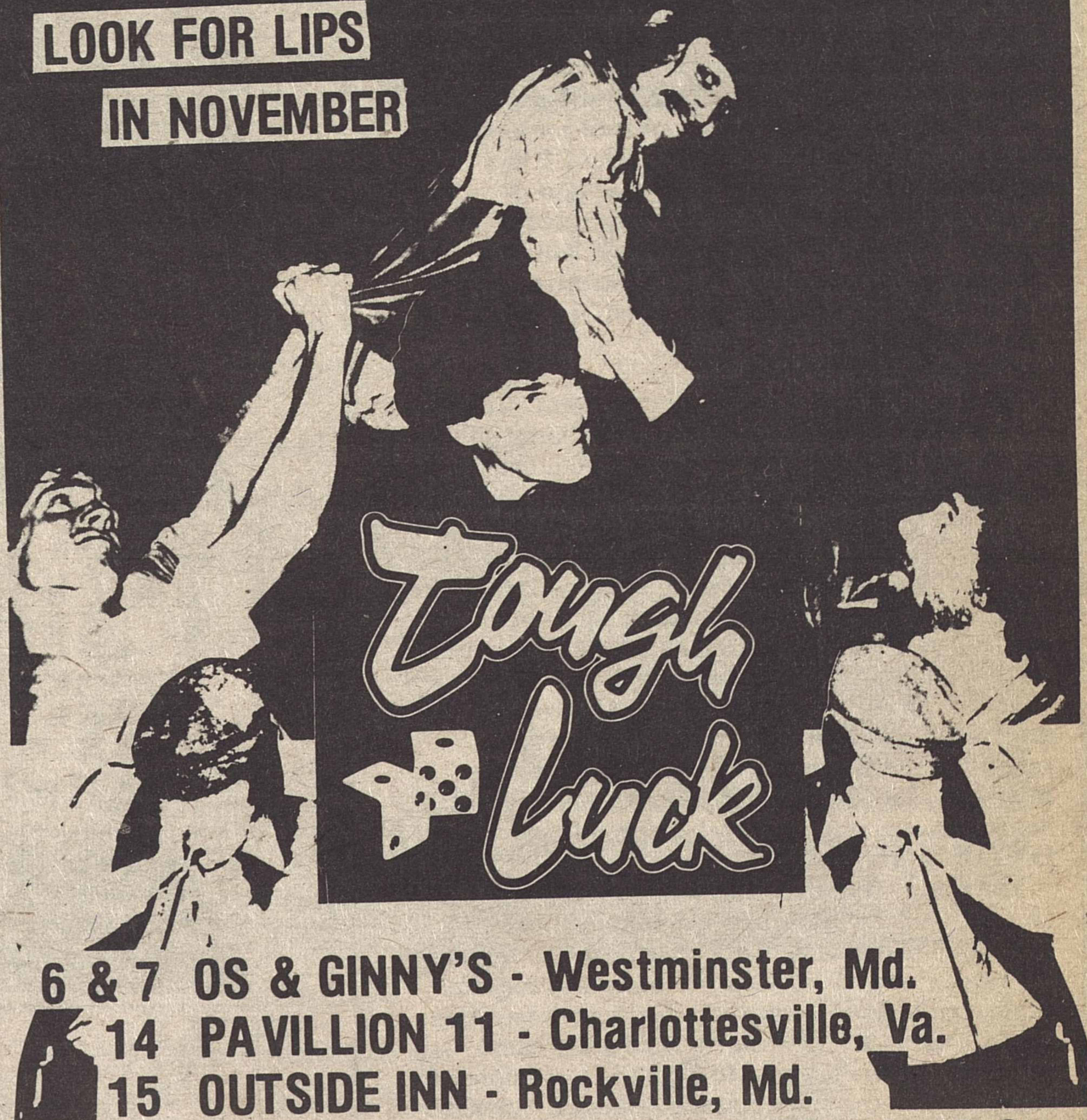
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You begin to realize just how different two cultures can be when you are confronted with dealing with the simple things in life. Like carrying on a conversation, or getting together to carry on that conversation. I suppose that it would have made a great Blake Edwards movie, but somehow I still don't see the humor in it, I merely feel a sense of frustration; like a Boy Scout getting beaten up by the old woman who didn't want to cross the street anyway.

It is an incredibly tedious story, but suffice it to say that two hotels, five visits, and thirty-three hours later I was finally sitting in a room with two of my five prospective interviewees—Michael Rose and Duckie Simpson of Black Uhuru.

Although they were initially polite and quite civil, I soon felt like I was intruding—breaking up an intimate party that would continue despite my presence.

It was very pungent American Sinsemilla, the first of an early harvest, and Michael and Duckie were giving thanks to Jah for such a bountiful crop the only way that they could.

They were wasted.

Now, it is certainly not an uncommon occurrence for a Rasta to partake of the chalice and carry on his affairs. It's just that these two seemed particularly debilitated tonight.

Here I was—the only journalist in town showing any interest in this band—and I couldn't get but a few mumbled aphorisms and half completed sentences from them.

Still, it does fit the Zen-Rasta philosophy of the band.

"We no plan man", says Michael.

"Whatever comes then?"

"No. No whatever come. When we wanna do we do . . . when the time come. The planning business—what you plan Jah wipe out. European them plan too much. I and I just deal in natural naturality." finishes Duckie.

"What about record company pressures? Is Island pushing you to crack the States?"

Duckie is annoyed. "Why you say dat? You cyan't see dat from the works? I and I wouldn't be here."

There is considerable commotion as Deniece (the tour co-ordinator) and I try to explain the difference between "support" and "pressure".

Now he is incredulous. "Puttin' pressure on me?", he laughs, "No man can put pressure on me. Once we realize there is pressure we back off."

"Yeh. We too miserable for pressure", giggles Michael.

"We don't put pressure on people. We want start touble, it's trouble we get." completes a weary Duckie.

"But don't you get frustrated sometimes, trying to get your message through to the people?"

Duckie is now animated. Interested even. "Don't get frustrated, get miserable. Don't force people to listen. In other words, me see you jump off precipice, I never say nuttin' to you. If you want to jump off precipice, there's nuttin' I can say to you."

"If you must know why", continues a slightly more concerned Michael, "We no force people to listen. We no get frustrated—we get miserable more time. Lack of a certain system it irritate I, but other than that—must be a magician or obeah man (Jamaican equivalent of a witch doctor) to be

Black Uhuru



policeman or security guard . . ."

I let this last pass, but I push them on their concern for their bredren back in Jamaica (the group moved to Brooklyn last year, the result of Michael's very real fear of catching a stray bullet on that hungry island) and around the world. Do they favor a militant stance?

"Violence. Old man look to the eyes of the youth to die. Militancy of the gun and the carbine for the good fight.", Michael spews excitedly.

"Yeh. Cool out the carbine a year," Duckie quotes from their newest album *Red* ("It mean High. Courage. Blood. Ganja.") "That mean Jamaica cool it out for Jamaica! Seen? We say" he continues to quote, "Youth of Eglington.

Won't put down their Remington Youth of Brixton. Won't pick up their .45 Smith and Wesson pistol."

"We no say no guns. Liberation by guns and spiritual."

"Guns will come in play. Sure guns will come in play," adds Michael softly—apparently not too convinced himself.

I certainly wouldn't have gotten that impression from the show they put on at Howard University's Crampton Auditorium the night before.

It was a spectacular display of strength and compassion as a warm and terpsichorean ebullient Michael Rose pranced and leapt about the stage like some satyr possessed. A mere 24, he has a voice that is rife with anger and sadness. His style owes equal parts to the Rasta Tradition (seriously folks, at times his vocal resemblance to Marley is unnatural) and the muezzin's Islamic prayer calls. It is an exact distillation of those qualities of the human voice which indicate eternal suffering and inescapable fear.

The actions of Duckie Simpson—who simply stands there—an anchor in the storm, and Puma Jones (An American woman who went to Jamaica a radicalized social worker and came back a



"sistren" in a reggae band) pale by comparison. Puma does, however, do some Isadora Duncan style ethereal praising, but compared to Michaels animation, it is so much emotionless posing.

The band however, well that's another story!

Known as the Taxi All Stars, they are fronted by production wizards Sly Dunbar (drums/syndrums) and Robbie Shakespeare (bass) who named this primarily studio congregation after their Jamaican record label. It includes the cream of Jamaica's top session players, among them: Mikey Chung, Sticky Thompson, and Tyrone Downie. Without question this outfit is simply the tightest and funkiest instrumental outfit playing today. The only comparison that can be made (and this is no exaggeration) would be the Stax/Atlantic house band of those halcyon soul years of '65 thru '68—the one that included Steve Cropper, Duck Dunn, Al Jackson, and Booker T. They're that baaad. (If you've any doubts, check the Bits and Pieces version of "Don't Stop The Music"—the Taxi All Stars under a pseudonym. Whew!)

Receiving billing for the evening's performance right alongside Black Uhuru, Sly'n'Robbie simply built up a



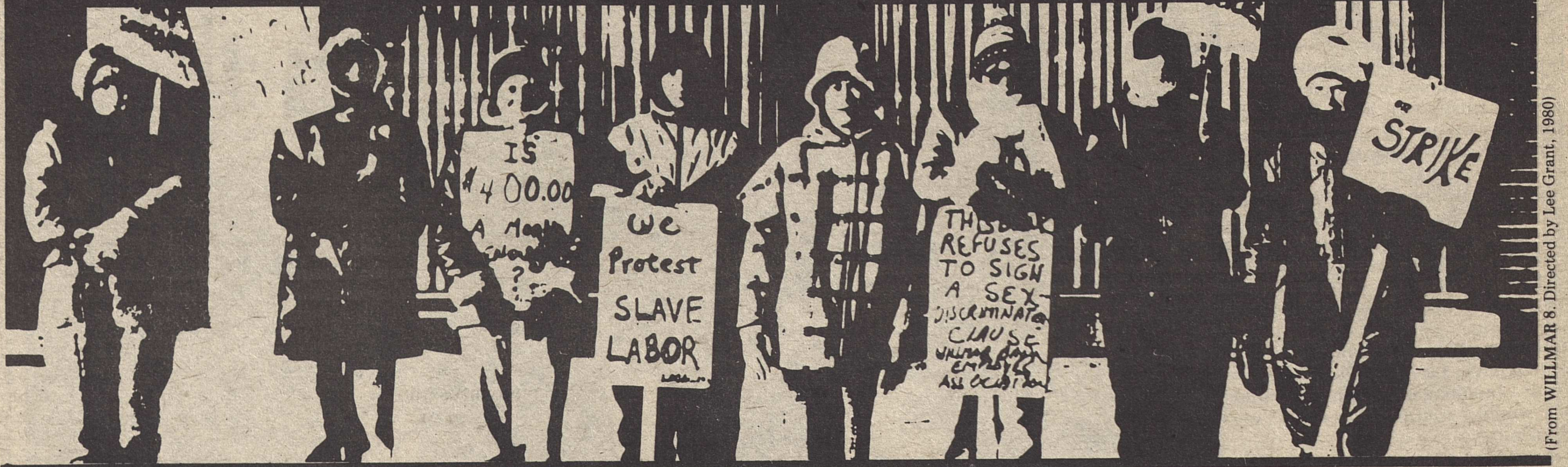
non-stop avalanche of rhythms, one cascading after the other as one song would be jarringly bumped offstage

and the next begun—with never a pause for either the musicians or the vocalists to catch their breath. The end result: a cross cultural goo that had the audience wading knee deep in grits and ganja. They were superb.

It is a rare event when such a winning combination of musicians comes to town, if you missed them . . . well at least there's always the records.

BLACK UHURU: Showcase, (a collection of special disco mixes - JA import) Love Crisis, Third World - Import Sinsemilla & Red, Mango
 SLY 'n' ROBBIE & VARIOUS ARTISTS: Taxi, Mango
 SLY 'n' ROBBIE: The '60s, '70s plus '80s equals Taxi, Mango
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 BITS AND PIECES: Don't Stop The Music, Mango 12 Inch

WOMEN In FILM



(From WILLMAR 8. Directed by Lee Grant, 1980)

In the thirty years preceding 1981, less than 1% of all feature films produced in the U.S. was directed by women. This from a study released last year by the Director's Guild of America which reported that of the 7,322 films and 30 years of

prime time TV surveyed, a total of only 115 hours had women directors. No less than professional sports or the building trades, the film industry is male dominated. This is changing. Slowly.

Evidence of that change for local film goers is due largely to the efforts of the 2 1/4-year-old Washington Women In Film and Video (WIF). The latest and, to date, most ambitious accomplishment for the non-profit organization is the "Women Make Movies II" series screened at the American Film Institute theater this past month, which has been met with enthusiasm sufficient to insure its status as an annual event. The series was co-produced by the AFI, but was the brainchild and culmination of several months work by WIF which had sponsored a similar festival last year. (As Women See Women) shown at the Biograph.

WIF began in March of '79 as an informal gathering in the home of local filmmaker Ginny Durrin at which Mollie Gregory, author of "Making Films Your Business", spoke on the activities of the Women In Film group in Los Angeles. What developed was described as "an evolving network of

women working in film and video in the D.C. area" and a second meeting was held in April to discuss what could be done to help women filmmakers here. By the time Gregory returned in November, to speak on the business of filmmaking, the group was holding monthly program meetings featuring guest speakers, publishing a monthly WIF newsletter, and drawing up by-laws. Durrin, acting president of the group at the time, describes the first year as one of "...just getting a sense of how many of us there were; getting to know each other; exchanging ideas, info, and support; and sponsoring educational sessions." Those early sessions covered such topics as distributing independent films, opportunities for women in broadcasting, and the impact of cable TV, as well as screenings of films by local filmmakers.

In April of 1980, with membership nearing 100, the organization elected its first board of directors. Member-

ship, and the workshops and services available to members, has expanded rapidly ever since. Animator/director Michal Carr, elected president (and recently re-elected), describes the organization today as "...in the educational arm of the industry. We want to make women more aware of the opportunities in the filmmaking crafts and we want to help increase those opportunities." The newsletter has become a valuable resource for the local film/video community in providing a wide range of information: on jobs and grants available; on activities of WIF and related organizations; as well as both local and national news of interest to WIF members. As for increasing the opportunities for women in the film industry: "WIF is maintaining a leadership role in dealing with organizations such as the Corporation of Public Broadcasting and the AFI, to promote exposure of work being done by women to the public. The outlets for

this kind of work are so few, and difficult to crack, that people don't often get to see films by women. That's why we do the festival" says Carr. WIF is also active in encouraging work by independent video/filmmakers. Many of its workshops and program meetings, on both the crafts and business end of the industry, are geared to independents.

Membership now includes a wide variety of people, many of whom aren't working in the industry itself, but who support the activities of the organization or just want to stay in touch with the film/video community. Associate membership is open to men. Get more information by writing: WIF, Friendship Station, P.O. Box 39049, Wash. D.C., 20016. It's an organization which seems to be quickly coming of age and of which you will likely hear much more about in the future.

—JIM WADDELL

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One of the worst things about growing older is the familiarity with which one learns to face the let-downs in life... death in particular... friends & family are always the toughest, and in this case, it's a combination. Mark van Berg was the drummer in Billy & the Shakes, whom I saw and talked with at great lengths during their two years of clubbing. Always friendly, talkative and genuinely fun, it was with much sadness that I learned of his sudden death on the 10th of November. It is to his friends and loved ones that we at Unicorn extend our sympathies. In this business friends often become family and as Jim Carroll said, "This one is for you my brother."

Robert L.E. Egger

HUMANOIDS FROM THE DEEP.
1980, color, 80 min. Directed by
Barbara Peeters. Produced by
Martin B. Cohen. Starring Doug
McClure, Ann Turkel, Vic Morrow,
Cindy Weintraub

"What frightens me most is that if this picture makes a lot of money, someone will ask me to do another like it."
—director Peeters

Humanoids is not for everyone. In fact it is probably not for about 97% of the filmgoing public (there was a long debate as to whether it should be included in this *Women In Film* series). But it may be endearing enough to that other 3% to make it one of the first cult films of the '80s. This movie is not 'great' in any sense of the word. It could be fairly called a cinematographic miscarriage. Yet it's got a lot for you if you're a cult. You get your ridiculous plot and your social-comment subplot. You get the "guy you love to hate" character and your incompetent kid actors. You get the monster costumes straight out of the '50s. The extras running around giggling during the crowd panic scene and the monsters riding in the back of a pick-up truck. Most cult films have at least one "band performance" scene. **Humanoids** has two. You get skin whether you need it or not and you get your story behind the scenes.

These last two items get into the reasons behind the strange attitude of director Peeters. All she tried to do was make a non-sexist, B-movie horror thriller, with a cool headed, non-femmy woman in a strong, lead role (and with no male opposite her in a romantic role. This is probably what teed off the boys at the studio). The studio she was working for (Roger Corman's New World Pictures) decided to compensate for this creeping tastefulness by cutting in some good old all-American T & A. Peeters was furious and maintained the scenes were not necessary to sell the picture. She's probably right. The scenes weren't even explicit enough to interest those who look for that sort of thing anyway. She can at least live to hope that with the passing of years, all the extra skin will come to be viewed as just so much more comic relief.

Now for the horror. This is a horror movie. About 1/3 of the audience got up and left when an Irish Setter was reduced to a pile of shredded carpet remnants in the first blood and gore scene. But these were people who came to see the shorts or didn't know what they were getting into. Put this film on a bill with "Body Snatchers" or "Night of the Living Dead" and it'll do fine. Besides, these **Humanoids** are unbelievable enough (as indeed is the premise for their existence) to render their savage assaults laughable. Oh yes, there is one rather gruesome moment that you want to be on the

lookout for near the end, but it's not in the crowd panic scene so just relax and enjoy that.

The plot is engaging once you get into it. A big canning company comes to a Maine fishing village with plans to build a new cannery nearby. They dispatch a team of researchers who study the local salmon catch and experiment with a chemical to increase yields. The stuff gets into the ocean (oops) resulting in, predictably enough, **Humanoids** from the deep! It seems this concoction acts upon the micro-organism ancestors of humanity and speeds them through the stages of evolution at breakneck pace. Within a few weeks these creatures are crawling out of the water with an urge to mate humans and their reign of terror culminates when they crash the annual carnival held on the village pier. This is the aforementioned crowd panic scene which is almost worth the price of admission in itself. It includes the sight of the small town dee-jay, microphone in hand, being chased around his desk, dodging the swipes of one of these monsters while droning on to his radio audience "This is terrible folks, they're rearing out legs...and arms."

The subplot also begins with the plans of the canning company, but is more believable somehow. The company wants to build on land traditionally used by the local Native Americans, who are more than a little nervous about the environmental impact of a cannery. When a lawsuit is threatened to block the project, some enterprising villagers cook up their own industrial incentive plan: eliminate the Indians.

Neither plot nor subplot are fully resolved. I would like to have seen the **Humanoids** successfully assimilate into society. One could be clad in a three-piece suit to arbitrate the land dispute, but I suppose this would have been too neat.

On the acting. Doug McClure is—well, Doug McClure. He is rarely out of character, and he isn't here. Either you like Doug McClure or you don't. I would describe his performance as—ah—very McClurish. Vic Morrow is at his best as the totally unredeemable rat. I was disappointed that he doesn't get what he deserves in this film, but at least he'll be around for the sequel (sorry, Barbara). Ann Turkel plays a competent, if sometimes stiff, genetic biologist (then again, genetic biologists may be stiff by nature, I don't know any personally). There are lots of other people in this movie but we have very little space so blah blah blah.

There was one very well done serious role. When the Indian storms into the dance hall with a murdered dog cradled in his arms, to confront the villagers who have been tormenting him, what we see is the performance of one very talented Husky. Its limbs dangled so flawlessly. Anyone who has ever moved a dead animal from the road will recognize this as a careful

study in creative lifelessness. They should have passed it around the crowd for a while to extend its performance. If it was a real live dead dog I take this whole review back, eh?

—JIM WADDELL

MENSTRUATION. 1974, 24 min.,
Directed by Linda Feferman.

WANDA. 1971, color, 101 min. Written and directed by Barbara Loden. Produced by the Foundation for Filmmakers of New York. Starring Loden, Michael Higgens, Frank Jourdano, Valerie Manches.

"Life is a big shit sandwich. Some days you take a bigger bite than others, that's all," according to an old college chum of mine. **Wanda**, Barbara Loden's sole feature film before her death last year, epitomizes the philosophy of life as a shit sandwich. Yet the didacticism in this grim slice of life serves up well today. Although Loden began filming **Wanda** (which she wrote, directed, produced, and starred in) before the notion of women's liberation as a cultural phenomenon caught on, **Wanda** shows us why the women's movement is essential.

Wanda wanders. As the film opens, the title character sleeps on her sister's small sofa, under a window with a panoramic view of a very dingy coal field. Her husband is divorcing her for being a less-than-dutiful wife and mother. **Wanda** has no argument to counter her husband's complaint and arrives at the courthouse in curlers (even though her hair is always poker straight), smoking a cigarette and resigned to leaving her children with dad: "They'll be better off with him." So begin her curious peregrinations through Pennsylvania.

Wanda borrows a couple of dollars from an old man in a mountain of coal, tries to find a job in the local garment factory (where the boss tells her she's too slow), and meets a traveling salesman in a bar—all within the first 15 minutes of the film. As her salesman tries to sneak off after their one-night stand, **Wanda** awakens in time to jump in his car, only to be left stranded in front of the local Tastee Freeze with an ice-cream cone in hand, looking for all the world like a lost child at the precinct sergeant's desk.

With nowhere to go, and 9 dollars in her purse, **Wanda** drifts to a Spanish cinema, enters, falls asleep, awakens to find her pocketbook rifled, and leaves to find a drink.

She finds a drink all right. This time it's with a small-time robber, who orders her about and leads her into a bungled bank hold-up as an accomplice. **Wanda's** passivity and incompetence finally pay off—she gets lost on the way to the bank and avoids capture.

Enter **Wanda** into another bar, and exit **Wanda** with a soldier. She quietly sits in the passenger's seat as he drives to a remote spot in the middle of a gleaming white limestone quarry, where he tries to have his way with her. But, flash of eyes, **Wanda** resists—for the first time she puts up a fight. She escapes into the woods, weeping.

At the film's close, **Wanda** stands before a raucous roadhouse looking again like the lost child she is. A kindly woman in red says hi, and asks her to join her party inside. All in the party are delighted to offer **Wanda** more beer, a hot dog, a cigarette, "anything else you want, honey?" A freeze frame shows **Wanda** with a mouthful of hot dog and beer, a lit cigarette dangling, experiencing the first moment in her life when people ask her what she wants instead of telling her what she should want.

Barbara Loden was a model, then an actress, then the wife of director Elia Kazan. In 1969 she became determined to make **Wanda** when she saw a news item about a bank robbery accomplice who thanked the judge for the heavy sentence she got. "I identified in some way with that girl," she said later.

She found a backer, set up a non-profit foundation to finance films of dubious commercial promise, and took her young children with her to Pennsylvania to plunge into the shooting. Only during the editing of **Wanda** did Loden become aware of Women's Liberation, yet her experience of making the film mirrored the movement: "Women should try to do films when they get the urge and the chance. Suddenly things start happening and there's no turning back...their films should come from their deepest feelings about themselves...What I think is exciting is that we women don't necessarily know what we really think or feel yet. It's unexplored territory..."

Wanda, Loden's first and only exploration of that territory, won critical praise (including the Critics Prize in Venice) when it came out in 1970. In the last ten years, however, the film has been so rarely seen as to be almost lost. Thanks are due to the Second Annual Washington Women's Film Festival for bringing it back.

WIF to page 33

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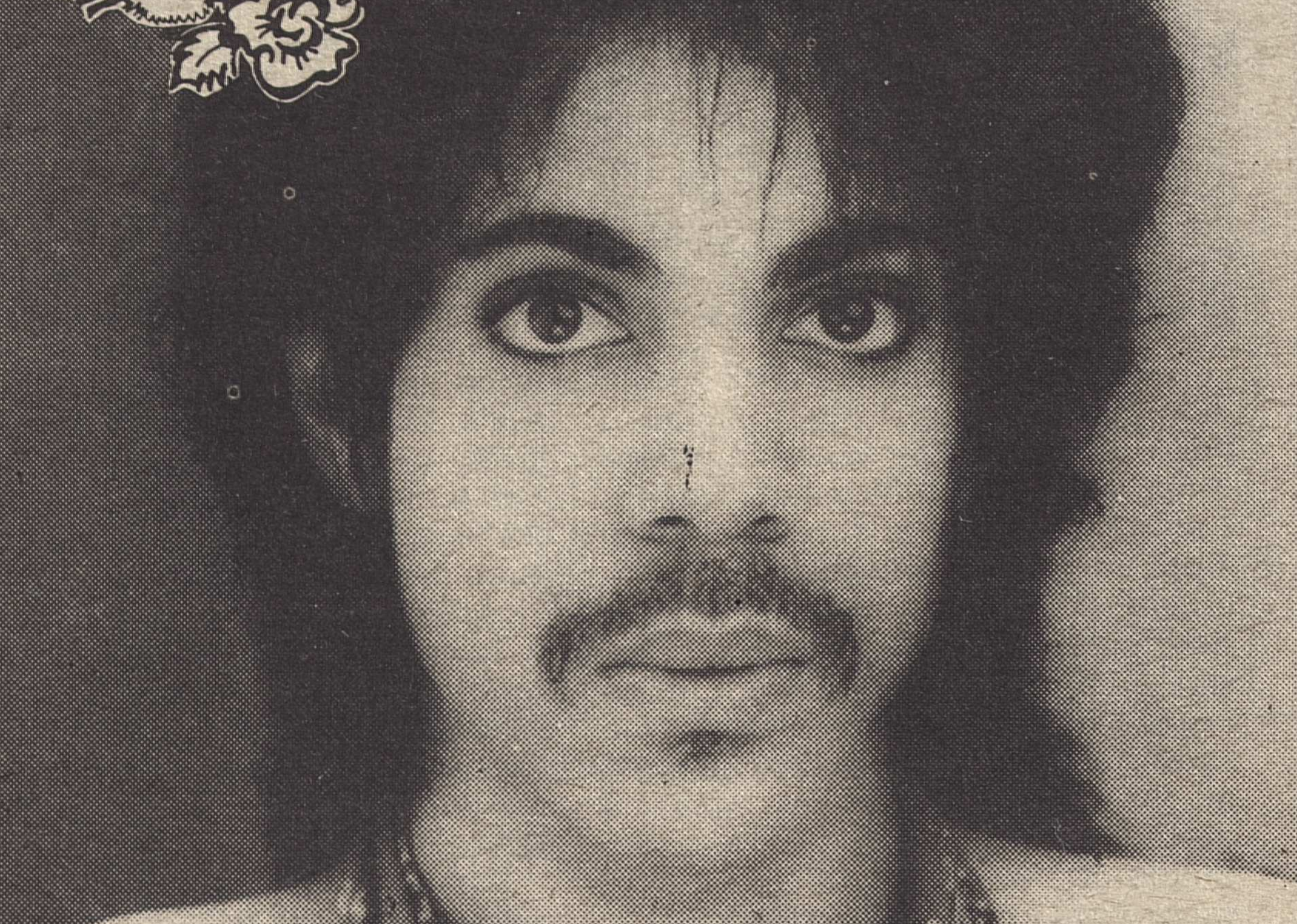
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Classic Country Music

By JOE SASFY

The most surprising thing about the Smithsonian's eight-album collection, *Classic Country Music*, is how outright enjoyable it is. I'm not being facetious. I am a country music fan and one soft for the old styles, the higher and lonelier, the better. But you expect a project like this, so geared to a historical circumscription of everything significant in the music since its commercial origins, to be more a reference work than a listening pleasure.

From Eck Robertson's fiddling invitation to dance on "Sally Gooden" (1922), on through 143 songs, country music scholar, Bill Malone, has compiled not only an illustrative history, but one bent on revealing the charm, sincerity, and vitality that have resulted in the music's prosperity. In other words, this collection is for listening pleasure.

The tipoff is right on album one, side one—Gid Tanner and the Skillet-Lickers rendition of the eighteenth century "Soldier's Joy" (1929). Tanner offers a spoken intro—"Well folks, here we are again, the Skillet Lickers, red hot and rarin' to go. Gonna' play you another little tune this mornin'. Want you to grab that gal, shake a foot and moan. Don't you let 'em dance on your new carpet. Make 'em roll it up"—and the Skillet Lickers charge into a wildly exuberant and hilarious hoedown that is full of hot licks and comic effects. Irresistible.

The exquisite packaging of the collection (including Malone's 56-page text) and its comprehensive and informed selection of music (including many rare, unavailable recordings) make *Classic Country Music* the definitive survey of the music's roots and progress. The importance of the collection is that it puts the history into focus. With the music's growing popularity and increased media attention, its past has become a matter of romantic mythologizing. The result has been rapid deifications (Ernest Tubb, Patsy Cline, Roy Acuff, Loretta Lynn, Tammy Wynette, George Jones) and worse, a homogenized image of an innocent past, full of hillbillies on the front porch singing sad songs to Ma, God, and the ole home.

CLASSIC COUNTRY MUSIC presents country music as polymorphous, as paradoxical, and as down home and uptown as it has been. Because it seems silly to review the music, it may be better to simply say what three things the collection puts into focus, at least for me.

1. **Country music is rich and varied beyond belief.** Whatever singular notion anyone may have about country music, it is likely to be as incomplete or erroneous as simple attempts to sum up rock music. Even at its commercial inception in the '20s, the music featured sentimental pop tunes; topical

Music



Classic Country Music takes you through the heavenly duets of the Blue Sky Boys and Louvin Brothers; the western swing of Bob Wills and Milton Brown; the cowboy songs of Gene Autry and the Sons of the Pioneers; and the honky-tonk of Hank Williams and Lefty Frizzell; not to mention cajun and bluegrass. By the fifties and sixties, pop and rock'n'roll are corrupting the music; the Nashville Sound and singer-songwriters—Merle Haggard, Tom T. Hall, Roger Miller—arrive; women like Loretta Lynn and Dolly Parton become stars; and finally we get progressive country and country-rock, the Flying Burrito Brothers, Willie Nelson, etc. It's fascinating when considering the evolution of all these styles to look at the parallel introduction of new instruments (e.g., drums, pedal steel and electric guitars) and the changes in the performance context of the music. It moves from home, church and parties; to medicine, tent and radio shows; to dance-halls and honky-tonks; to auditoriums and concert halls; to TV and video.

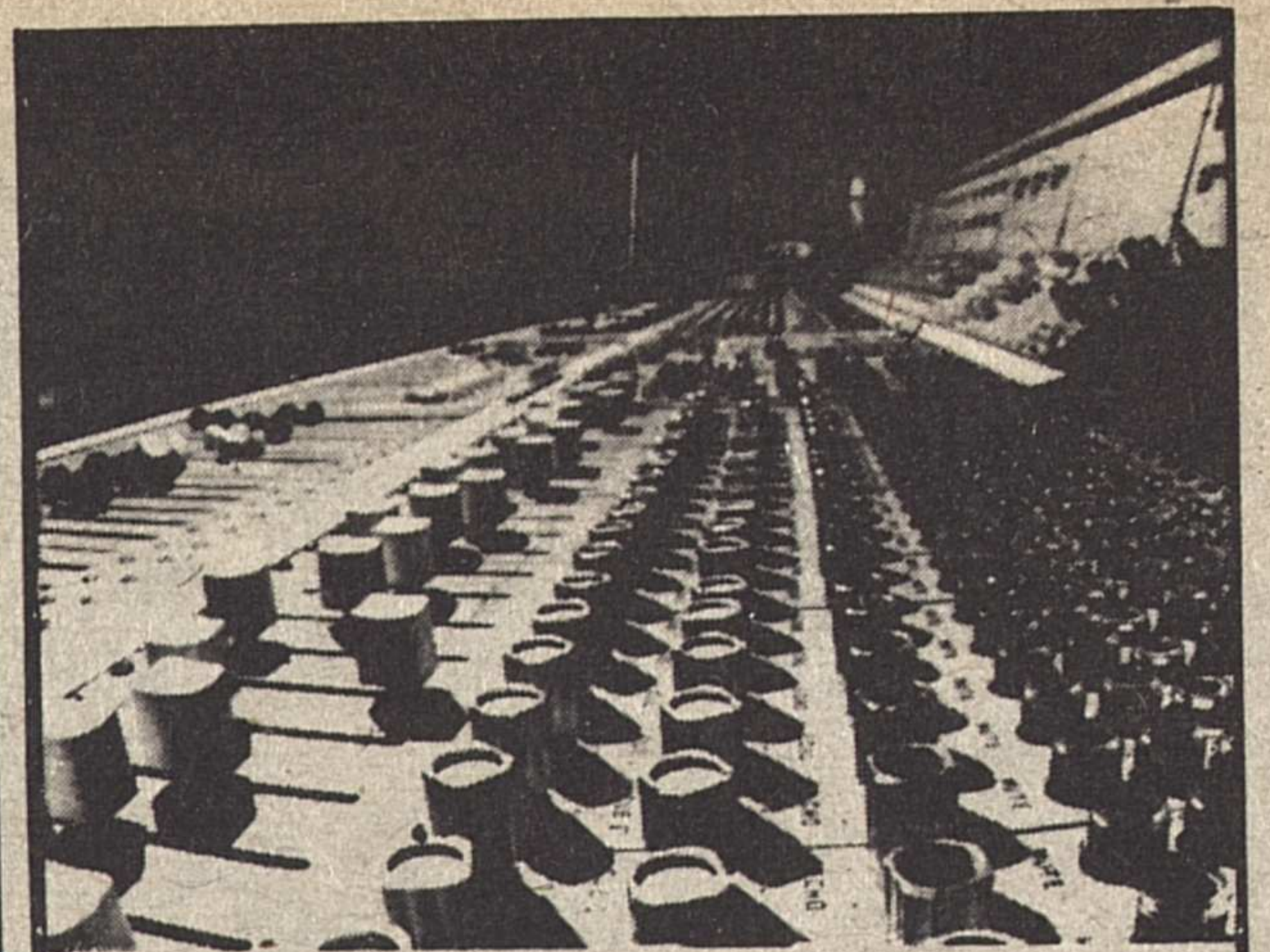
2. **Country music would be a hurtin' affair if not for Texas.** I'm not even from Texas, but it seems obvious to me that so much of what is vital and great in country music has had its origins in Texas. It was there that country innovatively intermarried black blues and jazz to form western swing; here that the cowboy image caught hold of country music forever; and here that the beat, electric instrumentation, and newer, more realistic lyrics coalesced into honky-tonk. While so much of the Southeastern, "purer" country music of the twenties and thirties sound cornball and simplistic, one listen to Milton Brown and the Brownies' hot jazz licks on "St. Louis Blues" (1935) is ample ballads; spiritual; string bands given to waltzes, reels, and jigs; and Jimmy Rodgers who found room for the blues and even experimented with dixieland jazz (check out the coronet and clarinet on "Waiting for a Train"). From then on, things got more complex as regional traditions, ethnic mix, and economic forces brought about more and more changes in the music.

testimony to the modern spirit of Texas' music. And I haven't even mentioned the fact that four of the greatest vocal stylists ever—Lefty Frizzell, Ernest Tubb, Floyd Tillman and George Jones—were all Texans. Texas is where the country musician could take the plug out of his ass and make music.

3. **Country music history is full of tension, paradox, and contradiction.** As Bill Malone notes in his text for this collection, country music's soul has always been a tormented one. As a tradition music form, it has been subject to innovation, mutation, and evolution since its inception. Its respect for the past, for the home, and civility has been an uneasy mask for a music seeking its future, beset by wanderlust and given to hellraisin'. For twenty-five years, it has been seduced by pop and rock into a permanent identity crisis.

If you want to sum up all these contradictions and paradoxes, take country's national hero, Willie Nelson. An aging traditionalist, Nelson has become a youth hero, unlikeliest of all movie stars, and a singer who will tackle rock, pop, or jazz. The more he sings about Lefty Frizzell or Ray Price, the more he is called an outlaw, the leader of progressive country. And if you listen to Nelson sing the last song on these eight albums, the elegaic "Blue Eyes Cryin' in the Rain", you'll realize a lot about what country really is—a kind of unaffected and common truth you can sing along with.

Classic Country Music is available at the Smithsonian museum or by mail order (\$49.95 plus \$2.49 postage) from Smithsonian Recordings, P.O. Box 10230, Des Moines, Iowa 50336.



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WHAT'S SO FUNNY?



By EDDIE BRONX

The Nation's Capitol has a long history of providing giggles for the rest of the country, if not the world. Mark Twain, Will Rogers, and H.L. Mencken all had enormous fun at the expense of the U.S. Government, and Mark Russell reaps a rich harvest working the same fields. But, very quietly over the last couple of years, D.C. has begun to spawn a group of comedians distinct from the buffoons who populate Congress and the Oval Office. In fact, D.C. may soon be giving serious competition to New York as the comedy showcase of the nation.

It all started at El Brookman's, now defunct, a showcase club that afforded uncritical opportunity for local people to come up and do what their muses moved them to do. Suddenly, it seems, comics emerged in droves. In spite of a frightening location for a nightclub, audiences came to Brookman's. (Dan Brenner, who worked El Brookman's often, would tell the crowd, "We have valet parking here, and our valets don't need keys to start your car.")

Soon thereafter, Garvin's began booking comedy and became the ace comedy room in town. Now the Comedy Cafe is challenging, and the scene is beginning to explode with talent. Amazingly, this has all taken less than four years.

It still remains a mystery that people are willing to attempt stand-up comedy. There are very few things more difficult to do than stand on a stage, naked in every important way, and try to make total strangers laugh. There is nothing between the comic and the crowd but sheer nerve, and, with luck, ability.

Are you a funny person? Can you make your friends and co-workers laugh? Sure. You can knock 'em out for a while, but if you don't say anything funny for three minutes, so what? As Sam Greenfield says, "Three minutes on stage where you don't make people laugh, and you go into aluminum siding."

The late Lenny Bruce described what it's like to bomb: "Into the toilet for good, not laugh one. It's granite out

there, Washington, Jefferson, Lincoln. Forget it. They're looking at [you], mean faces. It's an oil painting." That ain't the half of it. When a comic tells you he died out there, believe it.

FORTUNATELY, D.C. has a remarkably talented bunch of young comedians and a tolerant audience for them. Doing comedy lets one in for more personal rejection than any other performing art. After all, this is you out there, saying your own words, and rising or falling on your own. Really your own, because one of the major unwritten laws of D.C. comedy is: Thou shalt not steal material. Heidi Hardy says, "The other comics will come up to you and ask you if you stole it."

Heidi is very likely the only female banana from the local bunch. She is rotund and amiable. When she laughs, which is often, her eyes become slits and her face beams. Although she considers herself a disciple of Mae West, her style is devoid of the snide insinuation that marked West's humor. Hardy is much too nice.

A common thread in all the comedians' stories is a history of watching comedy on television, but always with more concentration than the average person, and Hardy is no exception. She loved them all, from Jonathan Winters to the Three Stooges, but her favorite is the acid-tongued Joan Rivers, mostly because "she does a real good dose on her own self."

Beginning in theater, Hardy discovered that people had a hard time taking her high-pitched, deep-South voice. Finally, she decided to go with it and do comedy, starting two years ago. She writes her own material, with her best ideas occurring to her in the mornings. She does not feel strong enough to structure the raw stuff into a routine, and seeks help from writers. This gives her confidence, and confidence is the keystone to her approach.

"You gotta be confident, gotta be in control....You gotta have a good routine....You gotta win the crowd over, get them to like you."

But she realizes that this is not all. "I would like to be doing this professionally....I think I'm really beginning to understand how hard it is.... I have to spend a lot more time for rehearsal."

Being female has brought her no special privileges, but neither has it worked against her. Apparently, sexism in the D.C. comedy scene is no problem.

She has begun to branch out to look for new venues, and will be working open mike on Mondays at the Classic Country. But she would love to MC at the Hangar Club. "They have 200 screaming women there."

JIM TAM IS used to screaming women. Poised and assured, he is one of the most accomplished comics working in the area. Tam is sandy-haired and mustachioed, and smiles winningly. He is cute. You like him.

But he is not just another pretty face. He is a former philosophy major who wrote about the "comic spirit." He is an excellent musician, and plays guitar and accordion on stage. He has written for The Video Buddies. He is relaxed, but in control when he works. And he is very funny.

Tam draws much of his material from the unifying culture of young adults, especially television and rock & roll. He tests his audiences with references from different eras, and gears his material from the results of his poll. (He drew a face on his hand and claimed that Senor Wences sang "Emotional Rescue." Half the audience did not remember Senor Wences. Honey, did I feel old?)

He plays Jimi Hendrix on his accordion, "Foxy Lady of Spain." Unbelievable.

Tam has been playing music since he was a kid, and comes from a musical family. He had a passion for comedy records, and pored over them. He played banjo and did stand-up in high school hootenannies. He has been performing for about 15 years, and he makes his living at it, aided by giving music lessons and playing weddings with his father. How does he survive?

"I live at home. I had to promise my mother a pink Cadillac."

He believes that Washington has conservative tastes, but is not strait-laced. "I've acclimated myself to living in D.C....People are very literal when they come off work. They don't want to hear dirty jokes. After midnight you can do anything."

He is very perceptive about his audiences, and appreciates their reactions. "I love for one person to just lose it."

Tam gets called regularly for jobs, he has done TV work, played in New York and Philly. His career seems to be rolling. "I'm not in a hurry. I can do comedy all my life. I'm not worrying about making it big right away."

He smiles, dimples. What a cutie. He'll make it.

WHEN DAN BRENNER stalks the stage, he is as cute as a buzzard. His deep-set eyes burn, and he casts predatory glances at the audience. Then, mike in hand, he plunges into the crowd, laying waste to egos. He will never mention race, sexual orientation, or anything beyond the control of his victim.

"But if he's wearing a suit he bought the night before from K-Mart, he'll hear from me."

Brenner was actually born in Los Angeles, and grew up in the midst of film and television folks. (Screenwriter I.A.L. Diamond lived next door.) He wrote a humor column for the Stanford Daily, and began doing stand-up in grad school. When Brenner came east to work in Washington, he gravitated toward the local scene. "Washington is a great town for a new young comic because it's not as competitive as New York or L.A." Like many others, he started at El Brookman's.

His act does not consist completely of insults. He has good, off-beat material in his act, but people remember the insults. He is very fast, and sometimes very rude.

"I would worry about it if I felt I was hurting people. That's the risk."

Comedy to page 34

A NEW STUDIO THEATRE

By WILLIAM KLOMAN

The Studio Theatre, under the guidance of Artistic Director Joy Zinoman, is in its second season in a converted Sabrett's hot dog pushcart garage at 1401 Church St., N.W. A longtime Washington institution under various auspices, in its present incarnation the theatre is an adjunct of Miss Zinoman's Acting Conservatory, which was founded in 1975.

A recent major renovation has given the 120-seat house a new look, a deeper stage space, more room backstage, and larger scene, costume, and prop shops. There are also classrooms where subjects ranging from basic acting to voice to stage combat are taught by a faculty of nine.

The Studio's season which runs from October through June and, after opening with *The Visit*, will also include *Romeo and Juliet*, William Mastrosimone's *The Woolgatherer*, and *The Hostage*, by Brendan Behan.

Dedicated to professional-quality presentations of classic theatre pieces, Studio has previously mounted productions of such plays as *Hotel Paradiso*, *The Seagull*, and *Medea*. The theatre draws upon a large pool of local acting talent, some theatrical professionals, some part-time actors with daytime jobs. Nearly all have had previous experience in touring companies, dinner theater, or summer stock.

Veterans of the Conservatory recall the time a stage combat class was rehearsing a bar brawl scene from *The Iceman Cometh* in a parking lot near the theatre when a real police helicopter zoomed in from overhead to disperse the actors, mistaking their theatrical exercise for a gang war.

The same sort of realism onstage is attracting a growing Washington audience.

The company's first production this season, Friederich Durrenmatt's *The Visit*, is an example of German Ex-

pressionism, akin in spirit to the works of Brecht and Pirandello. Set in rural Switzerland, its real milieu is the timeless landscape of the human soul, where people often drown the reality of their intentions in a haze of euphemisms.

Durrenmatt's strength is his ability as a storyteller. The play's action rolls forward to its grim conclusion with the force and inevitability of the locomotive that bears its protagonist, Clair Zachanassian, to Guellen, the hometown she fled in disgrace twenty-five years before.

In the intervening years, Claire has become the world's richest woman, famed for her extravagance and her charities. Guellen, once a flourishing metropolis, has become destitute, its factories shut, its mineral resources unmined. The town doctor and the high school headmistress remain only out of a sense of duty.

Claire's return excites hopes of revival. She appears with a strange entourage that includes a pair of sinister hoodlums, two blind musicians, and her international playboy fiance, played with wonderful sliminess by Richard Hart. Claire politely listens to the burgomaster's speech of welcome, accepts a bouquet and a song from the children's choir, then offers the townspeople a billion marks for the life of Anton Schill, the man whose false accusations caused her to be driven from Guellen by a stone-throwing mob those many years ago. Lightheartedly begun, the play swiftly becomes a tragicomic essay on the themes of cupidity and redemption.

The Visit offers a broad choice of interpretations. Durrenmatt was the son of a small town pastor and an exile from Hitler's Germany, both elements that resonate in his play. Director Joy Zinoman has chosen to emphasize the human over the historical in her treatment, focusing on the private effects of the terrible public temptation represented by Claire's offer.



Whether Claire Zachanassian is and always will be Germany (to paraphrase her Argentine counterpart currently on display at the National Theatre) is a moot point. Like *Evita*, Claire married power and uses money to buy souls. She is also, however, the embodiment of vengeance, comparable to such classical harridans as *Medea* and *Clytemnestra*.

Robin Deck plays the role with a chilling intensity that makes the character believable and frightening. At times she seems less a person than a force of nature, pitiless and immutable in her determination to exact "justice"

from the hapless town.

Anton Schill's trial by ordeal changes him from a fatuous nonentity into a soulful penitent. Timothy Rice, as Schill, manages the transformation with grace and sensitivity as his friends wrestle with the dilemma of whether to spill his blood in exchange for riches. Special notice is due Sarah Marshall, David Titus, and Mary Jane McGill as the sorely tested Guellen town-folk. Gerry Crowley's daffy Stationmaster provides welcome comic relief. Tom Allen and Rick Venable shine as Claire's weird clarinet-playing puppets. ●

FOOTNOTES

The Dance Exchange, pioneering on the 7th Street arts corridor, is still the only full-time resident of the Washington Humanities and Arts Center. Stalwart students and supporters are donating the money and muscle to convert the raw space of the old Lansburg's Department Store into a bona fide dance studio. It's coming along slowly, but surely, with sheetrock walls and floors in place.

After a thorough house cleaning this summer the Glen Echo Dance Theatre has been reconstructed. Artistic director Jan Tievsky fired all the dancers and later rehired everyone except Ellen Gray Denker and Nancy Galeota. The former heads up Contemporary Dancers of America (CODA), the latter linked up with Liz Lerman. Step-

shuffle, shuffle.

Glen Echo's new dancers are Betsy Eagen, formerly of CODA, and Stephanie Simmons, who danced with Twyla Tharp and Eliot Feld in New York.

Maryland Dance Theater is celebrating its second decade with three new dances and a Kennedy Center debut, scheduled for January 27 in the Terrace Theater. The performance, arranged by the Washington Performing Arts Society, will make MDT the second local modern dance troupe to appear at the Kennedy Center in less than a year.

New pieces include "Brandenberg Concerto," an unfinished work which was Doris Humphrey's last choreographic effort, and "Home," a dance about baseball by Rachel Lampert of New York. Anna Sokolow's piece "Dreams" will have its Washington

area premier at the Kennedy Center concert.

A reception at the Fraser House, 20th and R streets, on Nov. 21 will mark Joy of Motion's fifth anniversary. A performance at the AVA/TERI Studio at 1643 Connecticut Ave. will precede the festivities. Money generated by the \$15 a person benefit go to the free senior citizen's class. Call 362-1320 for tickets.

The Greg Reynolds Dance Quintet has returned from a three-week residency in Lake Placid, N.Y., where dancers performed in a dozen upstate New York towns, reaching a total audience of more than 6,000 people, manager Martin Petersilia estimates. The tour included a full performance at the Ray Brook federal prison, built in the Olympic village.

New dancers are Lisa Foehr from

California, Esperanza Alonza, who danced with the Prince George's Ballet, and (Sir) Cedric Helm, who recently wrote and produced reeveiw Black Hand Alley.

Dance Place, the most extensively used performance space for D.C. dancers, will be expanding its concert series with 23 shows this season. Roughly half of them are presented by the studio, which regularly brings New York modern dance companies to town. The other slots are open for self-produced concerts.

Studio manager Kelly Kennedy said Dance Place will be offering concert management services for less experienced groups, providing an environment where dancers can learn about technical theater, production and publicity.

—JILL MacNEILL

PRAIRIE HOME COMPANION



Photo by Stephanie Faul

Variety was, at one time, the spice of radio. Before the advent of pablum rock and formula formats, every local station carried a live variety show featuring real performers, playing real music, and aimed at the folks back home who gathered around the big cabinet radio. But with the increase in the use of recorded music and the shift from radio to television, radio became less and less of a direct entertainment medium and more of a background noise. Live radio was, apparently dead.

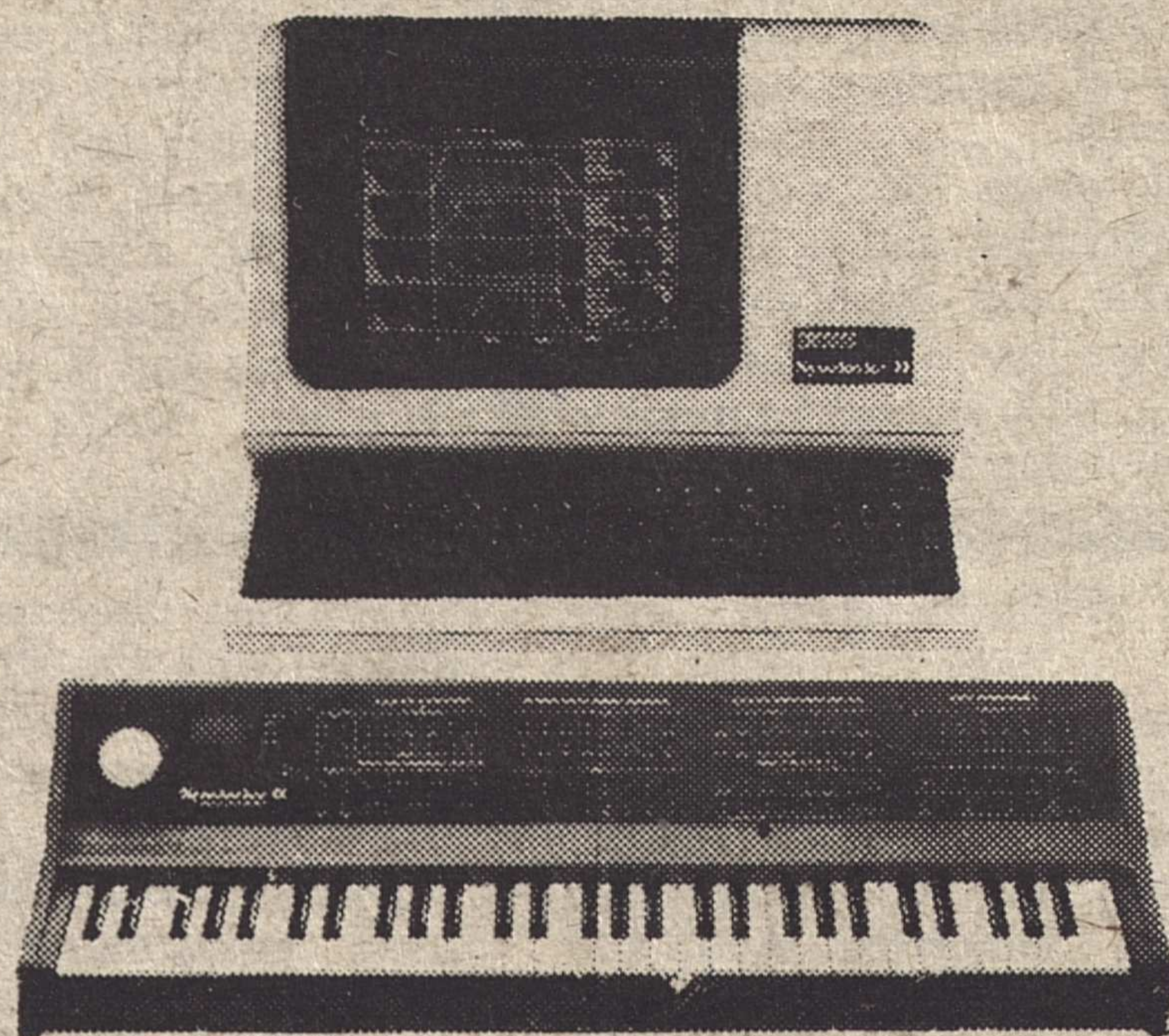
But not quite, however. Seven years ago, Garrison Keillor of Minnesota Public Radio began broadcasting a live radio variety program on Saturday evenings. Around two years ago, it was picked up by the National Public Radio Cooperative and syndicated nationally. "A Prairie Home Companion" is now picked up by 130 public radio stations nationwide, and is heard by over a million listeners each week.

"A Prairie Home Companion" seems at first listen an unlikely candidate for national popularity, even of a fairly limited nature. As a show it is formulaic in the extreme, held together by the dry, sly, subtle wit of MC Garrison Keillor and music that varies from the esoteric to the obscure. The weekly regulars are the Butch Thompson Trio, a classic jazz group that features Thompson's brilliant stride piano playing, but other musical selections can include hammered dulcimer solos, bluegrass and Western swing, and Moravian/American a capella choruses.

The formula and the oddness of the

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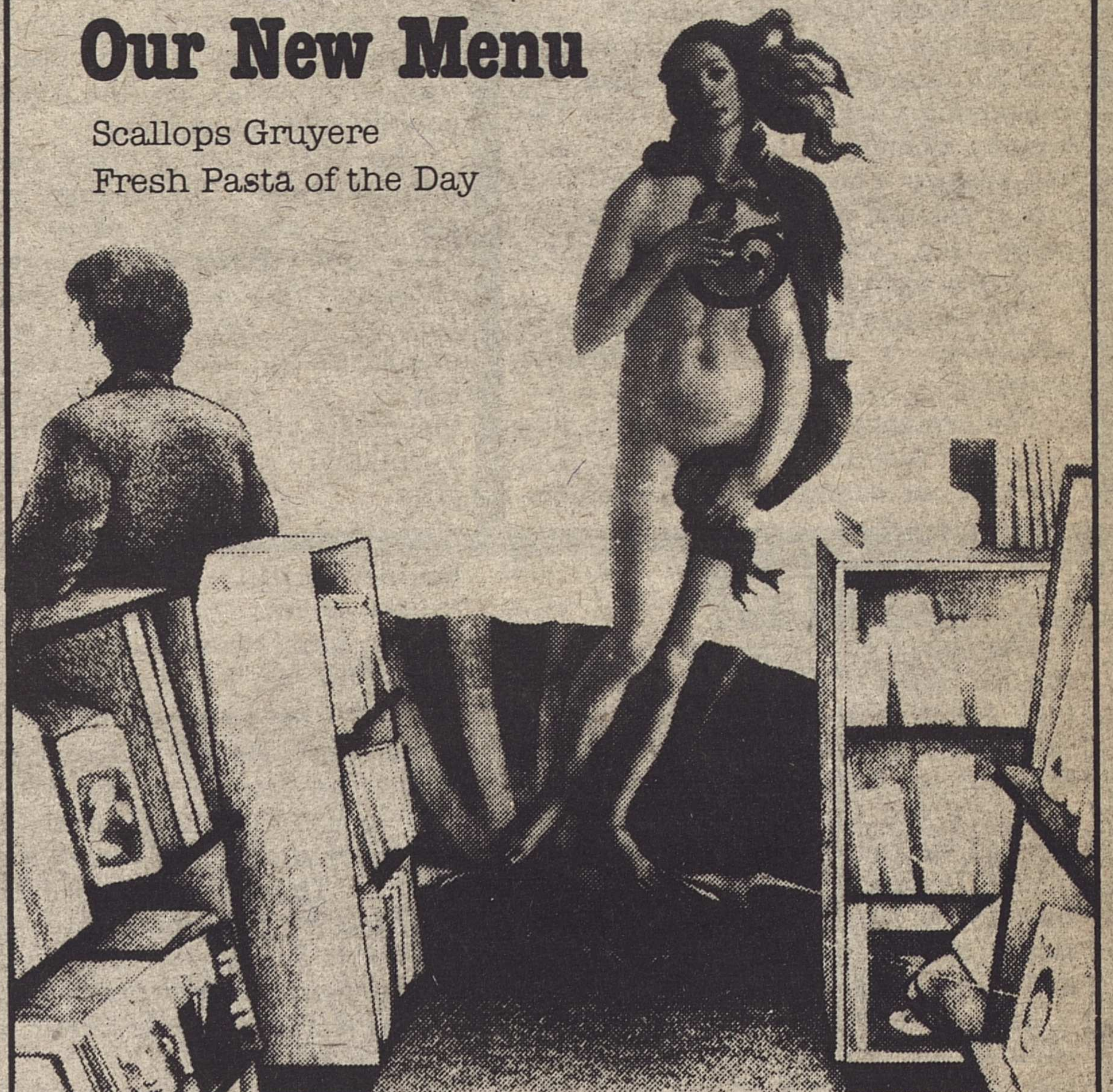
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music are, in fact, part of the show's charm. The central theme of the show is the (fictitious) town of Lake Wobegon, Minnesota, "the town that time forgot and decades cannot improve," as Keillor announces each week, "where all the women are strong, the men are good-looking, and all the children are above average, every single one."

Each week Keillor gives the audience more glimpses into life in Lake Wobegon by broadcasting commercials, announcements, baseball scores, and news bulletins. Devotees of the show can name most of the major Lake Wobegon landmarks, from Our Lady of Perpetual Responsibility Church to Ralph's Pretty Good Grocery ("If you can't find it at Ralph's, you can probably get along without it."). Every week establishments like the Chatterbox Cafe ("The place that's just like home, only more so") are touted, along with the perennial sponsor, Powdermilk Biscuits.

Powdermilk Biscuits are the show's main trademark and their slogan, "They give shy persons the strength to get up and do what has to be done" can be applied to Garrison Keillor himself. One gets the impression he delves into a box of Powdermilks ("Made from whole wheat grown by Norwegian bachelor farmers, so you know they're pure, mostly") before each show to give him the strength to get through. "Heavens, they're tasty... and expeditious," he sings at the start of each program.

Washington audiences got their first glimpse of Keillor and the Prairie Home Companion regulars in October,

when the show played two nights at Lisner Auditorium. He is, surprisingly, taller than average, and stands as though he was the kid in the last row of all his school photographs. He wears a beard, and glasses, and all his features crowd together as though they're trying to get friendly in the middle of his face. "I understand the disappointment people feel when they first lay eyes on someone they hear on the radio..." he announced at the beginning of Saturday's broadcast. It is a bit of a shock; one definitely forms ideas of people from their voices.

"A Prairie Home Companion" is normally broadcast from the 650-seat World Theater in St. Paul, but occasionally travels to other places in the midwest and, these past two weeks, Boston, Philadelphia, and Washington. The show rapidly sold out two nights at 1,500-seat Lisner Auditorium, and plans for a third taping session were discussed but later abandoned. Friday's show was taped, for rebroadcast in March, and Saturday's show went out live from Lisner, as Prairie Home Companion does every week.

Every broadcast of "A Prairie Home Companion" follows a rigid structure; there is an excitement about live radio that needs a framework for the audience and the performers to fit things into. At six sharp, the show invariably opens with Keillor singing "Hello Love" and lauding Powdermilk Biscuits. Then there are short sets by the Butch Thompson Trio and the featured musicians for the week, (which in D.C. included Helen and Riki Scheyer, The Irish Tradition, The Double-Decker String Band, and The Seldom Scene)

interspersed with commercials and greetings to folks at home from people in the audience ("Hello to Uncle Bill in Topeka and Marie hopes he can come over on Thanksgiving and bring his TV repair kit."). After the first hour there is a five or six minute intermission, then one of the show's highlights, the News from Lake Wobegon.

"It's been a quiet week in Lake Wobegon," Garrison Keillor always starts, and continues on to describe intimate details of Lake Wobegon life, such as the time Mr. Krebsbach got locked out of the camper without any clothes on, or the senior prom where the makeshift fountain ran amok. The monologues are humorous, poignant, lively and touching, treading a fine line between the maudlin on one hand and the overly droll on the other. Keillor's tales are told in such detail, and with such loving care, that many listeners believe that Lake Wobegon is a real place.

After the News, which often includes an item or two about the Lake Wobegon Whippets, certainly the losingest ball team in Minnesota, there is more music, more commercials, more announcements, and a final sign off promptly at 8. (In Washington, WETA tapes the show and broadcasts it two hours late, from 8-10. It's a terrible time slot, but a lot of people listen anyway).

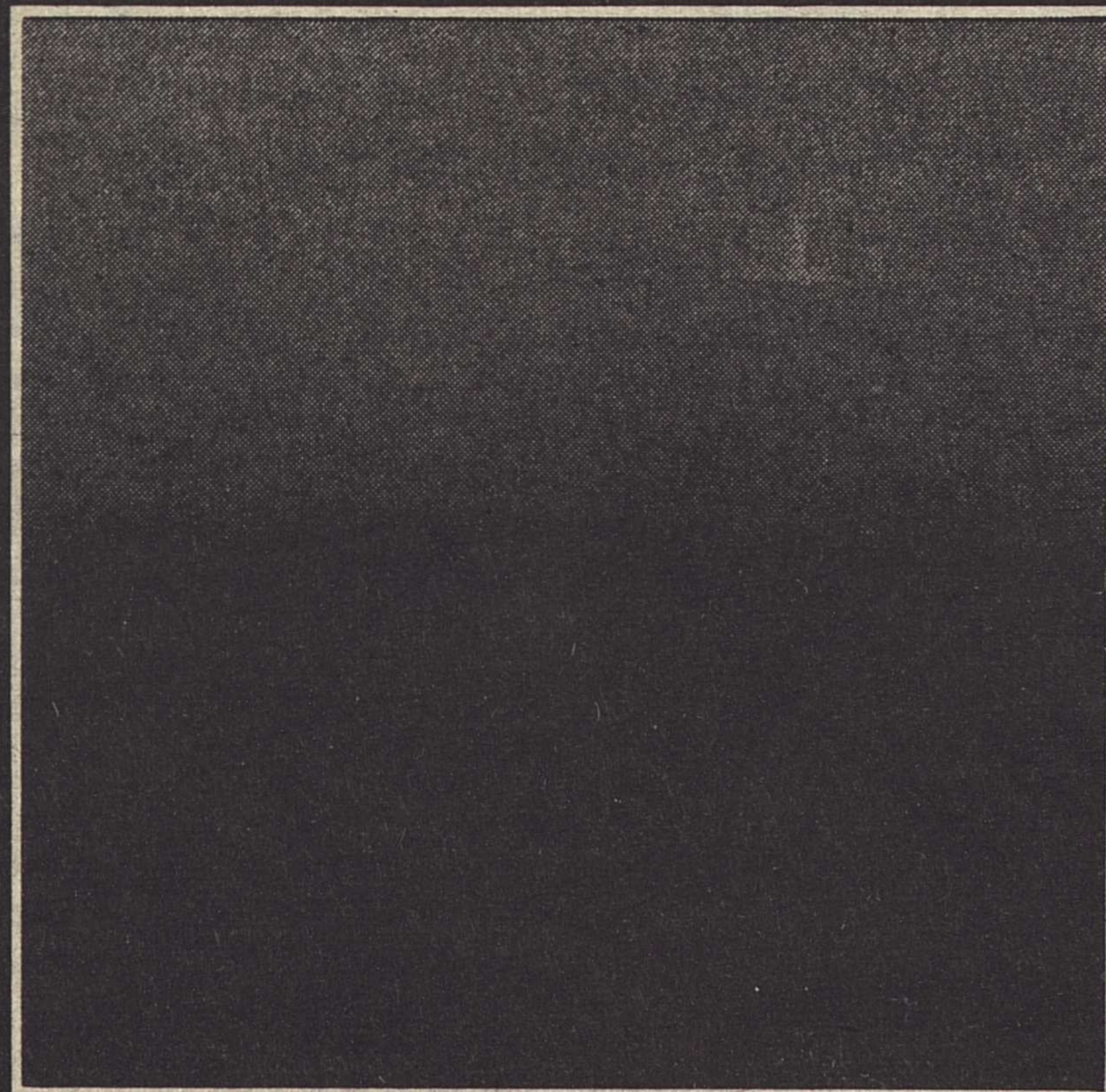
Live radio is an exacting business, and backstage at Lisner, Keillor paces between stage appearances, being fed cues and cards by Margaret Moos, the firm but easygoing producer. The show travels with three engineers, three musicians, Margaret, Garrison, and a

couple of musician's wives. There is a large clock at the side of the stage, and a couple of digital clocks backstage. Everyone, in live radio, always knows what time it is.

Keillor is more than a radio humorist. In January, his book **Happy to Be Here** will be published by Athenaeum Press. His sketches and stories have appeared in *The Atlantic* and the *New Yorker*. But mostly he is occupied with the *Prairie Home Companion* and its problems. Although the Cargill Corporation gives the show a substantial grant each year (probably on the strength of the name; it's questionable how many farmers actually listen), funding is always a problem. He also does four morning shows a week for Minnesota Public Radio.

He intends to continue with "A Prairie Home Companion," though, as long as it's possible to bring people stories about Lake Wobegon. (Lake Wobegon was settled by Unitarian missionaries who were trying to convert the Objibway Indians by means of interpretive dance.)

In the meantime, devotees of the program continue to tune in each week, lapping up odd music, advertisements for non-existent businesses, and news from a quiet, calm small town at the heart of America, a place that never existed except in the mind of Garrison Keillor. Each week the show is the same, yet different; and each week listeners are taken back to a time of small towns, white picket fences, big front lawns, and doors with a key under the mat. "A Prairie Home Companion" is a fantasy, complete with country music.



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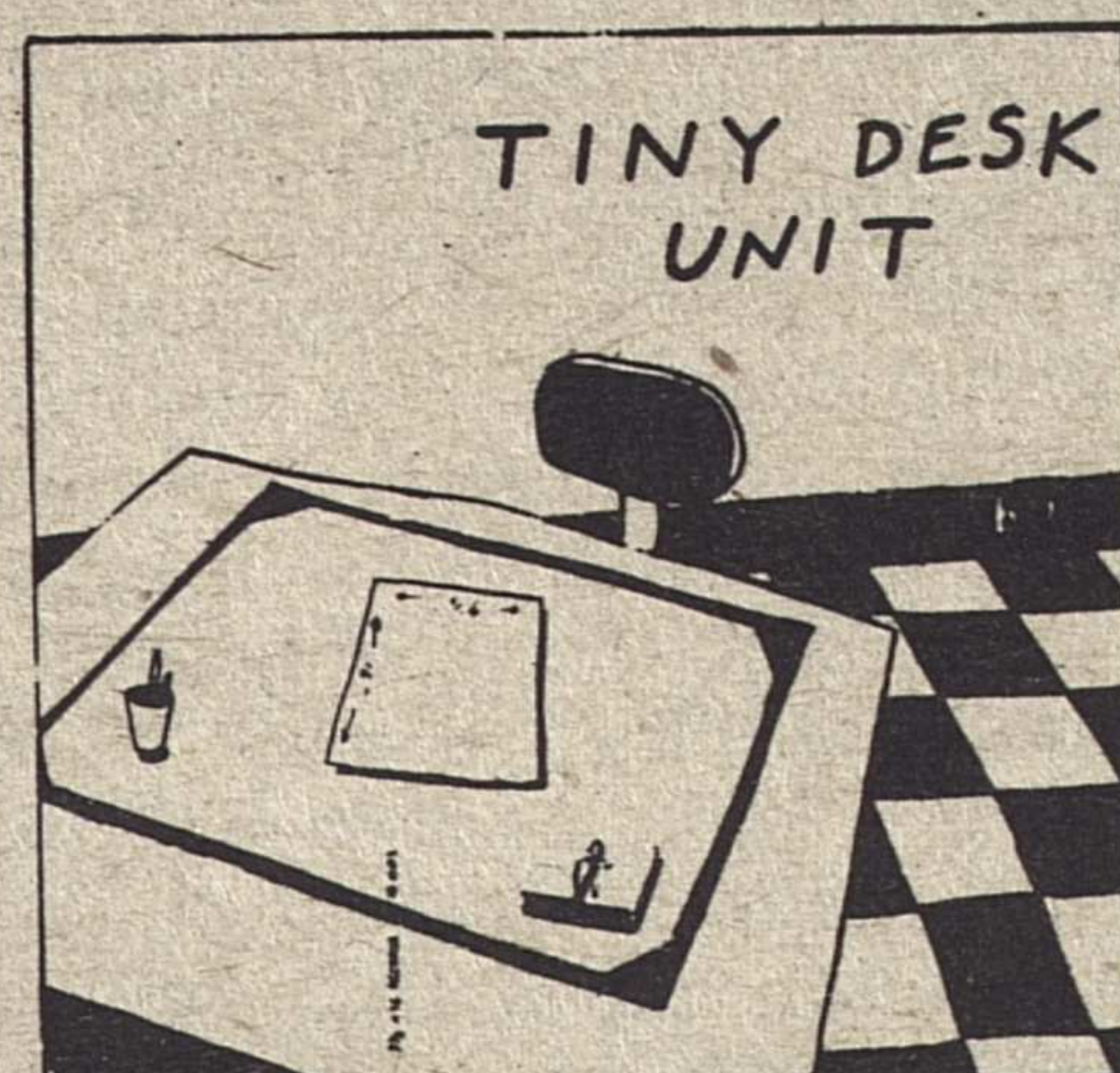
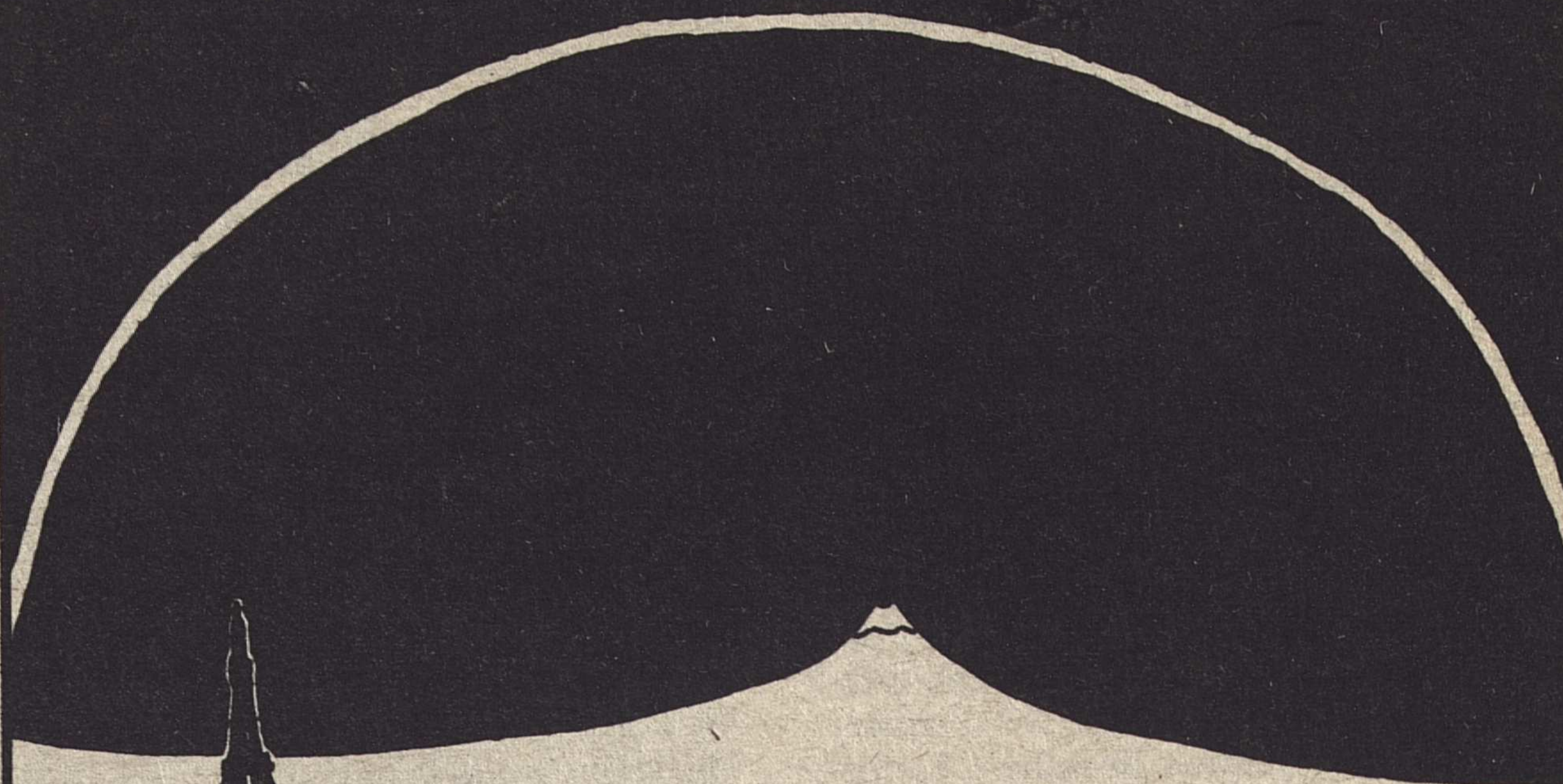
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N O V E M B E R

THE GOLDEN BATS

Where: Shelter 704 (The Chancery)
When: October 16

By NOAH DRAKE

It has become a common, unfortunate phenomenon in this town—a young band, starting to get a name, polishing up its act, writing better and better songs—breaks up.

This is the case with the Golden Bats—the group's most talented member, Scott Doggett, is leaving the group to seek his fame in New York City.

Ah, well, what can one expect? It's a tough town for those who want to "make it" in the world of rocks and rolls (mostly rocks).

The Golden Bats, a sort of younger version of the popular Insect Surfers (it is a coincidence—singer/bassist Bat Josh Arnson is younger frere of Surfer Dave) formed in March of this year, after three members of the group sprinted through a short, dark spell as The Caves. (Perhaps you saw the Caves. They sounded a lot like how one might imagine the Golden Beatles sounded—raw, rocking, and fun.)

The Golden Bats, no fly-by-night outfit, have matured since then.

At the newly re-opened Shelter 704 (formerly the Chancery), the Bats were flying high—on tune, on time, and having a blast.

About half of the songs the Bats play are covers—Eddie Cochran, Fats Domino, Gene Vincent—all the R&B classics that we all know so well. Enough said about the covers.

The Bats' originals, however, are a much different matter.

Vocals and song-writing credits are shared by guitarists Scott Doggett, Sean Mencher, and Josh Arnson. The most outstanding songs are Scott's "Looking Back," a very pretty, haunting tune reminiscent of the Left Banke, and Sean's "What Went Wrong." (The Bats say they're thinking about putting out a 45 before parting ways, and these two are my picks.)

Other Bat tunes with delightful melodies and good use of three-part harmonies are Sean's "I Hope So," and Scott's sophisticated "You Can't Love Me." Here, as in most Bat songs, the strong points are the melodies, not the lyrics, which tent toward the standard girl/boy love-me-not love scenario.

However, the Bats are truly clever with Josh's "I'm Domestic," an irreverent look at American soap, and the very scary, haunting, and silly "Bat Theme." I mean, how could one not help but love a group that has a "Bat Theme?" (not to be confused with Mancini's Batman theme).

Although the Bats didn't have much room for their usual stage antics at the small (but charming) Shelter 704, they did their best to evoke audience agitation, with Sean (still playing guitar) at one point walking into the

bathroom to test out the acoustics. What a card. But, seriously, folks....

I can't help but adore a band that dares to have fun, to make fun of itself, and, above all, to have a good time. The Golden Bats do all of this. Viva Los Bats, as they ironically put it at the Chancery, before announcing the band's demise.

But wait—before you start shedding tears. You still have a chance to hear the fabulous Bats—Nov. 7 at American University. After that, Josh may join the Insect Surfers as bassist.

And a word about Shelter 704, a.k.a. the Chancery. This club as been jinxed in the past, but with a little support from music fans who want an alternative in this town—and who want to be comfortable, and have a good time—this might be it. The new bookers of the club are planning a star-studded cast for November, in hopes of spreading the word.

THERESA GUNN GROUP



Where: Columbia Station
When: October 9

By ROBERT MANNE

Those who heard the Teresa Gunn Group at the Adams Morgan Festival witnessed one of the tightest, best-conceived sets of the day. The band started strong and kept cooking for 50 minutes, leaving the crowd dancing and yelling for more. The music compelled attention and reaction—it was great street rock'n'roll.

The same magic was present at the Columbia Station show. Gunn is very good with a crowd. She can entertain without creating a distance between her and the audience. There is a sense

of intimacy and shared experience, as if we also are a part of the music and have a stake in its fulfillment. The energy moves from the band to dancers and back again, building. There is a feeling of being among friends. This is funny since Gunn plays around with the style of the "Star"—her dress and stage mannerisms are those of the Sexy Female Vocalist. She has the moves; the right facial expressions of the Desired. What saves it is the undercurrent of humor. You are sucked in, mesmerized; then you get the joke. Whether she meant to or not she taught me a lot about image and illusion and my own mind.

The whole drama can be acted out effectively because the band is so good. The use of sax and percussion in addition to guitar, bass and drums gives a versatility in creating distinct moods to accompany the lyrics. These guys can not only play the instruments they pick up but can do it with taste, playing what's necessary to make the songs work. They seem to have a real sense of being a group and it makes the music strong.

Most of the tunes played were originals and ranged from story-telling up-tempo walking blues to rockabilly. No new ground is broken here, but the songs are well arranged and tightly played, making you want to dance. Gunn writes good lyrics: her stories are realistic, and the love songs manage to avoid falling into either sentimentality or cynicism. My only complaint is that at times her voice and the saxophone were distorted, making lyrics unintelligible and undercutting the power of the solos.

This is a very fine band. They give you things to think about and dance to at the same time. They can make you laugh. It's obvious the band has worked hard at this music, and I hope people get out to hear them. At the end of the night I found myself grinning, glad the Teresa Gunn Group is around.

RANK AND FILE & THE BONGOS

Where: 9:30 Club
When: October 8

By JOE SASFY

How come every time I go to the 9:30 for what promises to be some of the more interesting new music—in this case, Austin's Rank and File and Hoboken's Bongos—all the 9:30 regulars seem to have stayed home? Rank and File have been labelled country punk (at the very least, an interesting proposition) and the Bongos nervous pop has been widely acclaimed. When Rank and File began, there were maybe five people in the club. Some suspicions: Is it because they aren't part of a movement? Is it because they threaten originality, but it has to be discovered? Is it a lack of electronics?

What was great about Rank and File is that they held up both ends of their promise. With covers of "The Wreck of Old '97" and "Long Black Veil," and authentic covers of Buck Owens, Johnnys Cash and Horton, the Everlys and Orbison, their inspiration was clearly apparent. But the openness and freshness of Chip and Tony Kinman's vocals, the way Chip charged around the stage, ripping off jagged, irregular leads with Alejandro Escovedo, and the lyrical conceits of songs like "I'm Glad I'm Not In Love" were all modernist. After all, the Kinmans are ex-Dils, and Escovedo was in San Francisco's art punk Nuns. Drummer Jim Evans, however, is a Texan.

Rank and File is exciting because, with their "new country," they've chosen a tough path in terms of audience, but one that clearly makes artistic sense to them and can be realized musically. They moved from a breathless, tight duet on the Everly's inspired "Today Was Going To Be My Lucky Day" to a souped-up hoedown on "Sundown," full of weird, modal-sounding guitar figures from Chip. In those two songs, they touched (at least for me) musical referents as diverse as Young Marble Giants and Johnny Cash. But they delivered these songs as if they were the natural outcomes of their musical and personal experience, and that's how they sounded.

You don't need a string-tie or cowboy boots to like Rank and File or to figure them out. Honest.

THE TROCKS



Where: Warner Theater
When: October 6

Have you ever been subjected to a bunch of semi-pro toe dancers wrestling "The Nutcracker" into numbed submission? Have you ever been the victim of the ghoulish tedium of a modern dance piece that seems to have been choreographed by Gorilla Monsoon? Have you ever had to suppress a snicker while watching a classical ballet, and wondered why no one else seems to notice how preposterous the

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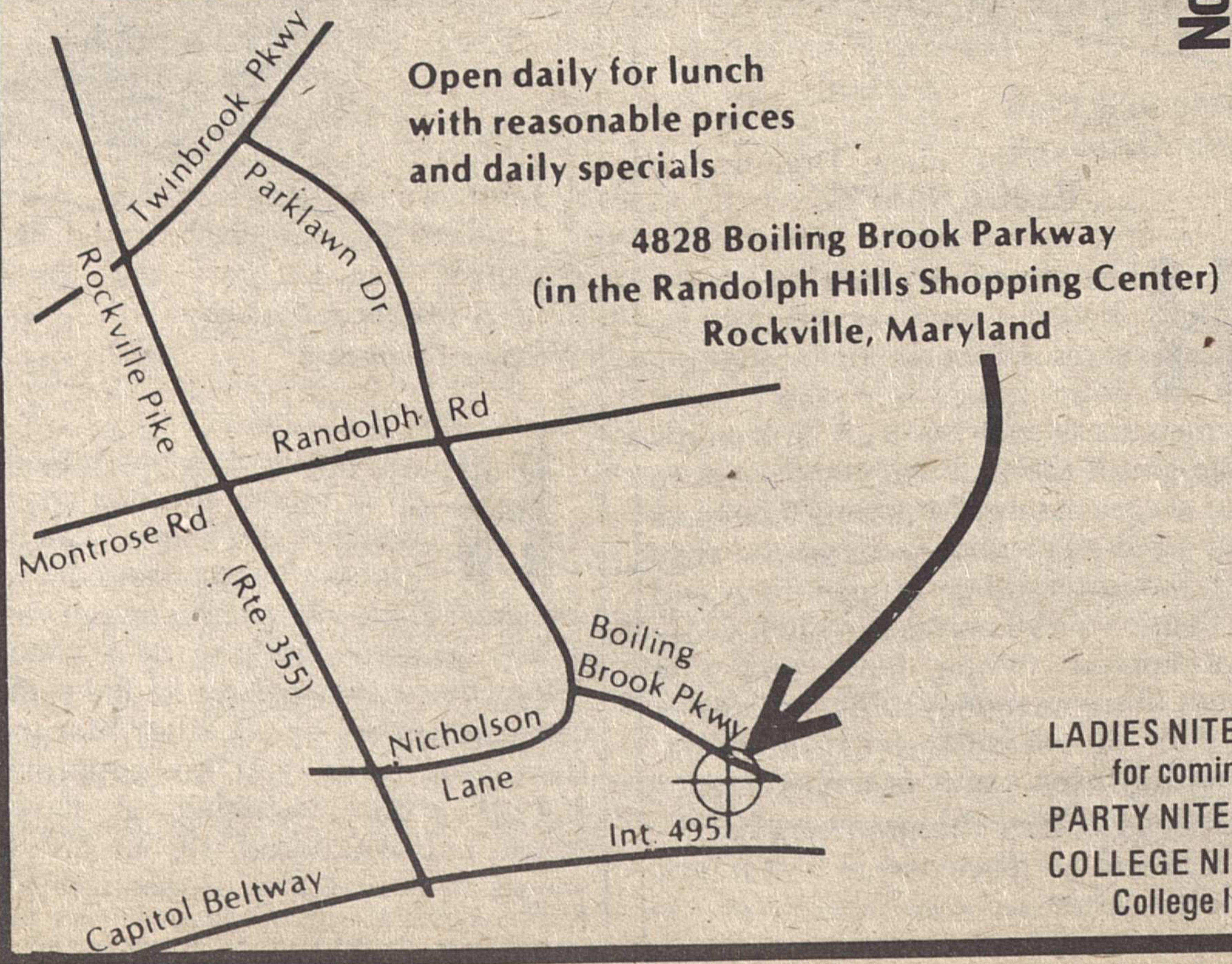
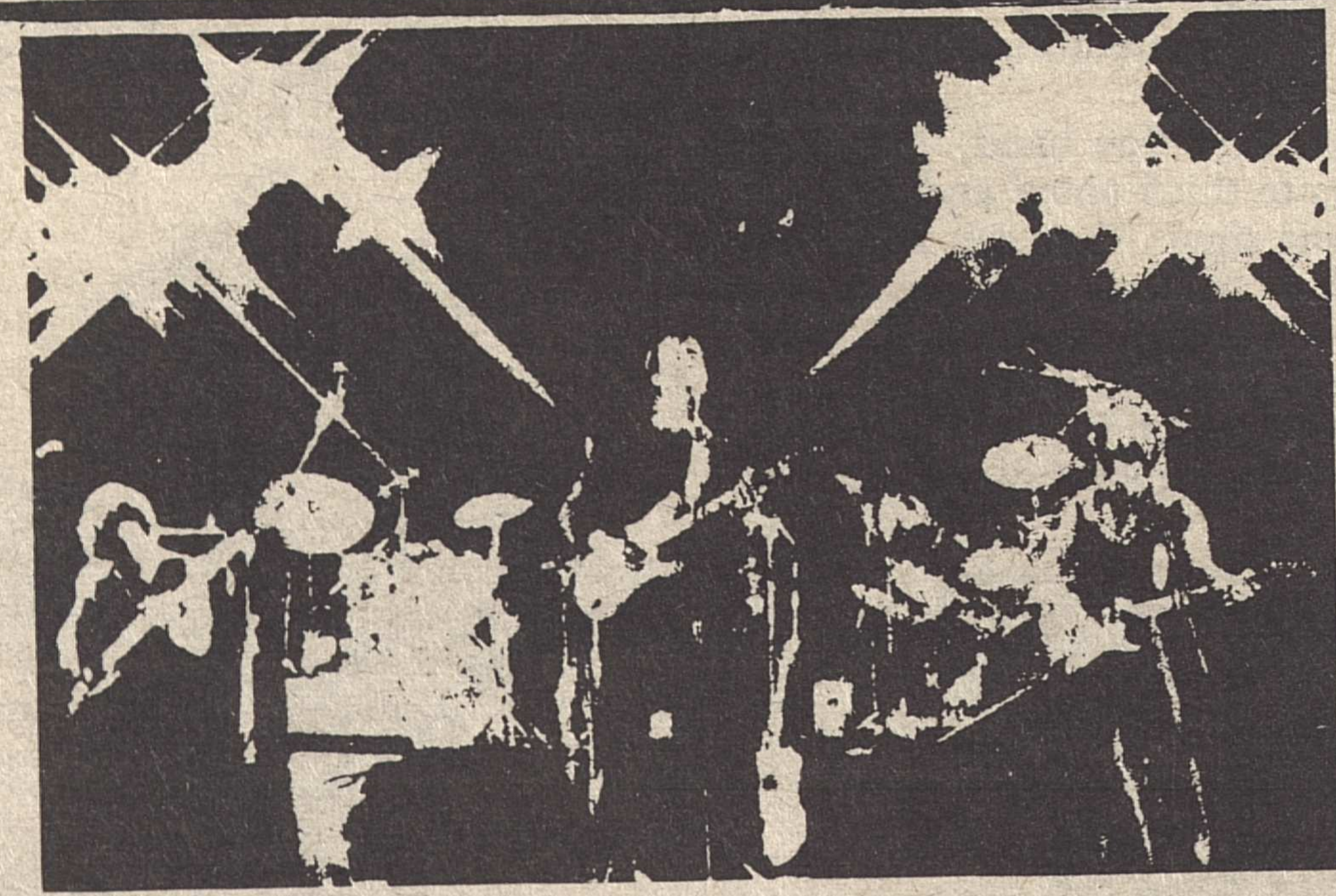
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whole thing is? You have? Well, bucko, Les Ballets Trockadero de Monte Carlo is for you!

The Trocks are a group of male dancers from New York who serve to remind us of the thumping looniness of The Dance. Second only to grand opera in absurdity, and second to nothing in arty pretentiousness, the dance is roundly lampooned by the Trocks in a program which includes classical ballet (Swan Lake, Act II) and modern/interpretive pieces.

The entire company affects double-talk Russian names which are, in fact, atrocious puns (e.g., Tamara Boumdiyeva). They dance all the female roles in drag and *en pointe*. There are few sights on earth to match a 6'2" prima ballerina built like a halfback *en pointe*, with a thatch of chest hair peeking coyly over the bodice of his tutu. For all this, they are excellent dancers. The occasional weightless extension or delicate *soubresant avec batterie* belies their exuberant klutziness, which usually resembles assault *avec batterie*.

It's all there: the forced smiles, the bitchiness, the awful acting, the mugging, the coyness, the milked curtain calls. Best of all, in the Swan Lake piece, nothing has been added but a touch of exaggeration. All of the demented arm-waving and hideous theatricality is in the original. The audience dissolved in giggles and belly-laughs almost instantly, and were limp by evening's end.

Natch Taylor is the founder and guiding light of the Trocks, and is seen as a sappy Prince Siegfried in "Swan Lake" and a bathetic Bronta in "The Lamentations of Jane Eyre" (take that, Martha Graham). But the star of the evening was Sanson Candelaria, a gifted dancer with a rubber face. If this guy ever goes for a sex change, Gelsey Kirkland will take poison.

The Trocks are delightful, outrageous, and very talented. The next time they are in town, put on your long scarf, get into your Bugatti roadster and drive down to see them.

NONA HENDRYX

Where: 9:30 Club
When: October 23

By GREG TATE

Since Labelle broke up, Nona Hendryx' career moves have proven more intriguing than those of her former walkgirls Sarah Dash and Patti Labelle. While Labelle maintained a successful career in mainstream black pop, and Dash dovetailed into straight up disco (before straight up disco took a nose-dive), Hendryx has backed off from the black commercial market to create a niche for herself on New York's new wave/club rock scene. With "funk-wave" the rage, Hendryx may be one of the few performers besides Grace Jones who can cut it both ways.

Over the past few years she's been



Photo by Sharon Farmer

involved in performing and/or recording with Talking Heads, Defunkt, Garland Jeffreys, Material and Cameo. She's also been working with her own bands—first Zero Cool and now Propaganda. Her current music catapults her explosive secularized gospel vocals into a hard rock framework. It's never been a secret that Hendryx wanted to rock out in Labelle, nor that her songwriting gifts were underused and misdirected there.

On her own she's making up for lost time with a vengeance.

Her performance at Niteclub 9:30 last month showcased a new Propaganda lineup led by guitarist Ronnie Drayton (who also appears with Hendryx on Material's "Bustin Out" 12 in), in addition to featuring Talking Heads percussionist Steven Scales and P-Funk/Talking Heads keyboard legend Bernie Worrell. The Show demonstrated once again what a staggering presence Hendryx brings as both a singer and a live performer.

While it might be sexist to admit that Hendryx' voluptuous physique and fluid body motions make her a visually alluring performer, sexist or not it is true. Nobody, however, seems to enjoy the way Hendryx "works that body" than Hendryx herself. Her every thrust, stretch and roll seems, at second glance, less like calculated lasciviousness than unabashed physical release.

More musical than her body is her voice. Like Patti Labelle's (to which it is akin in stamina and range) it has come right out of the black church and really never left—except maybe thematically.

As any fan of black pop who's listened to much gospel knows, there's not much discernible difference between church-trained singers of secular-cum-sexual passions and those who sing "Amazing Grace" (not, unless the Holy Ghost really means something to you, that is). What little difference there is, vocalists like Hendryx and Labelle obliterate with sanctified eroticism.

At 9:30 Hendryx complicated this thesis during the performance of her science fiction parable "Alternations," (about an androgynous extraterrestrial whom earthlings think is kinda kinky for offering a form of love deeper than the physical). Though the lyrics express pain and rejection,

Hendryx' visceral, climax-reaching melismas contradict them with a celebratory surrender reminiscent of The Grind. Not without religious overtones, her performance testified to a belief in human transcendence—all the while peaking with human desires.

Hendryx' strut through The Supremes, "Love Is An Itchin' In My Heart" wasn't genuflective either. Though I prefer Dale Williams' chain-saw massacre of that tune to Propaganda's pop-metal arrangement, Nona's pipes put some sweet Motown yearning back into the eighties.

Hendryx' rapport with the band was excellent though, particularly with Drayton who supportively alternated crystalline chordal textures with bolstering rave-up power chords. For the record, everybody's funkadelic Bernie Worrell got damn near buried under the guitar and percussion heavy mix, (though he did seem to be getting off in true P-Funk fashion.) While I'm going to be listening to future Propaganda for more slippery syncopation a la Da Funk, and less downbeat thud rock a la The Eagles, for new Hendryx' wailing energy more than makes up for the sometimes missing bottom.

IMPROVISATION UNLIMITED

Where: University of Maryland
When: September 17 - 20

By JILL MacNEICE

Improvisation either works, or it doesn't. When the Improvisation Unlimited troupe of the University of Maryland performed an evening of Sets and Dances, the spontaneous "sets" for the most part, worked.

Director Meriam Rosen called out themes like "set it, fix it, change it," and the dancers did their best to create order and movement and even humor out of these abstract instructions.

"Whispers, sighs and hidden meanings" was the funniest and most successful set, perhaps because the instructions forced the performers to interact.

By far the outstanding member of the troupe is musician David Freivogel, who produced unlikely yet appropriate music to accompany the dancers. He stopped at nothing, running drumsticks along the piano's wires, sliding benches on the floor, jingling change in his pocket.

The Kei Takei piece, Dreamcatchers, is simple yet rich in associations, as are all of Kei Takei's dances. It starts with a hunting party looking for dreams that are as elusive as fireflies in the gloaming. Bundles tied around the dancers' waists are clothes in which they dress each other, a typical activity in classical Japanese drama, but somewhat surprising for western audiences.

Sound is created by the rhythm of the dance itself. The performers stomp, clap, bang on noisemakers, shout and at one point, whistle "London Bridge is Falling Down."

Dreamcatchers seems to be a string of childhood vignettes. The piece uses games, running, tag, and follow the leader as inspirations for dance movement. The movement is at times vigorous and refreshing, with sharp turns and swift changes of direction.

It can also be slow and meditative, as when a woman slowly scrubs the floor. There is no action in the world more beautiful, more graceful and fluid, than that of the washer woman. Kei Takei proves it.

Later, the rag turns out to be underpants. A symbolic young girl wriggles into them, peels them off, and pronounces herself "woman."

The dancers, while exhibiting no great technical perfection, performed the piece with the strong sense of gravity, presence and spontaneity which Kei Takei's work demands. It is a piece to be seen over and over again.

The final item of the evening, Budget Movers, was a slapstick dance for men in jumpsuits who try to move a piano through a too-small door. Performed to nick-nack-paddywhack music, the piece was bright and funny and short enough to be thoroughly amusing.

GATTOZZI NOLEN DANCE COMPANY

By JILL MacNEICE

The Lynda Gattozzi/Rosemary Nolen Dance Company
The Dance Place
October 17 & 18

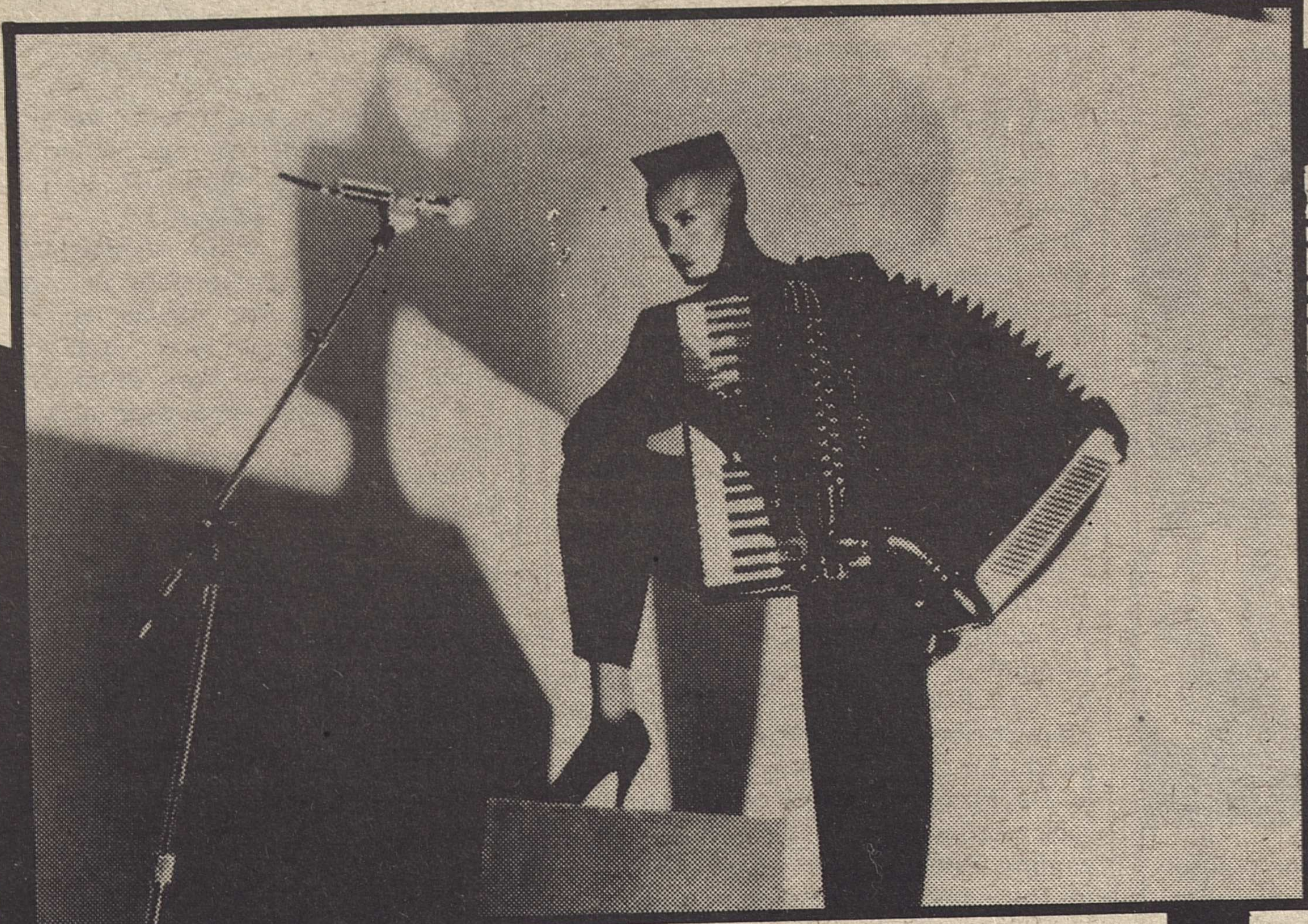
Lynda Gattozzi and Rosemary Nolen presented a weekend of recent choreography at the Dance Place on Oct. 17 and 18. The dancers, particularly Gattozzi and Nolen, are strong performers, with a whimsical touch. They don't take themselves too seriously, and that's refreshing. However, some of the pieces were so light they scarcely make an impression.

The duet Broad Shoulders (and Fancy Footwork) was well danced, but confusing. At times Gattozzi and Nolen moved like lumberjacks, stepping wide with arms swinging. At other times they fell into a slapstick stance. The connection between the two types of movement seemed weak.

Hep!, which premiered at the concert, was a cool jazz piece, with palms open and shoulder shrugged. It looked like it was fun to perform.

The other premier, Forcefield, choreographed by Nolen for Brook Andrews and Gattozzi, had a breezy California flavor. The simultaneous runs, jumps and leaps made the piece seem more like a duet for ice skaters than dancers.

The other pieces had their moments. Mayfly's rapid darting insect movements worked, but the fluttering of the hands seemed trite. Nolen's Night Fall, a solo for Jan Taylor with an insistent, mesmerizing, original score by Bruce Nolen, was mysteriously engaging. There was a frantic energy to the piece, as Taylor crouched along the floor and threw herself around the space like a scared animal.



THE MAN

Paris Island pillbox hair. Sub-zero sucking black holes straddle cheekbones to rival Mt. Kilimanjaro. The Deep Purple complexion is broken by a motherblood gash of a mouth, cigarette in a Bogart dangle. In support of an impossibly long Padaung neck are a pair of Mommie Dearest shoulders that would make Mean Joe Green think twice about tackling this most forboding of humanity's capricious creations they call Grace Jones.

She was born in Jamaica twenty eight years ago in Spanishtown. Her father was a minister of the Pentecostal faith—a religion whose fever hot brand of revivalism is decried as pocomania (Spanish for small madness) back on the island.

"I wasn't even allowed to listen to the radio when we lived in Jamaica. It was a very strict upbringing. Music like that was considered as being idle. Probably what I'm doing now is a total reaction against all that. My father... we don't really talk about it. But we're friends."

The family moved to Syracuse, New York when she was twelve. Her innate intelligence and her head start in learning ("You start school three years earlier in Jamaica"), coupled with the fact that she was the only black in her school, naturally caused her to stand out and consider herself different, if not special. "Everybody really respected me...thought I was a mastermind".

A smart, beautiful, young, black woman in upstate New York? Whither the Role Models? (Out the window.) And whither Grace?

To college, briefly, where her prolific fluency in five languages steered her initially toward a career in teaching Spanish.

"But after I heard about all these teachers being shot by students, I

thought, to hell with it."

An interest in a drama teacher blossomed into infatuation with the theater. She landed a part in a Philadelphia musical, and although she would later appear in four international films—Paul Winfield's *Gordon's War* (a U.S. blaxploitation epic), the French *Attention Les Yeux, Calibre .38* (an Italian cop flick, and the dubious *Army of Preverts*—she put her acting career on the back burner and headed for New York.

In the Apple, she pursued modeling, an obsession attributable to her parentally enforced dress code. "The other girls were into their jeans and shirts, but I would always wear a dress. So I decided that if I had to wear a dress, I was going to put something together that wouldn't look too hicky. I would look at the magazines, go buy some fabric, and I'd have a new dress. They laughed at me, but I knew I was looking good."

So did the prestigious *Wilhelmina* modeling agency. So did the editors of "Harper's Bazaar", "Vogue", "Cosmopolitan", and "After Dark".

She was stifled by the New York way of doing things: "In the States they totally brainwash you, and those big modeling agencies are just the same as those big record companies. If you're in one of those agencies you can't even cut your hair without permission" (clients frequently demanded she wear wigs to cover her close cropped head). "In America you definitely have to have this certain look, and they go for girls who all literally look alike...it's so killing for the ego."

Next stop Paris, to live with her twin brother—a DJ who had earlier fled the Rotten Apple—"He really understood DJ'ing as an art form" (more on this later).

More magazine covers: "Elle", "Der Stern", French "Vogue", even "Pravda". She made the Paris nightlife scene with her brother and fellow model Jerry Hall (of Bryan Ferry/Mick Jagger fame). Legend has it that during one of these evening soirees the Three Degrees "Dirty Old Man" came on the jukebox and up jumped a pos-

THE MAN THE MYTH

THE MYTH

essed Grace to sing along atop one of the tables. Suitably impressed, an attendant record producer offered her the chance to record some demos (including a version of John Lennon's "Imagine").

Eschewing recommended singing lessons, "I thought it was ridiculous people trying to teach me how to breathe. I learned how to breathe when I was born.", she nonetheless landed a contract with a small New York label. The resultant single, "I Need A Man", literally rocked to the top of the disco charts—a then very underground, very gay phenomenon. "I had no idea it was going to be looked upon as a gay national anthem."

She was quickly signed by Chris Blackwell's Island Records to work with disco whiz Tom Moulton. (Moulton's Philly Sound became the earliest manifestation of the then nascent disco scene. His Sigma Sound Studio work was to shape the sound of and spawn hits for artists as varied as the O'Jays and David Bowie). Three albums: *Portfolio*, *Fame*, and *Muse* quickly followed. All bearing the suffocating stamp of "A Tom Moulton Mix". *Muse* quickly hit the cutout bins, and Grace decided that it was time for a change.

"I definitely wanted to search and experiment for a sound that was specifically Grace Jones rather than that of any producer. Of course disco did always tend to emphasize the producer and not the artist."

Quite a change it was. Her fourth album, *Warm Leatherette*, embraced the post punk music of England and America, albeit rather clumsily at times. It opened the doors to a whole new audience who would otherwise automatically shun any "disco" tag. The funny thing is, though, her next and most recent record, *Nightclubbing*, gave Grace her biggest hit yet. "Pull Up To The Bumper"—most definitely a "disco" number—garnered support not only from all segments of clublife (Black, White, Straight, Gay), but was a successful radio mainstay for more than three months.

It is widely expected that the next record will be the monster hit which will catapult her into platinum status.



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MYTH

struggling minorities everywhere, this woman cuts across racial and sexual barriers with the merest lick of her lips. She is the perfect harbinger of the Androgynous Future where neither sex nor color matters any longer. An oracle for a society free of rape and job discrimination, role playing and image maintenance. Yet it is precisely through the very carefully studied manipulation of her own impenetrable image that this is achieved.

Images are the result of perceptions. Perceptions are definitions based on the digestion and processing of certain data understood by the brain to be facts. This data is obtainable not only through the obvious sources of the printed word or the recorded sound, but also through the countless visual and aural messages received unconsciously as symbols of deeper meaning. Things like red being "stop", shadows

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THE SIGHT

And what an act!

A human-sized, tin-drumming monkey in a grass skirt waddles on stage and removes its head. Guess who.

High collared, Mao-suited Man In Black bashes away at cymbals like Faye Dunaway wielding a wooden hanger. Guess who.

Dewy-eyed chanteuse weeps over a lost love whilst emasculatingly clipping at strips of cellophane. Guess who.

She calls them her "One Man are "fear", a siren is "danger", and the Washington Monument is "masculine potency", etcetera, etcetera.

Sometimes these "symbols of deeper meaning" contradict the immediately apparent, or "surfacing meaning" of a message.

Grace Jones is a contradiction of meanings to be sure.

A woman, beautiful by any standards, who adopts symbols of maleness such as severely short hair, sexual aggressiveness, and calculating coldness—in brief, the assured dominance so characteristic of the ruling half of the species.

A woman acknowledged for her intelligence, yet relying on her beauty.

A woman secure enough to vaunt her pregnancy onstage while whipping the more submissive men in the audience.

A disco queen who abandons the genre to become successful in the relatively straight rock world, still welcome—adored even—in the gay culture.

A black woman whose pale skinned, blonde-haired son of two years—Apollo—bears witness to the love she has for Jean-Paul Goude, her artistic director/Svengali.

A black woman whose "no chains on me" attitude—a value not approved of by black men in "their" women—is being offered as a role model to the everyday women who buy such "Traditional" magazines as *Hip and Right On*.

To be sure it's in the clothes and her overall appearance, but the success of Grace Jones, "The Image", goes far beyond the basics. Like Rauschenberg erasing a sketch by de Kooning, she creates through destruction, obscuration and reduction; simultaneously building an image with one hand and tearing it down with the other. This chameleon ability and penchant for



THE SOUND

Believe it or not, the songs are the least important aspect of the Grace Jones Character. Like fashionable hats and scarves they are merely accessories thrown on spontaneously and quickly doffed in response to personal whims and public sentiment. The choice of material is an accoutrement added to help mold the fan's perceptions—to reinforce the image of Grace Jones as the definition of hip. Always on the cutting edge. The *avant de la creme*, if you will.

Sometimes unforeseen circumstances dictate the course of events and the value of hip.

Long under the thumb of Tom Moulton, the *Warm Leatherette* LP was hardly the effort of an oppressed artist fulfilling her freedom of vision. It was a hit and miss collection of songs recommended by Island Records owner Chris Blackwell. Some, like Roxy Music's "Love Is The Drug" looked great on paper but died on record. Others, like the Pretenders' "Private Life" and Joy Division's "She's Lost Control" (an import 12-inch from the same sessions, recorded before the suicide of JD's frontman Ian Curtis and predating all the post mortem band wagoning of Joy Division) were fortuitous caprices of fate.

Certainly the choice of musicians for the last two LPs by resident Island producer Alex Sadkin, among them the dynamic duo of Sly Dunbar and Robbie Shakespeare—the riddim section that can do no wrong—helped. That bouncing, bubbling rhythm of "Pull Up To The Bumper" could not have been realized but for their presence.

Although the newest LP "Nightclubbing" is a more assured and cohesive outing (check out "Feel Up" for the definitive Grace Jones song) her records are essentially soundtracks for her stage show. (And they make great dance music).

Grace Jones is obviously destined for the video market, where, rest assured, she will make a big splash in the '80s. So highly visual and exciting a performer needs to be seen, not just heard.

See you at the Warner.

—KEVIN DORAN

melodrama is reminiscent of David Bowie's antics, yet, unlike Bowie, she freely acknowledges the distinction between her public and private lives.

"Listen, I'm two people. Otherwise I'd be insane! I'm insane enough when I go onstage. If I was like that all the time I'd go nuts. When I go onstage it's a definite act."

Shows", and they are indeed like those theatrical monologues which allow you to experience the wit and wisdom of Mark Twain, Gertrude Stein, or Groucho Marx. But it would be a mistake to leave you with the impression that it is *solo en todo*.

From her brother the DJ, she has gotten the idea of forgoing a working band onstage. Instead she relies on a backing tape to which she adds the vocal. Of late these have been augmented by an occasional percussionist, bassist, and synthesist. Other figures will also periodically share the stage with her.

From her lover, Goude, she has adapted and amplified his concept of beauty as exaggeration—highlighting both faults and assets through stark contrast. The sets are bold, brazen, and simple. Lighting is reductive and emotionally effective.

Her shows are far more pieces of theater than they are concerts. They tear down the traditional barriers between a musician and audience by eliminating the expectations and disappointments inherent in "live" performances. Every song is exactly the same as the record, and yet executed beyond the wildest dreams of the arm-chair critic.

Grace Jones will give Washington a taste of this most bizarre and innovative of musical extravaganzas on November 24, at the Warner Theater. It will most assuredly be sold out weeks before the performance.

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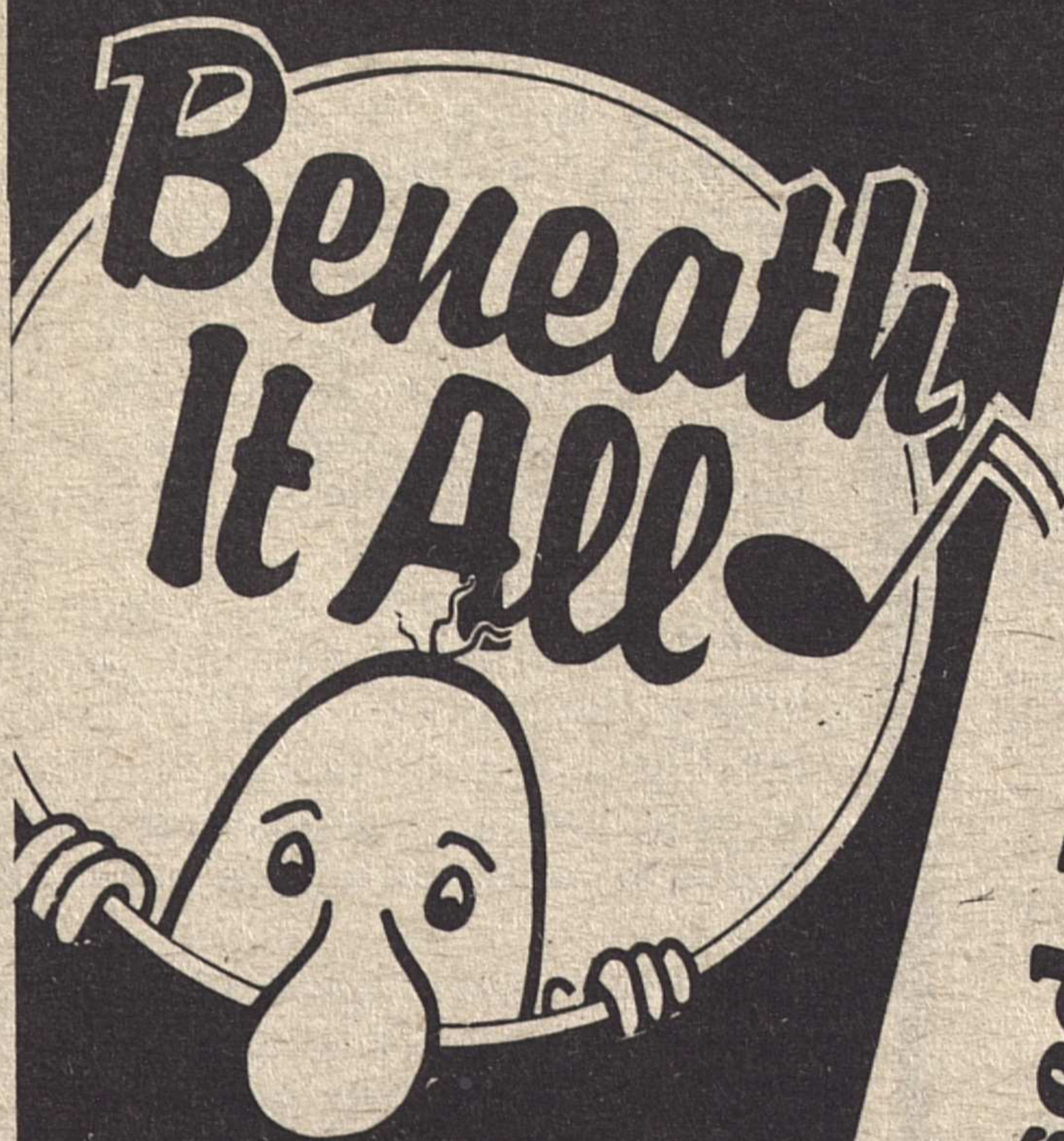
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SHAKIN' THAT ROCKABILLY FEVER: Billy Hancock and the Tennessee Rockets
Solid Smoke Records SS-8015

Rockabilly is as old as commercial rock & roll and as much a part of its early history as rhythm and blues. In the '60s, R&B made a comeback, as young white kids sought spiritual union with blacks through their music. But rockabilly languished, too raw and embarrassing, and associated with the despised redneck. It was a neglected curiosity, a musical '56 Merc up on cement blocks.

But the form never died in Britain, and began to be revived here a few years ago. Washington is blessed with one of the great practitioners: Billy Hancock. Billy recorded a series of singles over the past few years for Ripsaw Records, abetted by the Tennessee Rockets, with whom we are twice blessed. Now, Solid Smoke has collected all of Hancock's Ripsaw material into an LP entitled *Shakin' That Rockabilly Fever*, and the rest of America can hear what we have known for years. Billy Hancock means good rockin' tonight.

The album has a "classic" feel to it without the contrived concept of covering all the bases. Hancock's career, and his musical education, have provided the wealth of experience necessary to play, rather than imitate. He puts all this knowledge and experience together to stunning effect in these recordings.

His voice ranges from the New Orleans croon ("Stay Awhile"), to the Elvis-husky ballad ("Lonely Blue Boy"), to white R&B ("Trouble Ain't Nothin' But The Blues"). But Hancock is miles ahead of the animated juke box school of incredible simulation. He and the Rockets are for real.

When he does Johnny Kidd and the Pirates' "Please Don't Touch," all the frustrated carnality of the rockabilly is in his voice. He seems about to fly apart from repressed passion. Mitch Collins' honky-tonk piano propels the band with a fire to match Billy's. "Boogie Disease" provides the showcase for the archetypal Hancock vocal, effortless and complete. A pumping Carl Perkins-type song, it is graced with Bob Newscaster's excellent guitar work.

Hancock's choice of material is near

perfect. He has classic rockabilly, R&B tunes, big ballads (like the beautifully produced "Lonely Blue Boy"), and Tin Pan Alley rockabilly (Lieber-Stoller's "Stay Awhile"). He has done Arthur Crudup's "Do It If You Wanna" on the "That's All Right" model, and offers an acrobatic vocal on Nappy Brown's "Little By Little."

No review of this record is complete without a word about the Tennessee Rockets. Mitch Collins plays so much piano that his instrument leaps out of the mix. Whether it's Jerry Lee Honky-tonk, or the after hours tinkling on "Trouble Ain't...", or the repeated triplets on "Stay Awhile," Collins is the compleat pianist. Bryan Smith's slap bass is a standout and is amazing on "Rootie Tootie" and "Little By Little." Ah, but Bob Newscaster's guitar work, it truly sings.

He plays with deep emotion and restraint, so that his solos always imply more than they say. His playing is a complement to Hancock's vocals. Newscaster is virtually unknown outside a small circle, and, is consequently the most underrated guitarist in town. A superb job.

The only clinker is "Redskin Rock 'n'



Roll," which has incredibly dumb lyrics, and a subject matter somewhat limited in appeal. Even so, Hancock makes the most of them, the guitar and piano work are first rate, and there is a great walk-it-home finish. Thank heaven they didn't do it like "Running Bear."

Many thanks to Solid Smoke for their devotion to fine and little-heard music. Get this record and catch, as the title of a Hancock-Tex Rubinowitz song has it, "Rockabilly Fever."

—EDDIE BRONX

45's 45's

Ultraman in Surf Villa/TMI by Reesa & the Rooters on Music for Moderns
Ultraman has a talky B-52s sound. Reesa's rich, throaty voice describes a boyfriend in a fast car while Larry does some interestingly dissonant chord progressions. Bob Z on drums beats out a straight-ahead punk rhythm with some effective overdubbing on marimba and shakore. Cherie Rumbal provides a strong "stride" bass line. The overall sound is not subtle enough to create intrigue, but the two tunes are catchy and well-composed. TMI, on the flip side, is a melodically vague, upbeat drone song. Are the lyrics about love, or nuclear war? Ah, yes, the modern question. This item is worth acquiring, all you DJs who collect locals.

Your Eyes/Looking Sideways by the Young Professionals on EQ Records
Lead singer Regina Gabriel has a sultry intelligent voice, which the mix buries deeply into the busy, melodic keyboard work. The tempo of "Your Eyes" borders on frenetic with some fancy synth breaks by Carlos Garza. The tonal content is accomplished and professional—saved from being "progressive rock" by the predominance of keyboards and discrete guitar playing by Jim Karukas. "Looking Sideways", on the B-side is the better of the two tunes. It presents a unique concept of minimalism within a very full underbelly of sound. The synthesizers, switched on "organ", provide a lush background for rhythmically placed guitar chords, and an occasional solo oscillator vamp. The jam at the end of the song is tight, but betrays a certain lack of direction. Intense "easy listening"; good for a dance tape.

Lynxtail/Rampage by Eddie Angel on Rebel Riot
"Lynxtail" is a sort of slow, sexy "House of the Rising Sun". Your basic 12-bar blues with Eddie heavy on the

Wah-wah pedal. Killer Keller on sax adds a controlled, squeaky voice line, as he slips into the jam in the second verse. On the B-side, "Rampage" is a reeling'n'rockin' jam (in E, natch) with Eddie getting some great harmonica sounds from his guitar. Some reverb on the sax is a good touch for the finale.

Wings of Fortune by Albion on Valgenis Records
Albion is a tight, smooth, four-piece band that harks back to the late '60s. Lead vocalist "Rabbit" has a clear, soaring voice not unlike Grace Slick's. Dave Pervical on acoustic and electric guitars provides articulate solos, and emphasizes harmony with the melodic bass (by John Adham). The mix is good; the residual effect is one of peaceful vigor. "Wings of Fortune" is a little gem of renaissance rock.

Get Away/New Romance/The Night is Mine/Another Day Saturday Night by the Gas Band on Mother Superior Records
These five are strictly hair-over-the-ears band. I mean this is rock. The Gas Band's double 45 package has nothing particularly original to offer. The lyrics are largely self-deprecating; the voices ordinary. The drummer Gary, however, has a good, snappy sense of punctuation. "New Romance" on side 2 has some pleasing lead guitar riffs and a smooth, singing bass line, but the keyboards are corny. The music never strays from a turgid 4/4 plod; sincere, perhaps, but just plain dumb. On side 4 "Another Day Saturday Night" could be a catchy tune but the boys won't let go enough to develop the melody. It's the most danceable cut of the four, but nothing you'd want to hear twice in a row.

Think of Me/Not Doing It For You by Casual Carriers on Casual Tone Records
What comprises the new-wave sound?

Clipped voice; lots of snare-drum bursts; minimal, if any, harmonization between bass and guitar; synthesizers...? The Casual Carriers display all of the above, but lack conviction. The band is well rehearsed but nothing special—no aggressive solos, the lyrics are cloying and trite. Some nice work in the rhythm section, particularly on drums, but they are very oddly syn-copated and disrupt the already meager melodic content of the two tunes.

The Motions/Wating by Redline on GVS Records
Redline does reggae rock with Bill Straus ingeniously doubling on lead and rhythm guitars. In Motions, the lyrics are used as hooks, not to further the 'plot'. Nothing really happens in "Motions" but it's good white funk with amusing guitar effects such as chord runs changing from major to minor in the middle, and some electronic fall-out sounds at the end of several riffs. "Waiting" starts out with high hat and a 'ska-wobble', minor, bass lick. The mournful melody is picked up by Straus with some intricate pluck-work. The vocals are effective—but pure suburban rasta. "Waiting" creates a mood of resignedly joyous loneliness with a poignant melody and a steady rhythmic downbeat on 1 (2,3,4).

Midas Touch/Grim Reaper by De-programmers on Cryptovision
This band hails from Hoboken, N.J. and will be in the area this month (warm-up for Iggy Pop in Richmond; Charlottesville). There's a taste of NRBQ and Four out of Five Doctors in these two tunes; fast guitar coordinated with racy keyboards and the bass meticulously emphasizing both rhythm and melody. Both tunes are based on major 7th chords, which slightly date the musical style, but the tempo puts it into the 'wave' category. The show biz

quality of the songs are heightened by cheery, staccato piano triads and dramatic singing, especially on "Grim Reaper", where Kim Beggs' volatile voice burns through the instrumentals. Their lyrics describe current issues—greed, war, hope as a last resort.

Teenage Idol/Non-Melodic/Jungle Jam by Head Cheese on Burn Potential Records
The 3 female members of Head Cheese hail from Philadelphia. Their first 45 is very palatable, if not highly original. We can hear the influence of Los Microwaves, Polyrock and OMD. The vocal (non-)harmony on "Non-Melodic" is eerie and piercing, though the keyboard work is banal and the drums lethargic. "Jungle Jam", on the flip side has a delicate savagery that creates a mood in which psychotic city living is described. The spoken lyrics tell of horrors of rooming houses and abortion in downtown Philly. The 45 is well-executed, but derivative and a trifle silly.

She Turns Her Eyes Away, I Only Did It To Make You Mad/SBS, Red White and Blue by the Graphic Shadows on Explicit Records
Front man and keyboardist Greg Lief has an expressive, modern voice; singing of love and youth. "Turns Her Eyes" is a danceable, upbeat tune with a hip-shaking bass line, strident drums and dissonant, energetic keyboards. "To Make You Mad" has a more predictable progression of changes but displays an unusual combination of sweet, lilting piano riffs with a frenzied rhythm section, and well-rehearsed vocal harmony. "SBS" is the best tune in this tight package, showing off Franz Kellner's versatile bass style. He uses a subtle, velvet tone for solos, but turns the beat funky by popping and plucking his strings

continued on next page

45's continued from page 27

when the rest of the band joins in. The piano work is mainly spare and harsh, with brother Marc on drums; both are fast and intricate. The melody and poetry of "Red White & Blue" is almost a Beach Boys spoof. But only in the analysis. Overall, the vibrating organ chords and articulate drumming give the song a particular and distinctive stamp. This 45 is the best local disc I've heard in a long time. I'm looking forward to an LP.

—ALICE KNACK

Hidden Ground

Paddy Glackin & Jolyon Jackson
Tara

It took a lot of courage for Paddy Glackin and Jolyon Jackson to embark on this project, let alone release the results to the public. Irish folk albums, though generally sparked by high-quality musicianship, tend to be rather tame and predictable. And there is a sizeable audience that likes things just that way. This is the group that probably will never accept **Hidden Ground**, perhaps the most experi-

mental Irish folk LP yet released.

Though all the selections are traditional jigs, reels, hornpipes, and airs, the arrangements are startling. Along with the expected fiddle, mandolin, bouzouki, whistles, and such, Jolyon Jackson's settings feature extensive use of synthesizers and other keyboards, electric bass, cello, harmonica, and other instruments not generally associated with traditional Irish music. This experimentation doesn't always work; sometimes the electric keyboards are just gimmicky frosting on the cake. The best tracks are the ones in which all instruments blend together and are played fairly straight, such as "The Long Note," "The Congress Reel," and "The Rales of West Meath."

"The Green Fields of America" also has a near-perfect mix of electric and traditional instruments, and also features a combination of Irish and southern U.S. Folk sounds. It's got a great hook reminiscent of songs like "Dixie" and other pop and folk songs of the early American South. **Hidden Ground**, though flawed in spots, is an exciting experiment. It's about time someone tried something like this, and I'm glad the people who

did it are as talented as the brilliant fiddler Glackin and multi-instrumentalist Jackson.

(Note: Tara records are distributed in the U.S. by Shanachie. Write them at: Shanachie Records, Dalebrook Park, Ho-holus, New Jersey 07423 for further information on **Hidden Ground** and other Tara releases.)

—KEN ROSEMAN

Duran Duran

Duran Duran
EMI Records EMC 3372

Forget the multi-colored hair and perfectly styled New Romantic clothes, close your eyes, put your headphones on and listen to what New Wave is really all about: exquisite music.

Duran Duran's self-titled album is a tapestry woven of thought-provoking, lilting lyrics and buoyant, exciting melodies. These five men, John Taylor, (bass); Roger Taylor (drums); Nick Rhodes (keyboards); Andy Taylor (guitar); and Simon Le Bon (vocals), sing and play their hearts out, and the



result is an incredibly stirring album.

We have too long been offered the flash and gleam of the New Wave coupled only with shallow and empty music (i.e. Adam and the Rants). Happily, this is not the case with Duran Duran. These men can not only look



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good (and believe me, they look good), they can think and play music at the same time. The songs on this album reveal an understanding of the callousness of the modern world and its misery-provoking atmosphere, yet Duran Duran somehow manages to retain a basic belief in both themselves and their fellow men, expressing the hope that we may all return to a calmer shore: When your nine day feed is up/And you've drained your loving cup/Come stands reeling to the shore...(To the Shore).

There is not a single bad or boring track on this entire album. Even the closing instrumental, "Tel Aviv", is superbly phrased and well presented. "Careless Memories" and "Planet Earth", both successful singles, are enhanced by their placement on this LP. "Girls on Film" (released on a so-called 'highly provocative' video) is one of the finest singles of the autumn; a rasping, pounding pleasure of a song.

Duran Duran played the Bayou earlier this fall, and rumor has it that they may be returning to America this spring. For those of you who missed them the first time around, get your tickets early, for it may be difficult to see past the hordes who will be throwing themselves at the feet of this talented bunch.

I wish someone could wrap these 'boys in velvet and keep them somewhere safe and warm, where nothing could bother them and they could go on making music forever. Duran Duran: get this album. There may be hope for the music business after all....

—MELODY ZIFF

Edikanfo & The Pacesetters
Eno Presents Edikanfo &
The Pacesetters
Editions E.G.

Western pop's last fling with the pop side of its African roots fizzled during the mid-seventies. Trace elements of Osibisa, Manu Dibango and Hugh Masakela's Afro R&B synthesis are still around, but they aren't. This decade's Afro push stands a better chance thanks to the missionary might behind it, specifically Byrne/Eno's. I distrust both of them and question their

continued on next page

romantic notions of African tribal society, but if their endorsements may mean Fela on OK 100 why knock 'em? Furthermore, since a lot of black music made it thanks to one brand of specious paternalism or another—John Hammond and Berry Gordy are two names that come to mind—Byrne/Eno's, while just as unpalatable, may eventually give African pop a square foot in the Western marketplace. The real problem with such benevolent paternalism is that too often it substitutes mythology for critical evaluation. Inasmuch as Brian Eno's engineering and sponsorship of Ghana's Edikanfo and The Pacesetters' debut LP (Editions E.G.) serves as token repayment to Mother Africa for *Remain in Light* and *My Life in The Bush of Ghosts* it's an honorable patrician gesture. And given the history of black/white relations musically (perhaps best summed up by Langston Hughes' line "They taken my blues and gone") Eno's gratitude has too few precedents. Unfortunately the Pacesetters' music is not going to set the New World on fire. After listening to their LP, I suspect that this unit is really nothing but Ghana's equivalent of a fair-to-middling bar band. Adequate chops but very little imagination or style to go with them. Their instrumentation is pretty much Western pop standard—rhythm guitar, bass, traps, percussion, keyboards, horns—and that's okay. Also fine are the components of their sound: Funk-inflected Calypso melodic hooks, ethnic vocals, jazz-tinged sax and trumpet, stomping-the-savannah march rhythms. Trouble is the gestalt pales by comparison with great African pop past and present. The Pacesetters lack the well-versed musical sophistication that made for Masakela's and Osibisa's smooth pan-African fusions. They also sound tame next to the festive heat of Afro-Beat, Fela's Nigerian reprocessing of James Brown and Count Basie. As far as arrangements go, theirs are pedestrian variations on sixties Stax-Volt lines, while their jazz is decidedly second rate. Nor will anyone, I think, find their use of percussion novel or layered with much polyrhythmic intrigue.

Giving Eno the benefit of the doubt, I'll say I think he meant well. But in this instance good intentions have made for a questionable endorsement. I don't know Ghanaian pop well enough to say for certain that The Pacesetters aren't the P-Funk back home but intuition and experience tells me otherwise. Maybe one day Eno will prove me right.

By GREG TATE

Billy Idol
Don't Stop
Chrysalis

As the new wave has swept across the face of pop music, and been absorbed, some ex-punkers have been scrambling for high ground. Billy Idol is the lead singer of Generation X, a pseudo-punk band that played in a bewildering variety of styles, and seemed to have no identity. But Idol is going to bust out as a pop singer. A foxy-looking stylized punk, he sings with a sure pop feel and excels at 60s and 60s-style material. The best we can hope for in the near future is an interesting pop

scene, and Billy Idol might be part of it.

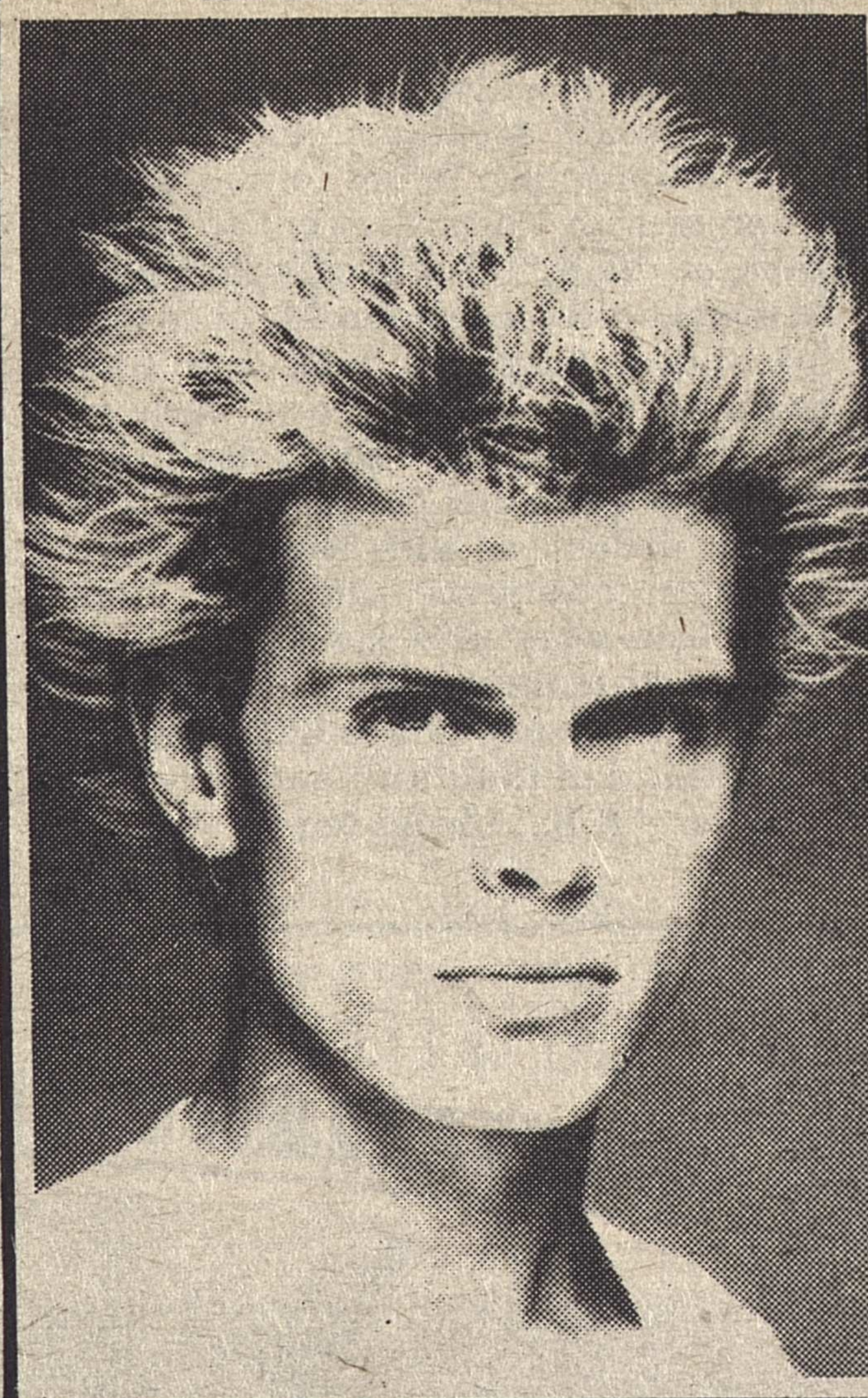
This 4-song 12-inch EP opens with "Mony Mony," very fitting, because Idol may be the Tommy James of the 80s. It is a synthesized, slick, good-timey killer song. The choice of song, and the execution, are almost perfect. (Ah, Tommy James, where are you now?)

Next is "Baby Talk," up-front and new-wavish. Idol's vocal is strong, the hooks and the chorus are solid and appealing. The song has a wonderfully sappy ending, and could be an AM hit.

The other side is not as strong. "Untouchables," though nicely produced, is basically a vapid ballad. Idol does some Bowie-ish posing in the best pop-star tradition.

The last number is the long version of "Dancing With Myself," and some may sneer that this is top-40 new wave. So what. It's a terrific song. But it has become a bit ubiquitous, and the short version has more impact.

If this kind of stuff shows up on the top 40 in the 80s, we may be in better shape than we think. Remember the top-40 hits of the 60s?



Tanuki's Night Out
Jam Records

Air Mail
Black Saint
Mingus At Monterey
Prestige

Luckey & The Lion: Harlem Piano
Good Time Jazz

Django Reinhardt: Vol 2
Inner City

We are in a boom time; jazz is springing up all over with more performance in all categories than one can keep up with in the area. Record releases mirror that healthy activity, and here is a sampling of recent issues and reissues of merit.

Modern big band sounds are well represented by "Tanuki's Night Out" (Jazz America Marketing: JAM 006), which brings together the compositional talents of Lew Tabackin and the arranging skills of co-leader Toshiko Akiyoshi. Her writing for sections is fluent and imaginative, especially in the use of deep toned trombones as backdrop. The lumbering trombone unison balanced by cymbal

At the Door.

November In Concert Reservations 338-3300

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Odetta & Josh White Jr. (Folk)	2 Kevin Burke & Micheal O'Dumhnaill (Irish fiddle & guitar)	3 Tony Kelly & The Royal Ambassadors (Swing)	4 Larry Coryell (Jazz Guitar)	5 Larry Coryell (Jazz Guitar)	6 Jimmy McGriff (Jazz)	7 Jimmy McGriff (Jazz)
8 Chris Hillman (Ex-member of The Byrds-Pop/ Folk)	9 Chris Hillman (Ex-member of The Byrds-Pop/ Folk)	10 Don McLean (Pop)	11 Don McLean (Pop)	12 Mary Travers (Folk)	13 Mary Travers (Folk)	14 Mary Travers (Folk)
15 Mike Cotter & John Carroll (Folk/Rock)	16 Melissa Berman (Rock)	17 Chicago City Limits (Comedy)	18 Robert Hunter (Lyricist of The Greatful Dead-Rock)	19 Dave Von Ronk (Folk/Blues)	20 Townes Van Zandt (Folk)	21 Johnny Copeland (Texas Blues Guitar)
22 Open Stage w/ Lafayette (Rock)	23 Songwriters Showcase	24 Mid-Life Crisis (Rock)	25 Artful Dodger (Rock)	26 DARK	27 Exile (Pop/Rock)	28 Exile (Pop/Rock)
29 Bob Feller (Folk/Rock)	30 Joan Cushing (Cabaret)					

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Formerly
The Cellar Door

Continued from page 29

splashes in the title cut is Ellingtonian in its evocation of the jungle. "A Bit Byas'd" takes us back in time as Tabackin's big, bold and breathy tenor pays tribute to the late saxophonist in an arrangement that captures the spirit of the '40s combos that were Don Byas' principal format. Tabackin is brash and gritty on "Lament for Sonny," which bursts at the seams with raw energy and high spirits. Not to slight other soloists, the clean execution of trumpeter Steven Huffsteter in "Lew's Theme" deserves mention, as does the riffing of his section behind him. Akiyoshi's boppish piano is featured on "Falling Petal" as is the truly innovative flute virtuosity

of Tabackin.

"Air Mail" (Black Saint: BSR 0049) is an entirely satisfying album by Air, three musical spokesmen for the New Music whose aim is not to outrage or impress with iconoclasm but to create beauty. "B.K." is a good example of the rapport the trio is capable of as they pass ideas back and forth with commentary and subtle echoes, each an equal in the group. Drummer Steve McCall is clean and precise, capable of great dynamics and startling contrasts in coloration and Fred Hopkins' bass work puts him in the forefront of contemporary soloists on his instrument. Henry Threadgill handles the reeds and flute with authority and passion. "R.B." (dedicated to the late

Ronnie Boykins, bassist) begins dirge-like with bowed bass, mallet-rolled toms, and the Chinese gong effect of the hubkaphone (played by Threadgill). A somber flute over reverberating bass is succeeded by an extended a cappella sleigh bell interlude which gives way to the convulsive crying of the tenor in duo with a moaning arco bass supported by funereally muffled drums. It is a restorative, and wrenching, emotional journey.

"Mingus At Monterey" (Prestige: P-24100) was captured at the western festival in 1964, a decade and a half before the great bassist/composer/leader's death, and it is a good summary of his extraordinary accomplishments up to that point. There are

blues, call and response from preacher to congregation, turmoil and chaos, an Ellington medley, and two compositions by Mingus. Yes, he was steeped in the tradition and at this concert seemed determined to present an overview of that tradition. In his liner notes he recalls the occasion as being highly charged: "Onstage I could feel the presence of my musicians like they were touching me... I felt like I was playing for God... I gave you the Monterey music as a token of love, as a memory." Those of us who were not there must be content with this two-record set, which does indeed communicate much of the atmosphere Mingus alludes to. In the 12-piece band are pianist Jaki Byard, drummer Dannie Richmond, saxophonists Charles McPherson and John Handy III, trumpeter Lonnie Hillyer, and Red Callendar on tuba.

"Luckey and the Lion: Harlem Piano" (Good Time Jazz: S 10035) was cut in 1958 when both Luckey Roberts and Willie "The Lion" Smith were in their sixties and the session finds them both in top form as they render their own compositions, several even then a half century old. Blues, Latin, waltz, hints of ragtime, and fullblown stride. Ellington cited the "Lion" as an influence and the line of descent travels from Roberts to James P. Johnson to Fats Waller to Art Tatum (who said, "Fats, man—that's where I come from. Quite a place to come from.") to Bud Powell to all since.

A disc that, if put into the hands of every aspiring guitarist in the land, would immeasurably improve the national musicscape, "Django Reinhardt: Solos/Duets/Trios, vol. 2" (Inner City: IC 1105) presents the legendary French Gypsy guitarist in contexts that showcase his individualism to greater advantage than on the sometimes sluggish (but charming) sides he cut with the Quintet of the Hot Club of France. Among the highlights on these six dates between 1937 and 1943 are two solos by this first non-American jazz musician of note, and two tracks teaming him with the virtuoso violinist Eddie South. It is apparent that the combination was one of total empathy. This album is the season's sleeper.

Finally, let's give five stars to George M'lely's third album, a tour de force of leading edge pianists that, unlike too many other efforts in that category, is not just another display of awesome technique (although he has plenty of that) but an emotional statement. Self produced, it is available from Alternatives in American Music, Box 6127, Albany, CA 94706. Peter Barshay is on bass, Eddie Moore is percussionist.

(Dr. Stokes, jazz performance reviewer for the Washington Post, airs new jazz releases over WPFW-FM on alternate Sundays at 8 p.m.)

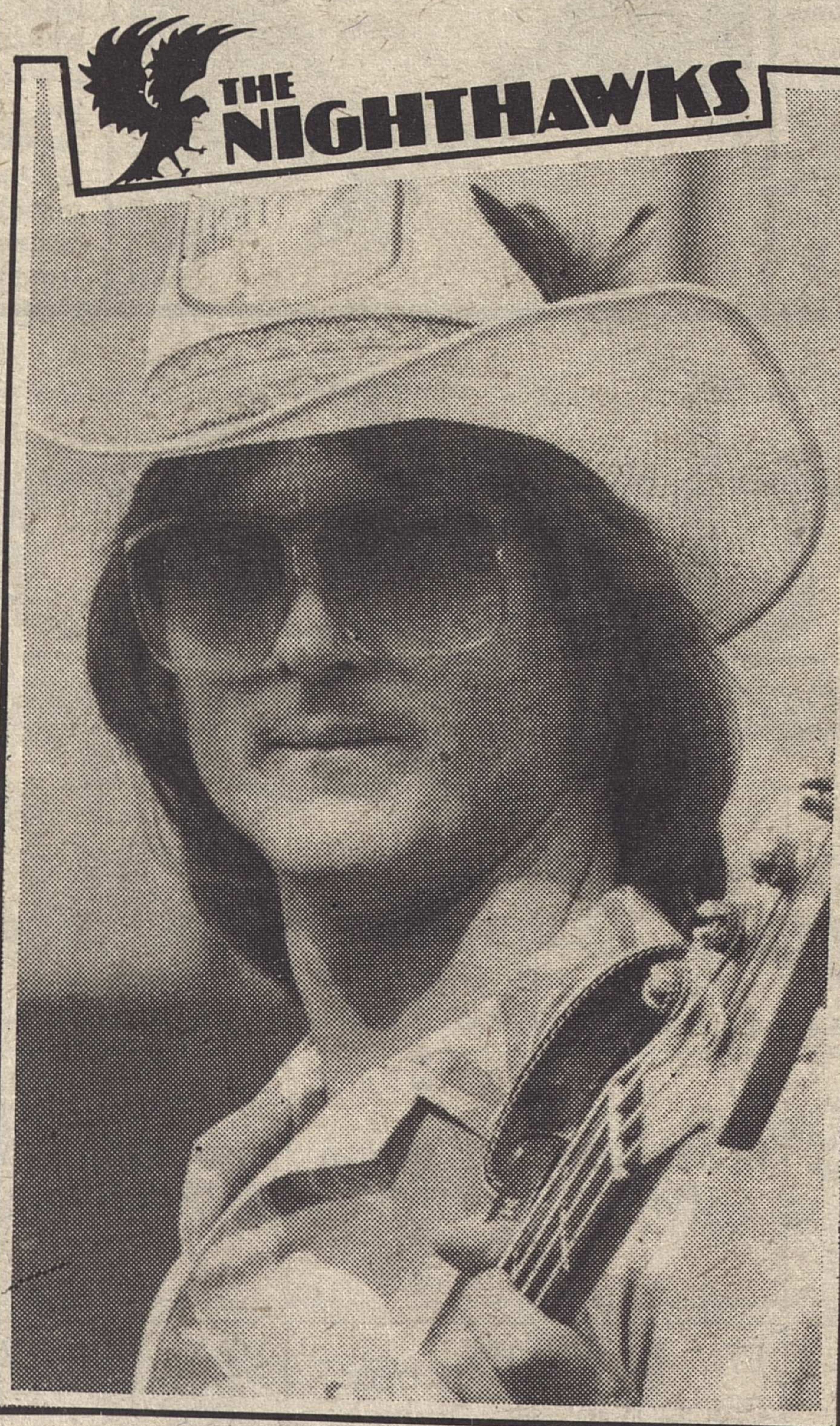
Karen Goldberg
The Lion In Me
Corbett Records

One of the most striking aspects of Karen Goldberg's music is that it eludes any convenient pigeonholing. Folk, cocktail jazz and pop stylings are skillfully integrated in her debut LP, *The Lion In Me*. Goldberg, a popular

Continued on next page

November Schedule '81

- 12 The Bayou
Washington, DC
- 13 W&L University,
The Pavillon
Lexington, VA
- 14 Roanoke College,
Olin Hall
Salem, VA
- 15 P.B. Scott's
Blowing Rock, NC
- 16& 17 The Double Door Inn
Charlotte, NC
- 18 The 1849 Club,
Salisbury, NC
- 19 University of Virginia,
Pavillon 11
Charlottesville, VA
- 20 Coast to Coast
Catonsville, MD
- 21 Stanhope House
Stanhope, NJ
- 22 Tramp's
New York, NY
- 23 Capitol Theatre,
w/George Thorogood
& The Destroyers
Passaic, NJ
- 24 Stone Balloon
Newark, DE
- 25 Club Sunrise
Charlotte Hall, MD
- 27 The Other Place
Harrisonburg, VA
- 28 The Coffee Pot
Roanoke, VA
- 29 Papillon's
Greensboro, NC
- 30 Dundee's
Columbia, SC



Photographer: Tom Guidera

December Schedule '81

- 1 Tyrone's
Athens, GA
- 2 Main St. Music
Emporium
Murfreesboro, TN
- 3 Vanderbilt University,
Underwood Auditorium
Nashville, TN
- 4& 5 Rumors,
Decatur, GA
- 7 Four Winds
Wilmington, NC
- 8 The Attic
Greenville, NC
- 10 University of Maryland,
The Pub
College Park, MD
- 11& 12 The Bijou
Philadelphia, PA
- 16 Charlie's
Annapolis, MD
- 31 New Year's Eve,
The Bayou
Washington, DC

February Schedule '82

- 17& 18 Tipitina's
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singer-songwriter on the Baltimore/Washington club circuit, has written or co-authored seven of the eight songs, whose collective impact is as eclectic as the music itself.

Throughout, she sings in an assured alto that seems well suited to torch and ballad alike. She exhibits the warmth of her natural vibrato, especially in "Cry In Vain" and "The Duke of Dinsmore." In the former, the sustained, mild dissonance on the final word, "again," adds just the right amount of tension and musical ambiguity. In both songs, David Astri's piano work delicately supports and highlights the vocal line, and his coda in "Duke" breathes life into the character (an apparent 'piano man' who lives for his 88s and 90 proof) with tasteful restraint.

Subtle touches such as these, however, do not offset problems with some of the other selections. "The Nature of the Chase," essentially a sketch of a night waitress daydreaming about Mr. Right, is gloss with little substance. It's as if the song were composed after cruising by the Double T Diner, rather than actually soaking up some of the 'Little Tavern on Route 40' ambience. The ultra-smooth vocals and tepid arrangement do little to enhance the credibility of the sitcom protagonist.

Goldberg's lyrics, in several instances, cloud or undermine her poetic intent. In "Feeling Free" she sings of having 'No hassles (is that word still around?), No troubles, No worries, No lovers, No cares' (what's left?). In the title track, she develops a self-descriptive cat metaphor (con-founded by a reference to her 'eyes of a jackal'), capped by the line, "I've roared in rage, 'It's a New Age' / But the woman in me whispers, 'Gentle.'" An unfortunate choice of words. The last woman who 'roared' was Helen "I Am Woman" Reddy, and she was deplored in numbers too large to ignore. The lion in this song has been deflowered, declawed and defanged.

"When Sunny Gets Blue" redeems any other shortcomings, as all the musical pieces fall into place. Guitarist Richard Roeder (the album's producer/arranger/engineer) takes a nice Wes Montgomery styled solo, gliding over the backing of bassist Drew Gress and pianist Bob Butta.

The *Lion In Me* reveals Karen Goldberg to be a singer-composer of considerable talent. More vocal harmonies and a sharper focus on the lyrics should make her next record even stronger.

—CHAS. McCARDELL

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GRAB THE ANTENNA, AND STAND OVER THERE... Congratulations to WAMU-FM, 88.5 FM, on their 20th anniversary on the air. They program more bluegrass (over 20 hours a week) than any other outlet, and they have given some old WGTB refugees a home (Fri. & Sat., midnight). They are an NPR affiliate, and provide the usual network goodies. They also give the gifted Ken Nordine airtime. This guy has been doing exceptional sound art since the '50s. He can be heard on WAMU on Wednesday evenings at 11 p.m. Thanks again to WAMU-FM... WMUC-FM, the voice of U. of Maryland, threw a party for staff and

friends of the station. On-the-air personalities mingled with common folk, rock stars (Black Market Baby, The Slickee Boys, Tru Fax & the Insaniacs, Root Boy Slim), publishing heavies (1981 editor Michael Mariotte), Carl Bernstein (ABC, Watergate), and some people from UNICORN TIMES (me included). Also, the Langley Punks debuted their new film. No one, not even Sally Quinn, from the OP. Maybe they are still smarting from taking it in The Ear from Jimmy Carter. Word is amused.

CAN YOU STAND IT?...Sundance, based in nearby Bawlmer, has just cut

a video at Dundalk Community College. It runs an hour, and features 12 songs. It will run on your cable this Fall. Sundance is Dan Zukowski, Michael Smith, and Rick Lehnen... Look out for Midnite Special. They are: Garrick Alden, ex-Saucer, on bass; Dexter Dumm, ex-Sterling Silver, guitar; Bobby Winkler, keyboards; no known drummer. Anyway, they are doing a tape of originals at Garrick's home studio... Dale Williams is moving to Chicago. Au revoir. **DATA OVERLOAD...** Erica Hunter plays bass and works with Stars & Bars, but she is ready to debut with Dagmar and the Seductones. Bob E.

Rock, watch out!...W.C. and Friends is beginning to offer live music, out in scenic Falls Church. The house band is Sunny Skies, with Tim Ford and Scott Stallard. Scott is also doing some recording at Studio 5, with Tim and vocalist Carol Lockwood... **Invasion of Privacy** now has a woman drummer, Suzanne Elmer. The band needed some class... **Blitz** is a new band from College Park. They are: Bruce Katsu, guitar; Johnny Clayton, guitar; Pete Devaney, vocals; Sam Blair, bass; Jimmy Campbell, drums. Watch for them... Another new addition is **Magenta Rose**, who have had some success recently. The lineup is: Helen Hooke (ex-Deadly Nightshade), guitar, electric violin, vocals; Cindy Scalfi, keyboards and vocals; Ellen Horton (ex-Belle Starr Band), bass and vocals; Carl Holzapfel (ex-Catfish Hodge), drums. They are out to get you... When the North Star Band played The Lone Star Cafe in the Apple, the King and Queen-of Spain were in the audience. Country music fans, es verdad?

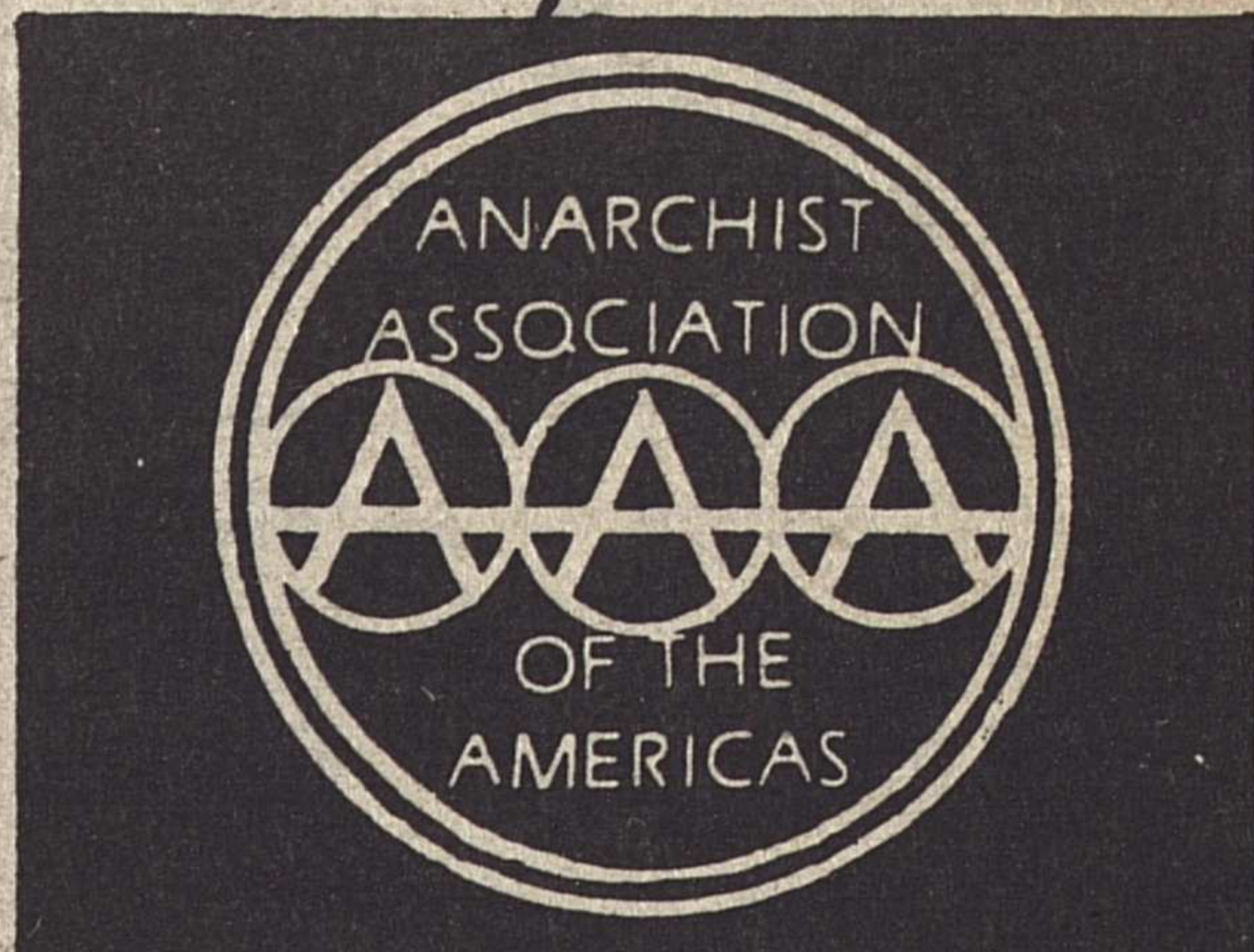
...Albion recording at Track. The EP will feature "Vampire's Kiss," "The Pirate Song," "Street Fight In London," and "Identity Thief."

Catfish Hodge & Chicken Legs has a new 12 inch EP. Catfish is also on tour of the midwest with Dixie & Mitch in tow and with former members of H-Bombs.

JAMBALAYA...Square One now at four members, which makes perfect sense, geometrically. Playing members now sing more... Possible Christmas record from Acrylix. (Hope we're not rushing the season.) They are now mixing four tunes at Island Studio, sessions produced by Al Twanmo... **Evan Johns and the H-Bombs'** new EP features backing vocals by Tex Rubowitz and Billy Hancock... **The Classic Country** has been redone, both for decor and management. The new folks have instituted an open mike night, and will assist singers to find back-up musicians, or a stage presence, or both. Give 'em a try.

EAT MY ALLIGATOR...The Preppy Disease has hit D.C. hard. We now are blessed with **The Preppy Album: Greatest Hits**. It was produced by local Milton Hamilton, Jr. It consists mostly of party tunes the local preps get off on. Some of it ain't bad, but no Doug Clark.

Emancipation!!

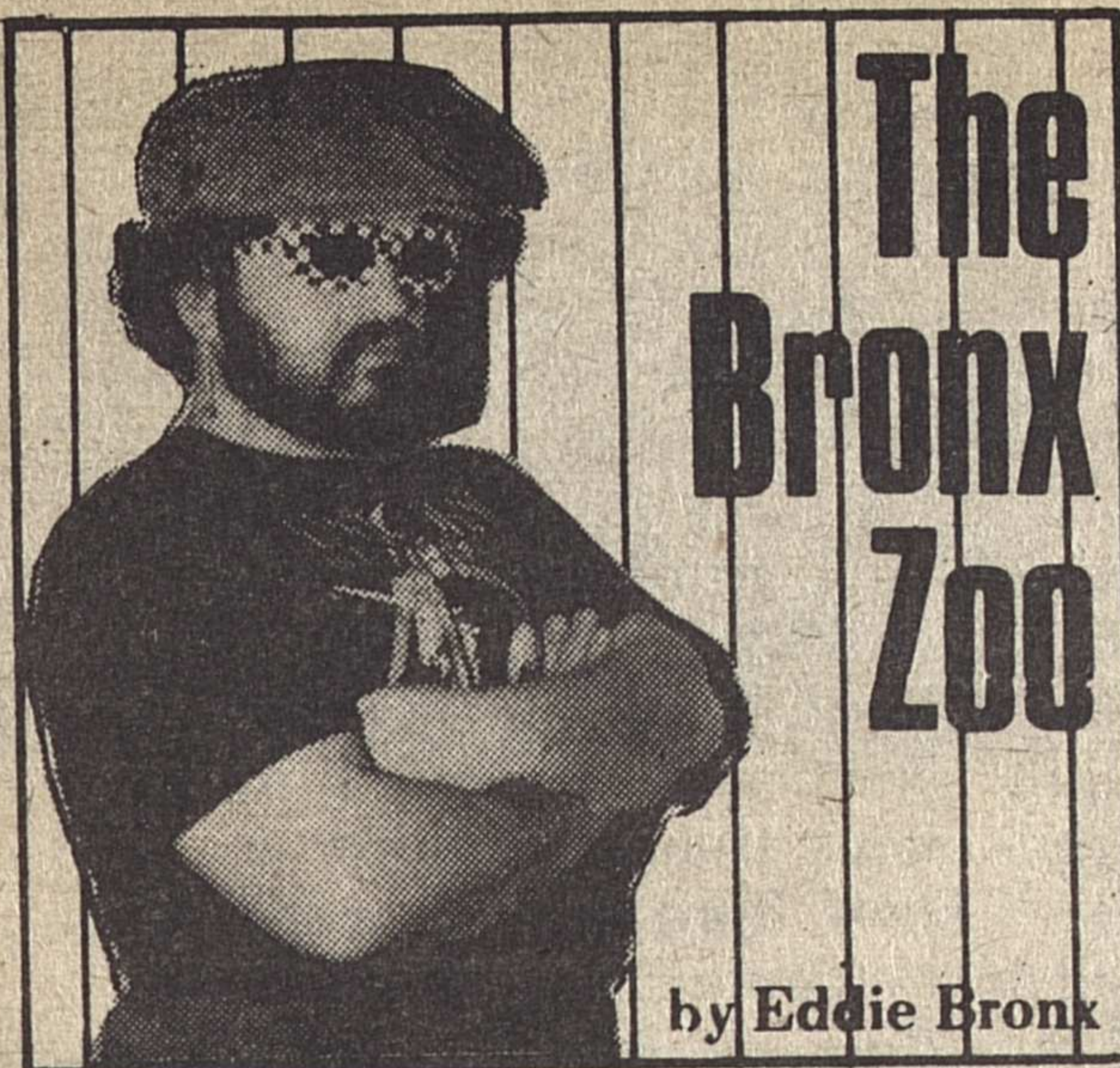


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A FABLE FOR OUR TIME

Once there was a little boy who was born because his mother was refused an abortion. A judge declined to intercede and was rewarded with a seat on the Supreme Court. Because he was one of many children, the little boy's family was very poor and on welfare. The little boy was always hungry because his family's food stamps had been eliminated and his school lunch was cut. When he would ask for more food in the school cafeteria, they would give him catsup and relish and tell him how lucky he was to have these nice vegetables when there were children starving in the Third World because of the fiscal irresponsibility of their governments.

When the little boy was 10 years old, his poor mother was able to scrape up enough money to buy him a pair of roller skates. He was thrilled beyond description, and ran to the park to try them. When he got there, he discovered that the park had been strip-mined. Sighing, he sat on the curb and put on the roller skates to skate in the street. But the Consumer Products Safety Commission had been eliminated and the shoddy skates pitched the little boy into the path of a gas-guzzling American car built on a Monday by hung-over auto workers. The brakes failed, and the little boy was badly hurt.

The nearest hospital refused to admit him because Medicaid had been scrapped and they wouldn't get paid. So he was taken to the charity hospital which was unaccredited and staffed with incompetent doctors, and they botched his operation and the little boy was paralyzed. His mother wanted to sue, but the Legal Services office was closed by budget cuts. The charity hospital gave him a wheel chair, but the welfare department made him give it back. It had brought the value of the family's personal property to more than \$1000. The little boy had to go about on crutches, like Tiny Tim.

As the months went by, the little boy became very bitter. One night, while watching "Taxi Driver" on television, his mind snapped. He grabbed his crutches and lurched into the street, where he stole some money from a blind beggar, who had been forced into begging when his self-help program was dumped. Then the little boy went and bought a gun, which was easy because the Bureau of Alcohol, Tobacco and Firearms had been put out of commission.

He made his way to the White House

and crouched in the bushes waiting for the President. At that moment, however, the President was in California demonstrating his virility by chopping wood. With a chainsaw. As the night wore on, the little boy became anxious and shot the first person to emerge from the White House. It was the last liberal senator in America, who was leaving a meeting with the President's chief-of-staff where he had been shown some photographs taken of him and his secretary at the No-Tell Motel, on Rte. 1.

The little boy was arrested and the dead senator was replaced by a moral majority type whose first statement after taking the oath was that anyone who opposed school prayer was undoubtedly a homosexual. The little boy was convicted, and held up to the youth of America as an example. He would be the first to be executed under the new assassination law. But the electric chair was old and rusty from disuse. It shorted, and sent a power surge back to the nuclear generating plant which had just been put on line by the people who erected Three Mile Island. The jolt fused all the safety equipment in the plant, the reactor went critical, and a huge atomic explosion resulted.

The Pentagon, being staffed by all-volunteer generals assumed that the Soviet Union had attacked and launched B-1 bombers and MX missiles. Naturally, the Russians retaliated with SS-20s and the human race was annihilated.

No one bothered to wake up the President. ●

Women In Film

from page 13

● Menstruation preceded Wanda at the showing I attended. This short subject is a light-hearted, informative look at menstruation, heavy on the psychosocial complications and light on the biology. A mixture of person-on-the-street interviews (where one fool man is sooo sincere in his claims that he'd love to have a period—it's cleansing and purifying, you know), a small love story of two teen-agers, and animation for education (introduced by Dr. Frank Frank), Menstruation presents a series of vignettes common to the, how shall I say, bleeding experience. The Case of the Missing Wastebasket, for example, says more about the cultural position of menstruation (where young, first-menstrual-period girl goes into boyfriend's bathroom to change pads and finds no wastebasket to dispose of the evidence of her womanliness) than a panel discussion on Subtle Denigrations of Women in Our Time.

The boyfriend learns, along with his friend, of the wonders of endometrial shedding, and is astute enough to remark at the film's end, as the couple ferries across to Staten Island, that "the Statue of Liberty looks pregnant." After a moment of reflection he says, "No, maybe she's just bloated before her period."

—BETHANY J. BROWN



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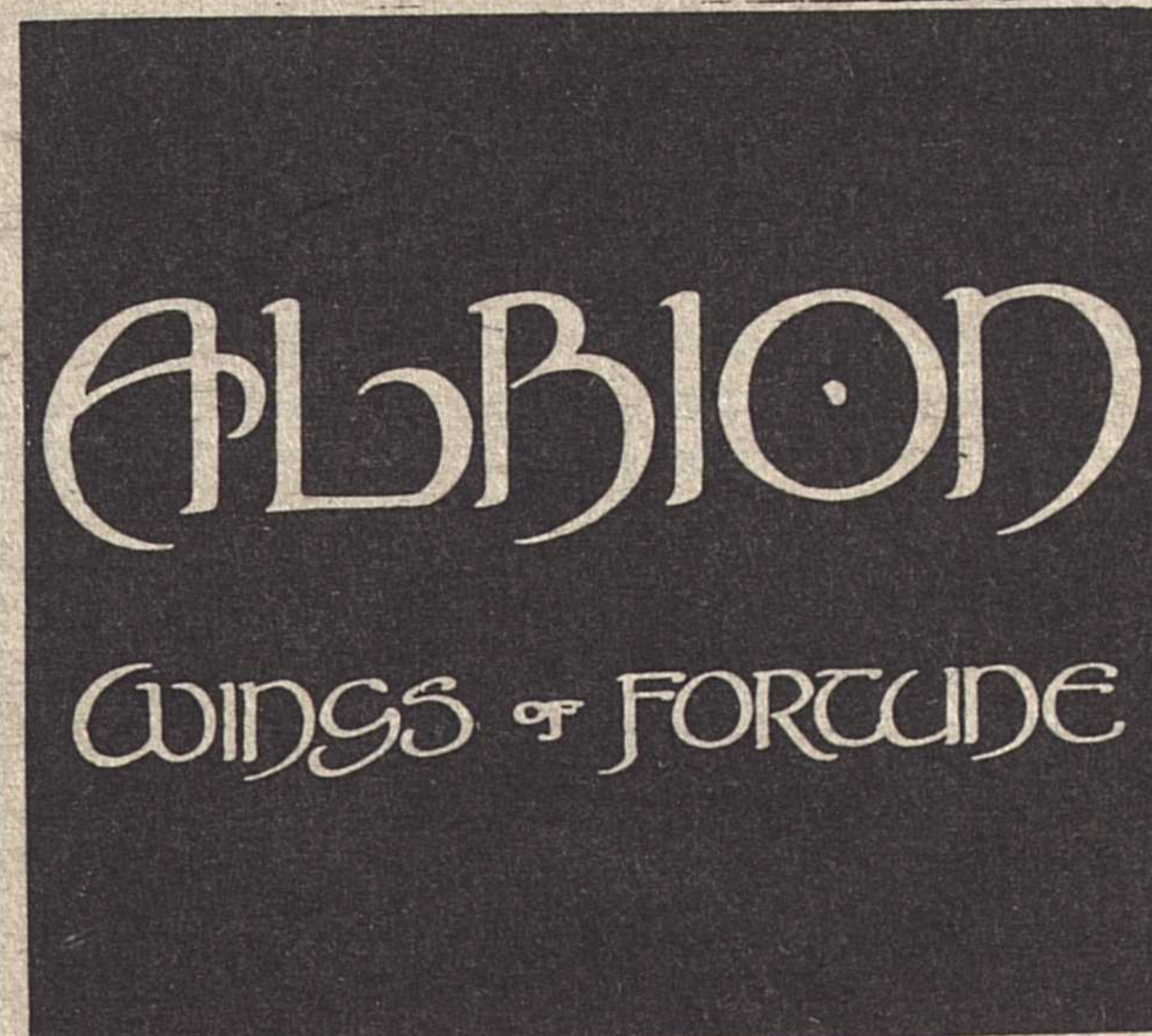
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WHAT'S SO FUNNY?


Continued from page 16

Brenner was once on The Dating Game, and was chosen. "She didn't go on the date." Since then he has done more television. He has been on PM Magazine, Entertainment Tonight, and is a once-a-month regular on Inside Washington.

Brenner likes comedy and comedians. It is all an antidote to the humdrum of Washington. He would like some day to have a talk show, though he is very brash. "The great comics seem to have an identifiable characteristic....I find that I do have a stage persona, kind of this smart-aleck, smartypants kid."

Sure. And Attila the Hun was just a bully.

Dan Brenner is highly regarded by his colleagues. His act is funny, and he seems to have good luck. The night I saw him, Fate had delivered up to him a table full of CPAs in three-piece suits. He ate them alive.



SAM GREENFIELD IS another student of comedy. He began with it as a youngster growing up in D.C.

"I watched a lot of TV. My mother wouldn't let me go out. Lousy neighborhood."

The most remarkable thing about Sam, aside from his uncanny resemblance to Marlene Dietrich, is the fact that he has only been doing stand-up since July of this year. His presence

and sureness on stage are a result of theatrical training and singing in a rock band, The Jokers (appropriately). "I learned how to use a hand mike. This is very important. People starting out don't know where to hold the mike."

But it is really more than that. Greenfield writes and performs superior material. Again, the secret is control. He looks like he belongs up there, and he can think on his feet. And he is a novice.

His act is based on a tradition: of all the comics I saw, Greenfield reminded me most of the classic "borscht belt" style. It is not his material, which is hip and wacky. It's the delivery, which is somewhere between Woody Allen and Henny Youngman. He even does dialects.

"I like ethnic comedy a lot, and I do accents well. So there's no reason for me not to do it, if I'm not offensive."

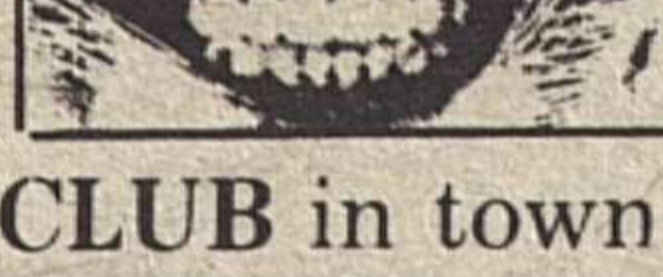
It's hard to imagine being offended by Greenfield, who looks like a Jewish leprechaun. Although he has worked Garvin's and other venues, his home base is the Comedy Cafe, which he manages. He has plans to make the place a bigger draw than it already is.

He carries a notebook around and jots down ideas when they come to him, eventually putting together a bit. If the bit doesn't work in performance, he will cannibalize the best lines, save them, and jettison the rest.

Like many comics, he seeks approval through laughter. "If you laugh at me, then you like me." His whole style,

which is really embryonic, is basically a warm style. He would like to evolve a stage persona, a character. He feels it is important.

"If you have 180 bits that are funny, maybe you don't need a style." Greenfield may not have 180 funny bits, but he has more than a few, and could be a biggie. If he fails, he can always retire to the Hebrew Home For The Short.



THE BIG CLUB in town is Garvin's, which features big names from New York, Los Angeles, and Toronto, as well as the best of the locals, and an open mike night.

Adrian Tolsch, regular MC at Catch A Rising Star in New York, and a very funny lady besides, says, "Any time an act comes to me that's been through Garvin's, I know they've got the basic training, and I won't make them [audition]. It's become a very important room."

The proprietors of Garvin's are Harry Monocrusos, a genial bear of a man with liquid brown eyes, and Jeff Penn, sandy-haired and sincere of face, which helps him when he yanks your chain. These guys may not have an enemy in the world. Everyone I spoke to had the kindest personal observations to make about them. I found them to be helpful, generous, and friendly.

They are ambitious, as well. Penn and Monocrusos are on the verge of becoming an empire. They now have three clubs: Garvin's, City Lights in Baltimore, and Gunning's, summers in Ocean City. They act as agents to a stable of comics, and plan to expand their interests. Considering their

reputation in the comedy biz, everyone must benefit, not least the audiences.

They began booking comedians into shows at U. of Maryland in the late '70s, and got with Garvin's about three years ago. Their development is almost meteoric. The room has such a name that touring comedians will pop in unannounced; Dangerfield, Saturday Night people, Friday's people. One night, practically the entire Ringling Bros. circus troupe dropped in. "We never know from night to night what will happen here," says Monocrusos.

But they do know some things. Howard Stern, DC-101 phenomenon, has begun doing live broadcasts from Garvin's, and may turn it into a once-a-week thing. They are also planning a Laugh-Off, a competition complete with eliminations and finals, which will tie in with their third anniversary.

Their open mike can get like a free-for-all. It takes place on Sunday, and may feature 20 acts, at least one New York pro, four local pros, and whatever else shows up. Harry says, "We do take gambles."

A lot of D.C.'s credibility as a comedy town results from the efforts of Penn and Monocrusos. The love comedy (Penn has done his time as a stand-up), and they love people.

The comedy scene in D.C. is blossoming, but is neglected by the press. This article is woefully deficient. There has been no mention of Roger Mursick, Sonny Black, Andy Evans, Ed Wilczynski, Grant Goulet, and many others. I am sorry for that. But other clubs have been booking these funny, talented people, and maybe someone will notice.

Don't you be the last.

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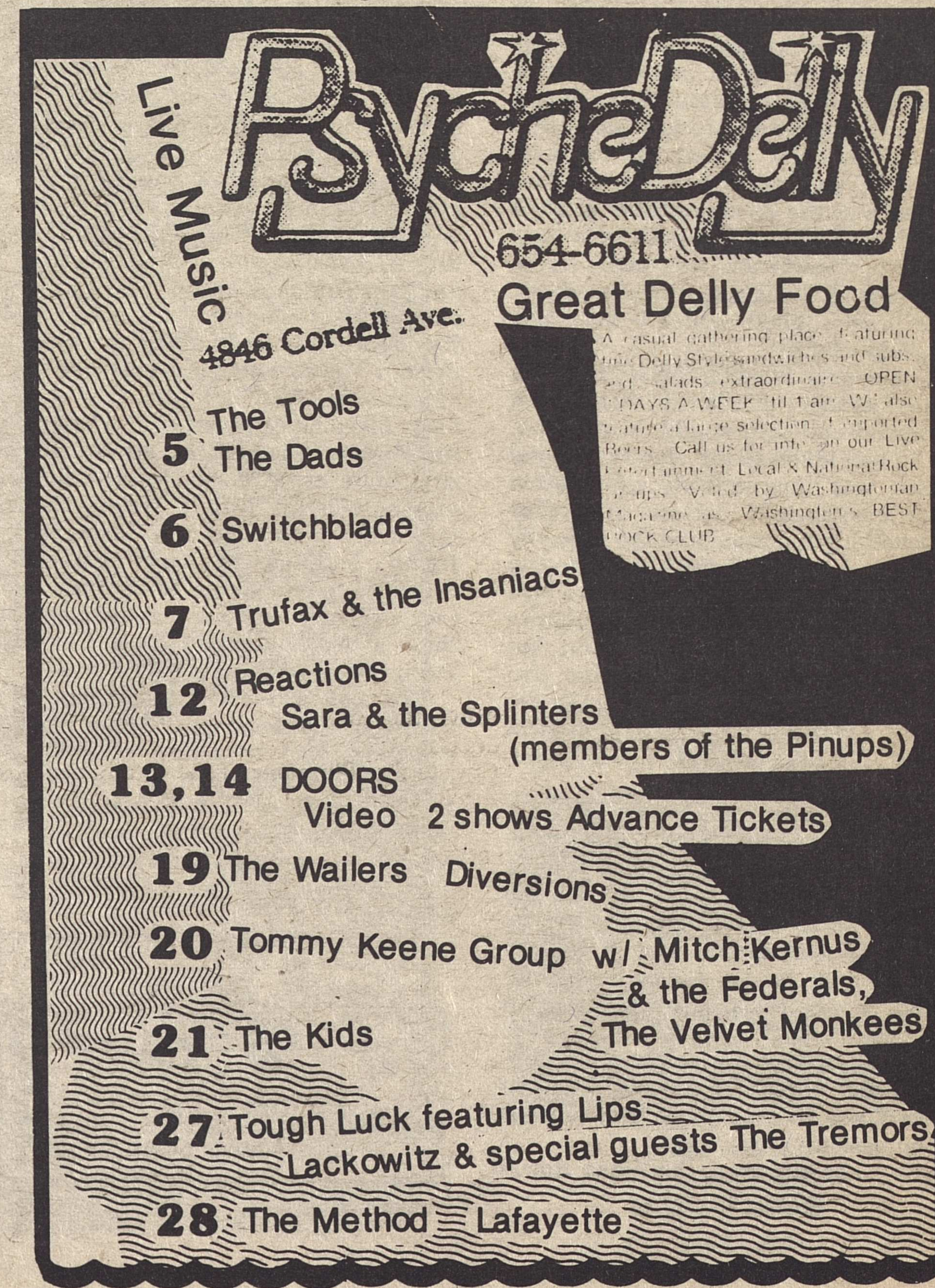
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- 20 Tommy Keene Group w/ Mitch Kernus & the Federals, The Velvet Monkees
- 21 The Kids
- 27 Tough Luck featuring Lips Lackowitz & special guests The Tremors
- 28 The Method Lafayette

THEATER NOTES

By HAP ERSTEIN

BART WHITEMAN, the force behind Source Theatre, has a little list. Peeved about the lack of theater coverage by the media, he has started to grade the critics around town by their attendance. Getting a gold star at the top of the pile is the Post's Style section. On the other hand, the Post's Weekend section came in 30th. Unicorn Times ranked 15th and perfect record no-shows included TV stations WRC and WDVM.

IT'S TIME TO pass the hat at the Actors' Center, the local fledgling organization of union and non-union actors. When the group began earlier this year, it asked members for \$1 to sign up. Now they say that was a "registration fee" and annual dues are \$25. This could be a fatal blow to a great idea before it ever really gets established. The Center puts out a first-class newsletter with audition notices and maintains a telephone hotline for job referrals.

OH, BROTHER! had a rough month here trying out for Broadway. It had to pull its news bulletin ("Musical comedy breaks out in the Middle East") TV ads off the air after the Sadat assassination. But things could have been worse. The original concept for the commercials was a phone call between Begin and Sadat. Apparently Roger Stevens vetoed that one early on for being in bad taste.

FINE LINE ACTOR'S Theatre pulled in a \$2,000 grant from the D.C. area Feminist Alliance to help the group pay for its 7-week project of putting on workshops and performances of the hard-hitting *Getting Out* at women's prisons and detention centers. The D.C. Commission on the Arts is also assisting, but more funds are needed. To lend a hand or a checkbook, call 462-6396.

JIM LEONARD JR.'S play *The Diviners*, which had its local premiere at New Playwright's Theatre in May, has picked up a high-powered fan. Robert (Popeye) Altman saw a performance in New York and immediately optioned it for the movies. His films are often iffy financially and he's running into a brick wall to get backing for a play about a brain-damaged boy from a rural town who drowns.

A RECENT COURT decision requiring *A Day In Hollywood/A Night In The Ukraine's* producer to pay the Marx Brothers' estates for using their likenesses has Arena Stage wondering what to do. Arena plans to end its season with the first stage production of *Animal Crackers* in 50 years. They are reportedly in touch with the Marx estates and will pay for the right to show us old Groucho, Chico and Harpo gags.

OPENINGS

BARTER: "The Corn Is Green"—An English schoolmarm invades a Welsh mining town, upsetting the orderly way of life (At George Mason University, Nov 12-29, 691-7906).

KREEGER (ARENA): "A Lesson From Aloes"—Athol Fugard's political play about survival and friendship in a South Africa dominated by apartheid (Nov 6-Dec 20, 488-3300).

TERRACE: "An Evening With Rodgers & Hammerstein and Lerner & Lowe"—A songfest of Broadway tunes from hit musicals sung by New York performers (Nov 3-15, 857-0900).

CONTINUING RUNS

ARENA STAGE: "Major Barbara"—Shaw's comedy about a debate over the uses of power between a Salvation Army major and her munitions magnate father (thru Nov 22, 488-3300).

EISENHOWER: "Kingdoms"—A provocative new drama of the historical confrontation between Napoleon Bonaparte and Pope Pius VII (thru Nov 29, 857-0900).

FOLGER: "Julius Caesar"—A miscalculated, overacted production of politics and assassination, updated to Elizabethan times and dress (thru Dec 6, 546-4000).

FORD'S: "Black Nativity"—The first volley of the holiday season is this lively Christmas gospel based on the works of black poet Langston Hughes (thru Nov 1, 347-4833).

NATIONAL: "Evita"—An exceptionally strong company performs this much-awarded pageant of the life and times of Argentine barracuda Eva Peron (thru March, 842-8000).

NEW PLAYWRIGHTS: "Eulogy"—Diane Ney's modern comedy about three people caught in a romantic triangle and its inevitable complications (thru Nov 15, 232-1122).

OLD VAT ROOM (ARENA): "Banjo Dancing"—This lightweight one-man show of story-telling, strumming and clogging is somehow the longest running show in town (continuing indefinitely, 488-3300).

TERRACE: "Rhapsody In Gershwin"—A musical revue from the catalogue of George and Ira, including songs from "Porgy And Bess," "An American In Paris" and "Funny Face" (thru Nov 1, 857-0900).

AUDITIONS

ARLINGTON PLAYERS: "The Curious Savage"—(Nov 9&10, 750-0888).

WORDSTAGE: "Why Is Everyone Laughing? It's All Greek To Me"—(Nov 2, 558-2165).

K.G. PLAYERS: "Barefoot In The Park"—(Nov 1&2, 871-8712).

MIME

ROUND HOUSE: "Spectrum: An Evening Of Chamber Mime"—Mime with a variety of styles, from comic to serious, with music from various composers (Nov 10-15, 468-4234).

ZOE CALDWELL, who will appear at the KenCen later this season as *Medea*, was secretly called in to improve the staging of the *Othello* production with James Earl Jones and Christopher Plummer. If she could only teach Desdemona (Karen Dotrice) to act, that would be a major achievement.

IF YOU'RE BETWEEN five and 17 and have an original script of any length on the theme "Life In The 21st Century," you can enter it in the 4th Annual Henny Penny Playwriting Contest. The sponsor is Children's Radio Theatre and the winning entry will be rehearsed, recorded and broadcast. The deadline is Dec. 31 and the number for more info is 234-4136. Just think of the *Star Wars* clones this should encourage.

RESIDENT/REP COMPANIES

CAPITOL HILL ARTS WORKSHOP: "Guys And Dolls"—The popular Damon Runyon musical of the Broadway underworld and the Salvation Army (Nov 13-21, 547-6839).

FINE LINE: "Private Lives"—Noel Coward's British comedy of newlyweds changing partners in the elegant upper class of the 1930s (thru Nov 8 at GALA, Nov 13-21 at YWCA, 462-6396).

GEORGETOWN WORKSHOP THEATER: "Light Up The Sky"—(Nov 5-14, 337-2744).

MASQUERS: "The Curious Savage"—John Patrick's dramatic comedy (Nov 6-21, 681-6411)

NEW PLAYWRIGHTS: "Readings Of Plays In Progress" (232-1122).

Nov 2—"Phallacies"

Nov 9—"Beyond Here Are Monsters"

Nov 10—"Untitled One-Act Play"

Nov 16—"Rehearsal For Murder"

PRO FEMINA: "Close Calls/Far Cries"—An original script that challenges the definition of success and failure as they relate to the contemporary woman (At the YWCA, thru Nov 8, moves to New Playwrights, Dec 4-20, 638-2100)

ROUND HOUSE: "Deathtrap"—A tricky murder mystery about a washed-up playwright who is mailed a copy of the perfect murder mystery (thru Nov 1, 468-4172).

"The Butterfingers Angel, Mary & Joseph, Herod The Nut & The Slaughter Of 12 Hit Carols In A Pear Tree"—An offbeat Christmas story from the typewriter of the author of "The Miracle Worker" (Nov 27-Dec 20, 468-4234).

SOURCE: "The Good Woman of Szechuan"—Brecht's parable about good and evil focuses on a prostitute who's too honest for her own good (thru Nov 21, 462-1073).

"Hometown Blues"—A trilogy of plays about small town people and relationships from local playwright Robert Perring (thru Nov 22, 462-1073).

STUDIO: "The Visit"—An eccentric billionaire wants to give her old village a large monetary gift with certain peculiar conditions (thru Nov 1, 265-7412).

WOOLLY MAMMOTH: "The Kramer"—Mark Medoff's drama of power and ambition (Nov 5-21, 543-6211).

COMMUNITY THEATER

CHRIS-MAR PLAYERS: "A Funny Thing Happened On The Way To The Forum"—A musical vaudeville of Roman life and a conniving slave who wants his freedom (thru Nov 7, 277-1710).

GREENBELT PLAYERS: "On Golden Pond"—An elderly couple face a crisis at their beloved cabin in the country when their daughter shows up (thru Nov 1, 474-7763).

JEWISH COMMUNITY CENTER: "The Price"—Two brothers reunite to sell their father's furniture and evaluate their lives (Nov 1-8, 881-0100, ext. 39).

LITTLE THEATRE OF ALEXANDRIA: "Chapter Two"—Neil Simon's autobiographical comedy about starting over with a new wife after the death of his first (thru Nov 21, 683-0496).

McLEAN CENTER THEATER: "Charley's Aunt"—Classic farce with a touch of transvestitism (thru Nov 8, 790-9223).

MONTGOMERY PLAYERS: "Something's Afoot"—An Agatha Christie-ish musical murder mystery with lots of suspects and surprises (Nov 20-Dec 5, 948-6669).

PRINCE GEORGE'S LITTLE THEATRE: "Chapter Two"—More of Neil Simon's troubles beginning the second chapter of his life with a new mate (Nov 13-21, 277-1710).

SILVER SPRING STAGE: "One Act Play Festival"—(Nov 13-22, 946-3808).

DINNER THEATER

BURN BRAE: "1776!"—The musical version of the arguments and compromises at Independence Hall leading to the Declaration (thru April, 384-5800).

COLONY 7: "You're A Good Man, Charlie Brown"—Charles Schulz' "Peanuts" characters come alive, sing and pick on Charlie Brown (thru Nov 29, 725-6431).

GATEWAY: "Dirty Work At The Crossroads"—A melodrama in the classic style, with maidens tied to the tracks and a speeding locomotive on stage (thru Jan 3, USA-0000).

HARLEQUIN: "The Bells Are Ringing"—A telephone answering service operator finds love with a procrastinating playwright (thru Nov 22, 340-8515).

"Oliver!"—The musical version of Dickens' story about an orphan who falls in with a gang of young pickpockets (Nov 26-Jan, 340-8515).

HAYLOFT: "I Ought To Be In Pictures"—A teenage girl hitchhikes to L.A. to visit her washed-up screenwriter father (Nov 3-27, 631-0230).

KING'S JESTER: "Murder Among Friends"—A vain actor, his wife and his agent are a romantic triangle, each out for murder (thru Nov, 946-2077).

LAZY SUSAN: "Carousel"—A young girl falls in love with a carnival barker, but their marriage is doomed to tragic ends (thru Dec 31, 550-7384).

PETRUCCI'S: "Romantic Comedy"—Two playwrights start with a platonic relationship, but it turns into something else (thru Nov 15, 725-5226).

"Barefoot In The Park"—A young newlywed couple in a fifty story walk-up crack jokes and adjust to marriage (Nov 20-Jan 31, 725-5226).

TOBY'S: "Fiddler On The Roof"—Tayve the dairyman puts in another dinner theater appearance, trying to marry off his daughters (thru Feb 7, 730-8311).

CHILDREN'S PROGRAMS

CHILDREN'S THEATRE OF ARLINGTON: "Hansel And Gretel"—Those two kids fall into the trap of the evil witch once again (Nov 6-15, 558-2165).

KENNEDY CENTER: "Rikki Tikki Tavi"—The Clarion Puppets present their version of the Jungle Book tale (Nov 7, 254-7190).

"In Other Words"—Archaesus presents a play about communicating (Nov 21, 254-7190).

McLEAN COMMUNITY CENTER: "Heather Forest, Storyteller"—Folktales from around the world told in song, dance and mime (Nov 4, 790-9223).

PUBLIC PLAYHOUSE: "The Kids On The Block"—Child-size puppets, some of them handicapped, show how all children can be friends (Nov 23-25, 277-1711).

VAGABOND PUPPET PEOPLE: "Corky's Clown Circus"—Bob Brown and his marionettes recreate the magic of the big top (thru Nov, 892-6525).

UNIVERSITY THEATER

AMERICAN: "Anna Green Musical Theater Graduate Project" (Free, Nov 6 & 7, 686-2317).

CATHOLIC: "A Flea In Her Ear"—A French farce by Georges Feydeau, with lots of mistaken identity and slamming of doors (thru Nov 1, 635-5367).

GEORGE WASHINGTON: "Dark Of The Moon"—A witch boy falls in love with a girl from the Ozarks (Nov 10-15, 676-6178).

GEORGETOWN: "Marty"—An original adaptation of Paddy Chayefsky's story about a Bronx butcher who meets a homely girl at a dance hall (Nov 6-21, 625-4960).

HOWARD COMMUNITY COLLEGE: "Private Lives"—A stiff upper lip from Noel Coward demonstrates marriage and divorce, British-style (Nov 12-14, 992-4862).

MARYLAND: "A Midsummer Night's Dream"—In the dream world of Shakespeare's moonlit forest, reality and reason give way to romantic fantasy (Nov 12-21, 454-2202).



O N T H E S C R E E N

1 SUN

Gaslight & The Thin Man BIO
McCabe and Mrs. Miller & Three Women CIR
Harlan County U.S.A. & Coal Miner: Frank Jackson (noon & 3:00) MAA
Singing In the Rain (2:00), Invaders from Mars (6:30), I Vitelloni (8:15) AFI

2 MON

McCabe and Mrs. Miller & Three Women CIR
Laura & Don't Look Now BIO
The Jazz Singer (10 min excerpt) & Singing In the Rain (5:30), The Thing (8:10) AU
I Vitelloni (6:30), Rhythm on the Range & Flowing Gold (8:30) AFI

3 TUE

Decline of Western Civilization UMD
Laura & Don't Look Now BIO
The Bridge on the River Kwai (5:30), Dracula, Prince of Darkness (8:30) AU
Days of Heaven & The Duellists CIR
Lover Come Back (7:00) \$1. UB
Dames (6:30), All Night Long ('81) (8:15) AFI

4 WED

Decline of Western Civilization UMD
Days of Heaven & The Duellists CIR
The 7% Solution & The Hound of the Baskervilles BIO
Little Foxes (5:30), Divided World, Glass, N.Y., N.Y., The Most, City of Gold, Nai, The Story of a Kung Woman (8:10) AU
All Night Long ('81) (6:30), Love In the City & Breathless (8:15) AFI

5 THUR

Stripes UMD
The 7% Solution & The Hound of the Baskervilles BIO
D.C. Independent Animators: Local Stop Action (8:10) AU
Escape From Alcatraz & The Electric Horseman CIR
Ed Ruscha (noon), Recent Animation by and about women including Asparagus, Furies & Quasi at the Quackadero (8:00) HIR
The Dinner Party: Right Out of History (11:30 & 1 p.m.) REN
Breathless (6:30) & Dames (8:15) AFI

6 FRI

D.O.A. & Decline of Western Civilization EMB
Stripes (7 & 9:30), Rude Boy (midnite) UMD
Badlands & Deliverance BIO
Escape From Alcatraz & The Electric Horseman CIR
Recent Animation by and about women including Asparagus, Furies & Quasi at the Quackadero (8:00) HIR
Ebb Tide (6:30), Breathless & The Corruption of Chris Miller (8:15) AFI

7 SAT

Rude Boy (midnite), Stripes (7 & 9:30) UMD
Badlands & Deliverance BIO
Evol Super 8mm Film Festival (8:10) w/award ceremony AU
Escape From Alcatraz & The Electric Horseman CIR
Animated Famous Books: Moon Man, The Beast of Monsieur Racine & others (11 a.m.), Ed Ruscha (1:00) HIR
The Corruption of Chris Miller & Love in the City (noon), Dragnet (6:30), Carrie ('52) (8:15) AFI

8 SUN

Fiddler on the Roof & Zorba the Greek CIR
Badlands & Deliverance BIO
Stripes UMD
Tol-able David (silent) & Anonymous Woman (noon & 3) MAA
Carrie ('52) (2:00), La Strada (4:30), Ebb Tide & Son of Fury (8:45) AFI

9 MON

The Sting & Topkapi BIO
Zero De Conduite & A Nous La Liberté (5:30)
Double Indemnity (8:10) AU
Fiddler On the Roof & Zorba the Greek CIR
Son of Fury (6:30), La Strada (8:15) AFI

CODE

Films and showtimes are subject to change.
Check newspapers or call theaters to confirm

AFI
American Film Institute
Kennedy Center. 785-4600
AU
American University Media Center
Graydon Center. 686-2100. Free
BIO
Biograph Theater
2819 M St. NW 333-2696
BMA
Baltimore Museum of Art
Art Museum Drive, Balt. Md.
(301) 396-7100, 396-7101. Free
CIR
Circle Theater
2105 Pennsylvania Ave. NW 331-7480
JHU
John Hopkins University
Hopkins Union, Homewood Campus, Balt., Md.
(301) 338-8197
MAA
National Museum of American Art
Lecture Hall, free

MAH
Museum of American History
14th & Constitution NW 357-1300.
Free, unless noted \$
NAS
National Air and Space Museum
6th & Independence SW 357-1300. Free.
PD
Psychedelly
4846 Cordell Ave. Bethesda, Md. 654-6611
REN
Renwick Gallery
17th & Pennsylvania NW 357-1300. Free.
SMN
Smithsonian Museum of Natural History
10th & Constitution NW
UB
University of Baltimore
Langsdale Auditorium, Maryland Ave. &
Oliver St., Balt. (301) 659-3187
UMD
University of Maryland
Hoff Theater, Student Union, College Park
454-2594

10 TUE

Breaker Morant UMD
The Sting & Topkapi BIO
Ballad of a Soldier (5:30) & Marat/Sade (8:10) AU
La Chienne & Lola Montes CIR
Red Shoes (7:00) MLK
La Strada (6:30), The Big Beat & Dragnet (8:15) AFI

11 WED

Dance Theatre of Harlem, video (noon) MLK
La Chienne & Lola Montes CIR
Charlie Chan In Egypt & Mr. Moto Takes a Vacation BIO
Romeo and Juliet (5:30), Louisiana Story, Lonely Boy, The War Game, No Lies (8:10) AU
Breaker Morant UMD
Carrie ('52) (6:30), 11 Bidone (8:45) AFI

12 THUR

Romare Bearden (noon), award winners from '80-'81 festival season (8:00) HIR
Hopscotch & Going In Style CIR
Charlie Chan In Egypt & Mr. Moto Takes a Vacation BIO
Superman II UMD
Waterloo Bridge (6:30), In the French Style & Among the Living (8:45) AFI

13 FRI

A Moonlight Drive (Doors Video) PD
Man Who Fell to Earth (midnite), Superman II (7 & 9:30) UMD
Hopscotch & Going In Style CIR
Alien & Outland BIO
Award winners of '80-81 festival season (8:00) HIR
11 Bidone (6:30), This is Elvis & The Big Beat (8:15) AFI

14 SAT

Alien & Outland BIO
Hopscotch & Going In Style CIR
Superman II (7 & 9:30), Man Who Fell to Earth (midnite) UMD
A Moonlight Drive (Doors Video) PD
Minnie Mouse, Little Lulu, Betty Boop, & Daisy Duck cartoons (11 a.m.), Romare Bearden (1:00) HIR
Dance Theatre of Harlem, video (11 a.m.) MLK
This is Elvis (5:00), Waterloo Bridge (7:00), This is Elvis & The Party Crashers (9:00) AFI

15 SUN

Black Fury & Appalachia: No Man's Land (noon & 3) MAA
Alien & Outland BIO
Romeo and Juliet & Brother Sun, Sister Moon CIR
Superman II UMD
In the French Style & Among the Living (2:00), Waterloo Bridge (5:00), Nights of Cabiria (7:30) AFI

16 MON

Scarface & Downstairs (5:30), True Heart Susie (8:45) AU

The Lavendar Hill Mob & Kind Hearts and Coronets BIO
Romeo and Juliet & Brother Sun, Sister Moon CIR
The King and I (6:30), The Battle of San Pietro & The Case of the Legless Veteran (9:00) AFI

17 TUE

Moscow Does Not Believe in Tears (6:30 & 9:30) UMD
The Lavendar Hill Mob & Kind Hearts and Coronets BIO
The Shop on Main Street (5:30) & Women In Love (8:10) AU
The China Syndrome & The Boys From Brazil CIR
Diary of a Mad Housewife (7:00) \$1. UB
Nights of Cabiria (6:30) AFI

18 WED

The China Syndrome & The Boys From Brazil CIR
Straw Dogs & The Wild Bunch BIO
Women In Love (5:30), Primary, Football (Mooney vs. Fowle), Crises Behind a Presidential Commitment, Faces of November, Chiefs (8:10) AU
Moscow Does Not Believe in Tears (6:30 & 9:30) UMD
Dance On a May Day; Ned Williams Dance Co., Tap Dance Kid (noon) MLK
The King and I (6:30), Lilith (9:00) AFI

19 THUR

Red Shoes (7:00) MLK
Blow Out UMD
Straw Dogs & The Wild Bunch BIO
Lawrence of Arabia & The Wind and The Lion CIR
Interviews w/Robert Rauschenberg, Andy Warhol, Jasper Johns & Roy Lichtenstein (noon), Sinking Creek Film Festival, winners from past 11 years (8:00) HIR
The Dinner Party: Right Out of History (11:30 a.m. & 1 p.m.) REN
The Battle of San Pietro & The Case of the Legless Veteran (6:30), A Fine Madness (9:00) AFI

20 FRI

Richard III & MacBeth BIO
Lawrence of Arabia & The Wind and the Lion CIR
Blow Out (7 & 9:30), Monty Python & The Holy Grail (midnite) UMD
Sinking Creek Film Festival, winners (8:00) HIR
Lilith (6:30), The Great Gatsby ('49) & A Farewell to Arms (8:45) AFI

21 SAT

The Inspector General (5:00), A Fine Madness (7:00), A Farewell to Arms ('32) & The Great Gatsby ('49) (9:00) AFI
Richard III & MacBeth BIO
Lawrence of Arabia & The Wind and the Lion CIR
Blow Out (7 & 9:30), Monty Python & The Holy Grail (midnite) UMD
Hardware Wars, It's So Nice to Have a Wolf Around the House, Dinosaur & other shorts (11 a.m.), interviews, see 19th (1:00) HIR
Dance On a May Day, Ned Williams Dance Co., Tap Dance Kid (11 a.m.) MLK

22 SUN

Selections from the Sinking Creek Film Fest. (noon & 3) MAA
Richard III & MacBeth BIO
A Man For All Seasons & The Lion In Winter CIR
Blow Out UMD
The Inspector General (1:45), The Birds in Peru (6:00), The Great Gatsby ('49) & A Farewell to Arms ('32) (8:00) AFI

23 MON

Make Mine Mink & Sorry, Wrong Number BIO
Charleston, Grand Illusion (5:30), Strike (8:10) AU
A Man For All Seasons & The Lion In Winter CIR
Birds In Peru (6:30) AFI

24 TUE

Make Mine Mink & Sorry, Wrong Number BIO
Dr. Strangelove (5:30), The Go-Between (8:10) AU
Chapter 2 & Serial CIR
Rembrandt (6:30), Antonio das Mortes (8:15) AFI

25 WED

Day of the Jackal & Three Days of the Condor BIO
Chapter 2 & Serial CIR
No Maps On My Taps (noon) MLK
Antonio das Mortes (6:30), Paint Your Wagon (8:45) AFI

26 THUR

Day of the Jackal & Three Days of The Condor BIO
Seven Beauties & Swept Away CIR
Animal Farm (7:30), Rembrandt (9:00) AFI

27 FRI

Sleuth & Magic BIO
Seven Beauties & Swept Away CIR
Paint Your Wagon (5:30), Go to Work, You Bum! & All Nudity Shall Be Punished (8:30) AFI

28 SAT

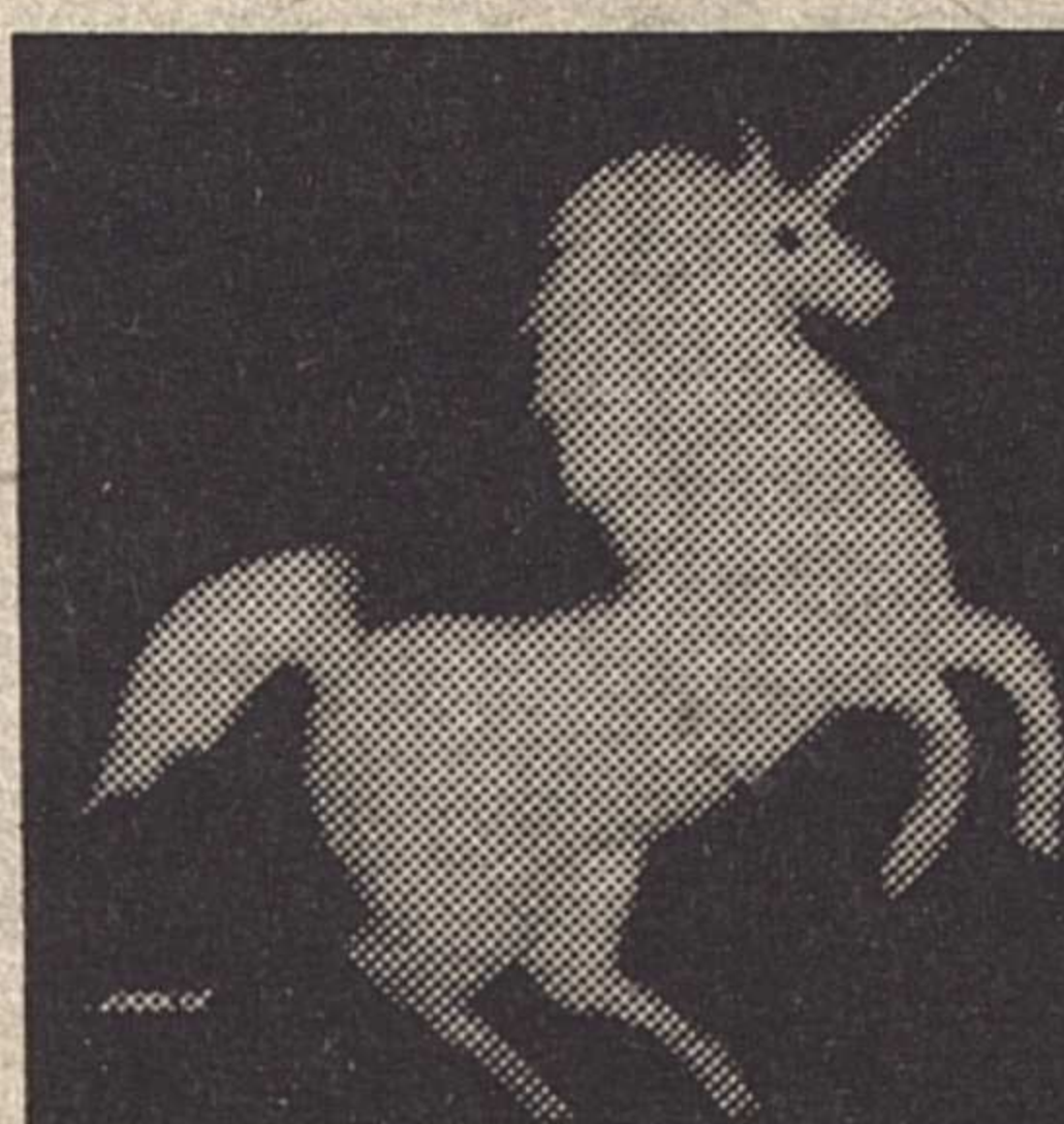
Sleuth & Magic BIO
Seven Beauties & Swept Away CIR
No Maps On My Taps (11 a.m.) MLK
So Dear to My Heart (2:00), Paint Your Wagon (4:00), All Nudity Shall Be Punished & Rising Star (7:30) AFI

29 SUN

Sleuth & Magic BIO
Yojimbo & Throne of Blood CIR
Where the Lilies Boom & Hush, Hoogies, Hush (noon & 3) MAA
So Dear to My Heart (2:00), Animal Farm (3:45), Rising Star & Go To Work, You Bum! (5:30), The Wild Duck (9:00) AFI

30 MON

Diabolique & Bad Timing; A Sensual Obsession BIO
The Rules of the Game, "The King of Yvetot" sequence from the Little Theater of Jean Renoir (5:30), North by Northwest (8:10) AU
Yojimbo & Throne of Blood CIR
Death on the Nile (6:30), Conjugal Warfare (9:00) AFI



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- **ELVIS COSTELLO, THE CLASH** and more British and American albums, 45s and EPs. Big selection of British and American rock publications, and U.S. independent label releases. Send 20¢ stamp for list. Cross-Country, Dept. 1026, P.O. Box 50416, Washington, D.C. 20004.

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- **EXPERIENCED GUITARIST** (lead and rhythm) seeking full time rock band. Ron (301) 449-5957.
- **BASS PLAYER & GUITARIST** seek band into Rush, Halen April Wine etc. Must have good equipment. (202) 582-2862.
- **GUITARIST LOOKING FOR** alternative style band. Into U-2, Psychedelic Furs, Code Blue, Police, etc. to do covers and/or originals. Prefer working

band or potential fulltime band. Call Dan at (703) 683-5047.

- **DYNAMIC DRUMMER AVAILABLE.** Experienced drummer seeks musicians who dig rhythm with a flair. Jazz, Rock & Latin oriented. Please call Greg at (301) 258-0832 after 5. Working situations only.
- **LEAD GUITARIST**—songwriter, vocalist looking for working band to do originals and covers in pop, rock vein. Call Rock (703) 978-7018.
- **LEAD GUITARIST:** Seeking to join group doing originals and some covers. Can handle some vocals and keyboards. Call Craig 345-3826.
- **BEAVERMANIA** is finally here! A high energy hard rock band is available for parties and other functions. Call Dave or Frank at 296-4466 or 652-0503.
- **RAYMOND BERNARD:** Singer — Front Man — Rock-n-roll. Hey! Call me at night (301) 894-8756.
- **FEMALE VOCALIST**, lead or backup (great insta-harmony) wants to join working local band: rock, R&B, country. Three-octave voice range, good reader, quick study. Cassandra (202) 234-6744 (please persist).
- **LEAD SINGER/GUITARIST** seeks musicians interested in securing record contract. Stray Cats, Beatles, Elvis influenced. Image, experience and drive a must! George (703) 548-7214

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- **EVAN JOHNS IS NOW** accepting a small number of guitar and bass students. Rockabilly, Rock & Roll, Rhythm & Y Blues, and Country. Reasonable rates, Fairfax area. Call (301) 279-5911 for appointment.
- **PIANO INSTRUCTION**—Pianist—Songwriter John Guernsey will teach Jazz, Rock, & Blues to beginning and intermediate students. Call 942-3145 for info.
- **KIT WATKINS SEEKING** interested students for custom lessons in music, keyboard technique, sound and recording technique, flute, etc. Please send name, address, phone and field of interest to Azimuth Records, PO Box 3495, Arlington Virginia 22203.
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- **SINGING COACH:** For serious amateurs and professionals; pop, rock, jazz, folk, country & bluegrass techniques. Moderate prices. Private classes or Saturday workshop. Professional instructor. Call (301) 588-8267, afternoon.
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- **KEYBOARDIST AND/OR VOCALIST** needed for No. Va. Jazz-fusion band. Equip. and trans a must. Sancious, Metheny, Bruford, etc. Call Eric, (703) 451-0508.
- **LEAD SINGER** wanted for rock'n'roll band. Looking for good front man with strong vocal ability. Must be serious and willing to work. Call Mark (301) 424-8559, or Jay: (301) 384-6125.
- **BASS PLAYER NEEDED**—To join guitars, vocals and drums, vocals helpful (tho not necessary). We have P.A. & Bethesda practice space. Contemporary & New Wave Rock. Call after 11:00 am, Andrew, 652-9022, 493-9279.
- **BASS & DRUMMER** wanted

- by Singer/Songwriter/Guitarist. I'm influenced by music w/a simple, pounding drumbeat. Singers & songwriters preferred. Stage presence & positive attitude a must. I've rehearsal space. Call Howie: (301) 345-3190 — nights.
- **PIANIST/VOCALIST** wanted to form duo with Female vocalist into pop/rock/jazz. Sam (202) 387-5091 days, (202) 546-7494 evenings.
- **FEMALE DRUMMER** needs good music minded people. No work, just pleasure in getting music satisfaction. R&B, rock, New Wave, and originals. Call Mary Ann (301) 750-3852.
- **HOT DOG GUITARIST** wanted for full time original & copy Production Rock & Roll Group. Must be able to sing and to travel. Commercial original music big plus tho & Productions Ltd. (301) 647-0778; 956-3402.

- **BASS & KEYBOARDS** for working 60's R&B, R&R, Originals Group. Busy part time schedule for now. Backing vocals, equipment, and transportation essential. Rehearsals in Arlington. John 243-7119 eves, 625-4702 days. Derek 276-0486 eves.
- **ESTABLISHED ARTIST** with professional management seeks young, energetic guitar, bass & drums for club & concert work, plus recording. Masters completed, release pending. Experience preferred. Rockabilly, surf, psychedelic, country, Chuck Berry, etc. (301) 279-5911
- **THE RINGERS** are auditioning. Tenor guitar players for a 4 piece original pop rock & roll band. Must have good appearance and working attitude. Ed: 783-0785.

- **SOUTHWIND NEED** a bass player with back up vocal ability for versatile rock'n'roll group. Accent on original music. Must be able to eat breakfast with band. Own transportation a must. Recording dates comin' up. Call Phil Picker at 530-1780.
- **BASSIST AND KEYBOARDIST** wanted for versatile group. Vocals, transportation a plus. For more information and immediate consideration call Drew: 9am to 5:30 pm (202) 333-1120; M-F, or Kurt 7-9pm (301) 773-6027.
- **LEAD SINGER**—required to complete abrasive young heavy metal outfit. Ability to write lyrics & strong stage presence a

- must. We have gigs and plans for a single. Call Joe at (703) 670-2597. After 6 o'clock.
- **WHIZ KIDS SEEK BASSIST** for original music. Must have equipment/transport/backup vocals A+. Call (301) 365-2822; or (202) 244-6771.
- **NEED BANDLEADER** to sing lead, write songs, play rhythm and lead guitar, manage band on road. Must be 21 years old, own a professional quality sound system and vehicle large enough to transport equipment and 5 people. Must be knowledgeable in West Indian Music. Must also provide housing for band. Send tape and resume to: Best Ticket Promotion, 1108 E. Franklin St., Chapel Hill, NC 27514
- **NEED BASSPLAYER** with West Indian roots: electric bass, minimum six years experience, must sight read music, own equipment, be over 21 yrs old, have valid drivers license. Send tape and resume to Best Ticket Promotion, 1108 E. Franklin St., Chapel Hill, NC 27514.
- **VERSATILE DRUMMER** wanted to complete 5 piece all female band. Need not be female but must be open minded. Call Jensen (202) 232-6840.
- **MANAGER WANTED** for a dedicated rock'n'roll band with a British rhythm & blues-pop influence. Good originals. Tape & photo sent upon request. (301) 795-1226.
- **POWER PLAY BAND** is auditioning musicians and lead vocalists for a money making hi energy rock'n'roll band with a focus on originals. Vocals a must. Professionalism and experience mandatory. (703) 978-2123.
- **VOCALIST NEEDED** for original performing band. Strong voice, steady personality, good ideas and experience important. After 6, sometimes earlier. 533-3215.
- **ROCK BAND** looking for bass player. Vocal ability preferred. Call Jeff 730-1516.

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- **DELIVERANCE FROM EVIL** and Stories Untold need rehearsal space in D.C. area. To share at reas. rates. Security import. Neg. Call: Steve: 232-1147; Jim 563-9137

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Calendar

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

IMPORTANT NOTICE: The new due-date for all calendar listings is the 23rd of each month (except Galleries, for which the due-date is the 20th). All Calendar listings are free of charge. To be included, send in a CARD OR LETTER by the above date. Include a phone number and the category in which you want to appear. (All events must be open to the public to be listed.) Only phone calls regarding late changes for listings already mailed to us will be accepted.

Concerts

Yacub Addy: 7 at 12:30—free lecture-demonstration by the Ghanaian Master Drummer. Wash. Humanities and Art Center (Lansburg Bldg.), 6th Fl. 599-5688.
Buck Creek Jazz Band: 21 at 7:30—Gunston Comm. Center Aud., Arl.
Jackie Cain & Roy Kral: 15 at 2 & 5:00—Corcoran Gallery Aud., 638-3211 ext. 67
Benny Carter: 28 at 8:00—Jazz saxophonist. Baird Aud., Museum Natural Hist. 357-1500.
Fr. Charlie Coen: 22 at 3:00—Irish concert. concertina, tin whistle and flute. An accomplished seanachie. S.I.S. Bldg. Lounge, A.U. 864-2385.
Scott Crichton: 19 at 8:30—guitar & mandolin. Community Cafe, Bethesda.
Devadeep Band: 5 at 8:30—drums, marimba, flutes, & vocals. Community Cafe, Bethesda 986-0848.
Devo: 2 at 8:30—Ritchie Coliseum, U. Md. 454-2803.
Earth, Wind, & Fire: 15—Cap Center
Dave Frishberg: 1 at 2 & 5:00—jazz pianist. Corcoran Gallery Aud. 638-3211 ext. 67
Jerry Garcia Band: 7 at 8:00—McDonough Aud. Georgetown Univ.
Genesis: 30 at 8:00—Cap Center
Gordon and Jay Gottlieb: 14 at 8:30—percussion & piano. Tawes Hall, U. Md., (15 at 2:00—Children's Concert) 454-6534
Alberta Hunter: 29 at 3:00—blues singer. Baird Aud., Museum Natural Hist. 357-1500.
John Jackson: 7 at 2:00—local bluesman. Free. Museum Amer. Hist. 357-2020.
Jazz Repertory Ensemble: 29 at 8:00—w/Bob Wilber, Sidney Bechet & Johnny Hodges. Baird Aud., Museum Natural Hist. 357-1500.
Jefferson Starship: 6 at 8:00—Ritchie Coliseum, U. Md. 454-2803.
King Crimson: 3—Warner
Patty LaBelle: 27 at 8 & 11:30—Const. Hall
Jeanne Mackey: 1 at 8:00—Comm. Cafe, Bethesda, 986-0848
Jeanne Mackey & Penny Rosenwasser: 7 at 8:30—Gay Comm. Center, 1469 Church St. NW
Flora Molton: 12 at 8:30—blues and gospel guitarist. Community Cafe, Bethesda
Manassas Jazz Fest.: 27-29—Sheraton Conference Center, Reston Va., 631-1165
Red Norvo: 27 at 8:00—jazz vibraphonist. Baird Aud., Museum of Nat. Hist. 357-1500.
Eugene O'Donnell & Mic Moloney: 21 at 2:00—Irish jigs, reels, and songs. Free. Museum Amer. Hist. 357-2020.
The Original Texas Cowboys w/Bob Wills: 15 at 8:00—Baird Aud., Museum of Natural Hist. 357-1500.
Jimmy Owens: 28—Kenny Reed, Allen Houser, Gus Sims Trio. Charlin Jazz Concert
Teddy Pendergrass: 8 at 8 & 11:30—Const. Hall

Utah Phillips: 5 at 8:30—Wash. Ethical Society 281-2228; 6 at 8:30—Lovely Lane Meth. Church, Balt., 301-366-0808.
Sterling Jubilees, Four Eagles, Fairfield Four, The Sensational Nightingales: 20, 21 at 8:00—Black American Gospel Song. Baird Aud., Museum of Natural Hist., 287-3391.
Rod Stewart: 25 at 8:00—Cap Center
Sweet Honey in the Rock: 13, 14 at 8:00—Dunbarton Chapel, Howard Law Center. 234-9308.
Marcia Taylor: 15 at 7:30—formerly of Bright Morning Star. Bethesda Community Cafe
Thomas Circle Singers, The Neville Ottley Singers & The D.C. Community Orchestra: 15 at 3:00—benefit for Wash. Inncity Self Help. Luther Pl. Mem. Church, 882-0722.
20th Century Consort: 8 at 7:00—modern chamber music. Hirshhorn 357-1500.
Zantees & Billy Hancock: 7—Colony Ballroom, U. Md. (Viny I Event III) 454-4987.

Out-of-Towners

Artful Dodger: 25—The Door
Bill Blue Band w/Oreo Horns: 15—Desperados
Bongos: 12—Desperados
John Cale: 1—9:30 Club
Chicago City Limits (comedy): 17—The Door
Meg Christian w/Diane Lindsay: 2—Bayou
Johnny Copeland: 21—The Door
Larry Coryell: 4, 5—The Door
Joan Cushing: 30—The Door
Four Tops w/ Elylnn King: 7 - at the Warner
George Thorogood & the Destroyers: 25 - at the Warner
Girls At Our Best: 8—9:30 Club
Steve Goodman: 11—Bayou
Grace Jones: 24 - at the Warner
Steve Hackett: 16—Bayou
Levon Helm: 11—Desperados
Chris Hillman: 8, 9—The Door
Human Sexual Response: 14—9:30 Club
Iron City Houserockers: 22—Bayou
Tony Kelly & The Royal Ambassadors: 3—The Door
King Crimson: 3 at the Warner
Last All Stars: 27, 28—Desperados
Liquid Liquid: 21—9:30 Club
Nils Lofgren: 4—Bayou
Mike Love & Endless Summer: 5—Bayou
Jimmy McGriff: 6, 7—The Door
Medium Medium: 7:30 Club
Mission of Burma: 20—9:30 Club
The Necessarys: 14—9:30 Club
Odette & Josh White Jr.: 1—The Door
Offs: 6—9:30 Club
Prince w/ The Time: 21 at the Warner
John Prine: 17, 18—Bayou
Pulse Alma: 21—9:30 Club
Sam & Dave: 24—Eskimo Nell's, Arl, VA
The Staple Singers, the Chi-Lites & Paris: 27, 28 at the Warner
S.V.T.: 12—9:30 Club

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WEDNESDAY NOVEMBER 11

STEVE GOODMAN

8 & 11 PM \$6.00

THURSDAY NOVEMBER 12

NIGHTHAWKS

8 & 11 PM \$6.00

MONDAY NOVEMBER 16

STEVE HACKETT

9 PM ONLY \$6.00

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JOHN PRINE

8 & 11 PM \$10.00

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Koko Taylor: 10—Desperados
 T.S.L.O.: 15—9:30 Club
 Mary Travers: 12-14—The Door
 Townes Van Zandt: 20—The Door
 Tom Verlaine: 11—9:30 Club
 Ventures: 9—Desperados
 Dave Von Ronk: 19—The Door
 Wah!: 13—9:30 Club
 Kit Watkins & Coco Roussel: 18—The Door
 Jesse Collin Young: 19—Desperados

Bluegrass and Traditional

Appalachian Reign: Sat—Shakeys, Rock.
 Bluegrass Buddies: 8—Inside Pub
 Bluegrass Cardinals: 3, 4—Birchmere
 Bluegrass '79: 14, 21—Lockett's Comm. Center, Virginia
 Blue Ridge Travelers: 7—Lockett's Community Center, Virginia
 Brandy Station: 29—Inside Pub
 Brian Bowers: 14—Birchmere
 C. C. & Company: 13—Huntsman; 22—Inside Pub
 Cabin Hill: 14, 27—Huntsman
 Country Gentlemen: 6—Birchmere
 J. D. Crowe & the New South: 27, 28—Birchmere
 D & D Revue: 21—Digennaro's
 Fairview Mtn. Boys: 15—Inside Pub
 Foggy Bottom: 6, 20—Digennaro's
 Grass Transit: 13, 21—Buzzy's II
 Grim Pickers: 7, 20—Tiffany Tavern; 14—Buzzy's II

John Hartford: 20, 21—Birchmere
 Hobbs & Partners: Sat—Partners II
 In the Saddle: 6—Buzzy's II, Millersville, Md.
 Joe Val & the New England Bluegrass Boys: 7—Birchmere
 Johnny Whistnant & the Bluegrass Kind: 7—Lockett's Comm. Center, Va.
 Johnson Mtn. Boys: 1 (4 p.m.)—Suzie's; 10, 24—Birchmere
 Larry Spark: 14—Partner's II
 Last Exit: 6, 7—Pamir; 5, 13, 19, 27—Ricky's
 Lewis Family: 13—Birchmere
 Lower Forty Grass: 28—Digennaro's
 Del McCoury & the Dixie Pals: 7—Birchmere
 Mountain Laurel: 13, 14—Babes; 21—Tiffany Tavern
 Mountain Light: 7, 21—Huntsman
 New Mode Grass: 28—Huntsman
 The Nice Ones: 1—Inside Pub
 Old Friends: 25—Birchmere; 7—Digennaro's; 6, 13, 14, 27—Tiffany Tavern
 Outer Banks: 6, 12, 20—Ricky's
 Patent Pending: 6—Flat Rock Inn, Powhatan; 7—Cock & Bull, Rich., Va.; 13—Redee Amber Inn, Martinsburg, W. Va.; 14—Lockett's Comm. Cen., Va.; 20, 21—Rivers End Cafe, Charles Town, W. Va.; 22—Club Rancho, w/Del McCoury, Essex, Md.
 Slim Pickens: 7, 20—Buzzy's II
 Peter Rowan: 11—Birchmere
 Sara & Mike: 27, 28—Buzzy's II
 Seldom Scene: 5, 12, 19, 27, 28—Birchmere
 Ricky Skaggs: 17, 18—Birchmere
 Stars & Bars: 6—Huntsman; 10-14—Boar's Head; 17—Rena Restaurant; 19—La Paz; 21—Rusty Scupper
 Stoney Ridge: 7—Partners II
 Southwin: Tues-Sun—Cava D'Oro
 Turkeys on the Run: 14 at 11 & 12:30—clogging and square dancing. Grand Foyer, Ken Cep
 Uptown: Fri., Sat.—O'Carrols
 Dave Vernon & the Dixie Rebels: 21—Partners II; 28—Tiffany Tavern
 Windfall: 13, 14—Digennaro's
 Yates & Co.: 21—Lockett's Comm. Center, Va.

Classical, Chamber


Aeolian Chamber Players: 22 at 8—Jewish Comm. Cent. of Greater Wash., in Rockville, Md.
 Annapolis Brass Quintet: 1—F. Scott Fitzgerald Theatre, Rockville
 Cantilena Chamber Players Piano Quartet: 7 at 8:30—Wilde Lake Interfaith Center, Columbia, Maryland
 Harry Clark & Sanda Schuldemann: 13 at 8:00—voiloncello & piano. Coolidge Aud., Library of Congress
 Jane Coop: 21 at 8:30—pianist, Distinguished Young Artist Series. Wilde Lake Interfaith Center, Columbia Md.
 Osian Ellis: 7 at 8:30—Welsh harpist, w/ pianist Andre-Michel Shub & 6 members of the Lincoln Cent. Chamber Music Soc. Concert Hall, Kennedy Center

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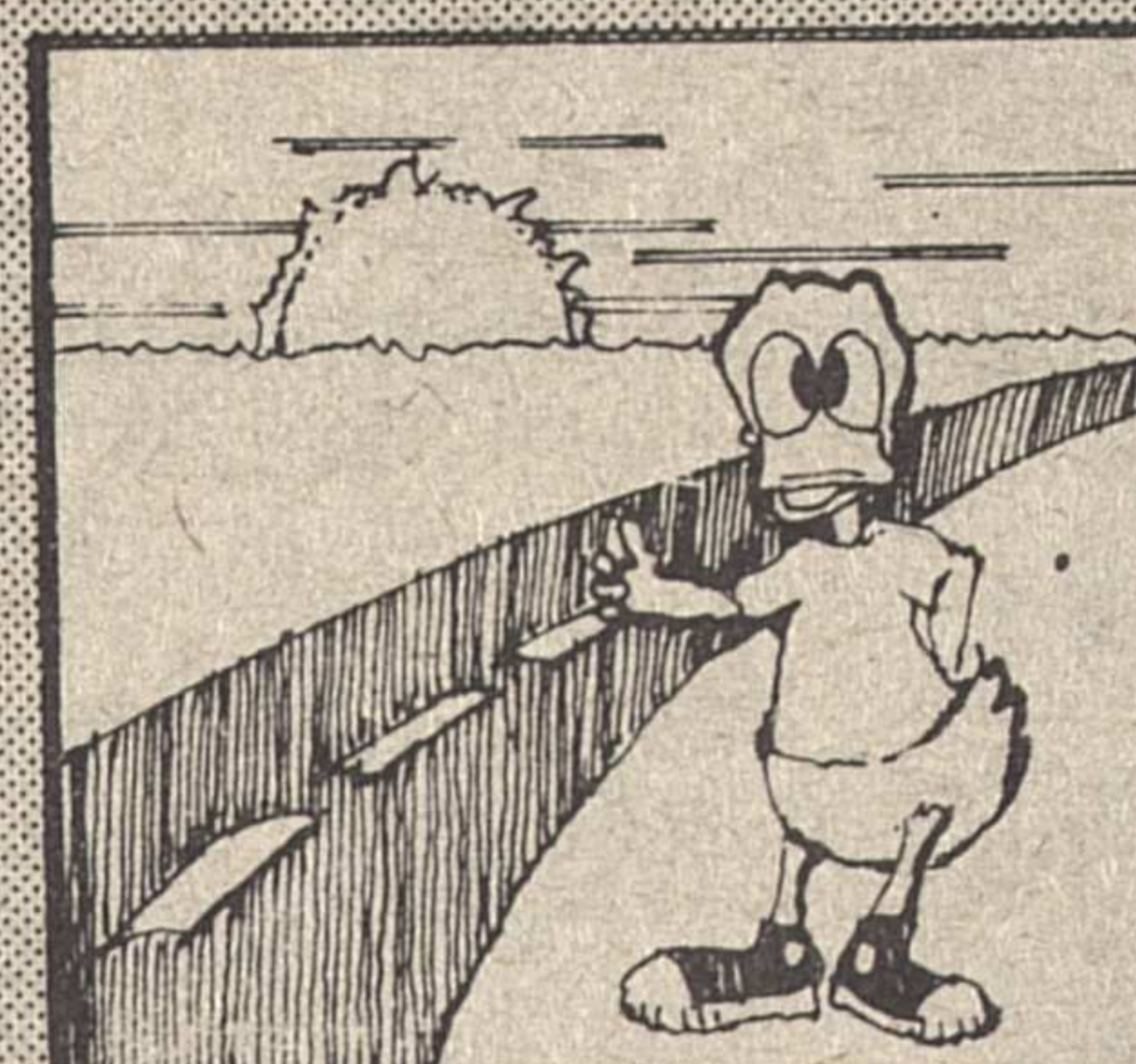
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1	2 OPEN MIKE	3 Rick Hines	4 New Comedy Night w/ EMCEE SAM GREENFIELD Dan Brenner Jim Tam Grant Goulet	5 Cathy Martin	6	7 Whitewater	
8	9 OPEN MIKE	10 Rick Hines	11 Ed Wilsinski Grant Goulet Jim Tam	12 Martin & Wells	13	14 Killdevil	
15	16 OPEN MIKE	17 Rick Hines	18 Sam Greenfield Dan Brenner Jim Tam Grant Goulet	19 Harbison	20 &	21 Bond	
22	23 OPEN MIKE	24 Sam & Dave Rick Hines	25 Killdevil	26 Closed	27	28 Northstar Band	
29	30 OPEN MIKE	31					

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- 1 - Ice House Cafe w/Danny Gaton, Herndon, Va.
- 3 - Pavillion XI, U. Va., Char. Va.
- 5 - Ice House Cafe, Herndon, Va.
- 6 - NOVA, Annandale Campus
- 8, 15, 22, 29 - No Fish Today, Balt., Md.
- 13, 14 - Columbia Station, D.C.
- 17 - Rumors, 1900 M St., N.W.
- 20, 21 - La Paz, Frederick, Md.
- Dec. 2 - The Cellar Door, D.C.



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 Carolina Opry House, Greenville, N.C. 5,6,7
 Christopher's, Alexandria 11,12
 3 Dimensions, Washington 13,14
 T.B.A. 18
 Cowboys, Myrtle Beach, S.C. 20,21
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Folger Consort: 14, 15, 16—"Humanismus Germanicus." Medieval & Renaissance—Germany and Austria. Great Hall except 16th in Folger Elizabethan Theatre
 Gordon & Jay Gottlieb: 14 at 8:30—Tawes Hall, U. of Maryland.
 G.W.U. Chamber Choir: 2 at 8:30—Marvin Theatre, GW
 G.W.U. Orchestra: 19 at 8:30—Lisner, GW
 Daniel Heifetz & Dwight Peltzer: 27 at 8:00—violin and piano. Coolidge Aud., Lib. of Cong.
 International Bach Piano Competitions: 27, 28—free. Lisner, GW
 John Lamkin: 8 at 5:00—trumpet, Gallery 409, Balt.
 Ann McGuire: 22 at 3 pm—soprano. Brazilian & Spanish Songs. Marvin Theatre, GW
 Thomas Mastoianni: 16 at 8 pm—pianist. Ward Hall, Cath. U.
 National Musical Arts: 21 at 3:00—chamber ensemble, free. Nat. Academy of Science
 National Symphony Orchestra: 3, 5, 6, 8—soloists: Cecile Licad, pianist; Linda Mabbs, soprano; Janice Felty, mezzo-soprano; Women of the Oratorio Society. 17, 19, 20—soloists: Richard Parnas, viola; Miran Kojian, violin; Toshiko Kohno, flute; Anthony Newman, harp-sichord. Concert Hall, Kennedy Center
 Orchestre National De France: 28 at 6:00—Leonard Bernstein, guest conductor. Concert Hall, Kennedy Center
 Orchestre De La Suisse Romande: 14 at 8:30—Horacio Gutierrez, piano soloist. Concert Hall, Kennedy Center
 Stuart Paine: 9, 17—guitarist, Food for Thought
 Panocha String Quartet: 20 at 8:00—Coolidge Aud., Lib. of Congress
 Pittsburgh Symphony Orchestra: 21 at 8:30, 22 at 3:00—Festival of British Music. Concert Hall, Kennedy Center
 Polish Chamber Orchestra: 1 at 7:30—Concert Hall, Kennedy Center
 Prince George's Philharmonic: 21 at 8 pm—w/ Jody Gatwood violin soloist. Northwestern High School, Hyattsville, Maryland
 Marcy Rosen: 13 at 8:30—cellist. w/reception. Corcoran
 Malka Schwarz: 22 at 5:00—mezzo-soprano, Gallery 409, Baltimore
 Rudolf Serkin: 29 at 7:30—pianist. Concert Hall, Kennedy Center
 I Solisti Di Zagreb: 15 at 3:00—chamber orchestra Concert Hall, Kennedy Center
 Soviet Emigre Orchestra with pianist Boris Bloch: 7 at 8:30—Center of Adult Education, University of Maryland
 Sharon Steinberg & Adam Mahonske: 29 at 5:00—soprano & piano. Gallery 409, Balt.
 George Steiner & Robert Paris: 23 at 8:30—GWU Faculty Concert. Marvin, GW
 Issac Stern: 8 at 7:30—violinist. w/pianist Andrew Wolf. Concert Hall, Ken Cen
 Dr. Elizabeth Stevens, Naomi Frenkel & Joam Morton: 22 at 3 pm—pianist, soprano, & mezzo-soprano. Alden Theatre, McLean Community Center
 Takoma Brass Quintet: 5 at 12:15—Free. Folger Library; 11 at 12:15—free. PEPCO Bldg. Aud.
 U.S. Naval Academy Brass Quintet: 2 at 7:30—free. Twinbrook Lib., Rockville; 4 at 8:00—Music Recital Hall, Montgomery Col., Rock.
 U.S. Naval Academy Woodwind Quintet: 9 at 7:30—Long Branch Lib., Silver Spring; 19 at 7:30—Silver Spring Library

Country Rock

Baxter Bros: Tues-Sat—Crossroads
 Big Old Boys: Fri—Partners Two
 Adcock: 27—Digennaro's; 19—Pamir
 Jesse Bell: 14—Inside Pub
 Ricky Cooper & the Third Shift: Tues—Puff's
 Country One: Tues-Sat—Crossroads
 Country Junk: 21—Suzie's
 Dark Horse Band: Mon, Tues—Eskimo Nell's
 Dark Horse Band: Mon, Tues—Eskimo Nell's, Fairfax, Va.
 d.c. motors: Sun & 19-21—Walter Reed Rest.; 3—Rumors; 4, 5, 24-28—Classic Country, 6—Red Horse; 9, 10, 30—La Bohme, 12—La Paz
 d'Smokin Prestones: 11-14—Eskimo Nell's, Fx.
 D.J. & the C.B. Pickers: 21—Inside Pub
 Dolly Rae & the Ravens: Tues-Sun—Sam's Crab House, Clinton
 Dukes of Country: 28—Inside Pub
 Harbison & Bond: 4-7—Eskimo Nell's, Ffx
 Harry Traynham & Pylot: 13, 14—Quincy's
 Pam Hobbs & Crystal Clear Country: Wed, Fri, Sun—Partner's II
 Hubcaps: 22, 23—Crossroads
 Kate Toomey & the Rainbow Riders: 18-21—Quincy's
 The Last Chance: 2—Crossroads; 11, 12—Quincy's
 Lee Bros.: 7—Inside Pub
 Midnight Special: Fri.—Sun.—Puff's

North Star Band: 5-7—Carolina Opry Hse., Greenville, N.C.; 3, 10, 17, 24-26—Quincy's; 4—Oliver's, Ffx.; 11-12—Christopher's, Alex. 13-14—Three Dimensions; 20, 21—Cowboy's, Myrtle Beach, S.C.; 27, 28—Eskimo Nell's, Arl., Va.
 Pikesville Rock: 27, 28—Quincy's
 Prodigals: 14—Suzie's
 Pylot: 17-21, 24-28—Far Inn
 Rock Creek Band: 16—Outside Inn; 5, 6, 7—Far Inn; 13, 14—Terrabac Rm, U. Md.
 Shogun: 15, 16—Crossroads
 Silverlake: Sun—Quincy's
 Silverspring: 18—Eskimo Nell's, Ffx
 Stockwell Bros.: 2—Quincy's; 25, 27, 28—Steak 'n' Ale
 Stoned Country: 28—Suzie's
 Sunburst: 4, 5, 18, 19, 25, 26—Puff's; 2, 3, 16, 17—La Boheme
 Sundance: 8, 22—Draft Board; 7, 14, 21, 28—Olde Philadelphia Inn; 5—Rathskellar, Johns Hopkins; 12, 13—Carroll Creek Dam; 6-20—Hot Air, Saloon
 Sunny Skies: Tue-Sat—W.C. and Friends
 Tapestry: 8-9—Crossroads
 Virginia Dare: 11, 12—Puff's
 Paul Wagner & the Country Swingers: 7—Suzie's
 White water: 6, 7—Eskimo Nell's, Arl., VA
 Windfall: 27, 28—LaPaz; 4-7—Quincy's; 18-21—Steak 'n' Ale

Folk and Acoustic

Dave Allen & Co.: Wed—Armand's, Col. Pk.; Tues—Armand's, Rock.
 Bill Baker: 13, 17—Food for Thought
 Tim Battersby: Fri—Armand's, Col. Pk.
 Scott Bistilney: 5, 12—Warehouse
 Brandywine: 1, 8, 15, 22, 29—Roundtable
 Mary Chapin Carpenter: 4, 5, 10, 18, 25, 27, 28—Food for Thought; 6, 7—Fox Lair, Great Flls, Va.; 13, 14, 20, 21—Poor Roberts
 Laura Connin: 14—Roundtable
 Mike Cotter: 13, 14—Warehouse; 15—the Door
 Carey Creed—Detorie: Wed—Tiber Creek Pub
 Dave the Piano Man: 1, 8, 15, 22, 29—Food for Thought
 Dave & Frye: 12-14—Mr. T's
 Jeff Deitchman: 3, 12, 13, 20—Food for Thought; 4, 11, 18, 25—Gallagher's; 6, 7—Sammy T's, Fred., Md.
 Finch & Little: 5, 12, 19—Armand's, Rock.
 Chip Franklin: 21, 25—Warehouse
 Kevin Gall: 11, 20—Warehouse
 Constant & Giles: 19-21, 25, 27, 28—Eskimo Nell's, Fx. 11-14—Steak 'n' Ale
 Greg Everhart: Sat—Armand's, Col. Pk.
 Lou Feinberg: 23—Food for Thought
 Cathy Fink: 5—U. of Colorado, Colo. Springs; 6—U. of So. Colorado, Pueblo; 7—Swallow Hill Music, Denver; 12—U. of Calif., Davis; 14—Folk Center. Sonoma Co., Sebastopol, Cal.; 15—Plowshares, San Fran.; 16—Fresno Folklore Society; 17—Ojai Cal.; 19—Santa Barbara; 20—Old Time Cafe, Leucadia, Cal.; 22—L.A.; 25—U. of Cal., Irvine
 Holly Garber: 1, 8, 15, 22, 29—Boar's Head
 Karen Goldberg: Tue—Mt. Wash. Tavern, Balt.; Wed—Oxbow Inn, Annapolis; 6, 7—Tabert St. Cafe, Ocean C.; 13, 14—Sea Farer's, Westminster
 Roger Henderson: 6, 19—Warehouse
 Rick Hines: 3, 10, 17, 24—Eskimo Nell's, Arl.; 5-7—Mr. T's
 Matt Holson: 4, 11, 18, 25—Roundtable
 Steve Hudson: 3-7—Boar's Head; 9, 10—the Door; 19-21—Pickett Inn; 24, 25, 27, 28—Steak & Surf
 Bruce Hutton: 4 at 12:30—Corcoran Atrium
 Kevin James: 2, 16, 23—Roundtable
 Buck Kelly: Mon-Sat—Fish Market
 Lee & Dean: 6, 13, 27—Roundtable
 Little & Finch: 6, 7, 20, 21—Babes; 27, 28—Mr. T's
 Jeanne Mackey & Penny Rosenwasser: 7—Gay Comm. Center, NW
 Johnny Maddox: Mon-Sat—Il Porto
 Martin & Welles: 5, 17, 19, 26—Roundtable; Sat.—Armand's, Rockv.
 Kathy Martin: 9, 17—Roundtable
 Wade Moroughan: 3, 10, 17, 24—Steak 'n' Ale; 11, 25—Armand's, Rockv.
 Reuben Musgrave: 7, 21—Food for Thought; 5—Gallaghers Pub; 2-4, 9, 10, 16-18, 23-25—Tiber Creek Pub
 Daryl Ott: Mon-Sat—Fish Market
 Jim Parker: 13—Gallagher's On the Hill
 Patchwork: 5-7, 12-14—Ground Round
 Diana Rae: 23-25, 27—Boar's Head (Happy Hr)
 Rainbow Gold: 27, 28—Babes
 Judy Reagan & Jean Mackey: 11—Food for Thought
 Rio: 19-21, 25, 27, 28—Ground Round
 Robin & Paul: 17-21—Boar's Head
 Mike Saah: 5, 12, 19—Armand's, Col. Pk.; 13, 27—Armand's, Rockv.

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Chance Shiver & Charlie Bryant: Mon—open mike, Gallagher's Debi Smith: 12, 19—Gallagher's Pub
Smothers & Lawrence: 23-26, 28—Boar's Head
Teek & Friends: 25—Food for Thought
Tuscon: 19-21—Mr. T's
Mike Voyatzis: 3, 10, 24—Roundtable
Rick Wind: 6—Armand's, Rockv.; 24—Armand's, Col. Pk.
Rob Yagel: Tues-Sat—J.R.'s Stockyard Inn.
John Young: 6, 14, 19—Food for Thought

Irish

Boiling Spuds: 2, 9, 16, 23—Four Provinces
Blackthorn Stick: 21—Ceili. Little Flower Hall, Bethesda
Kevin Burke & Michael O'Domhnaill: 2—the Door
Celtic Folk: Tues-Sat—Four Provinces
Celtic Thunder: 15-17, 22-24—Dubliner
Fr. Charlie Coen: 22 at 3:00—in concert. S.I.S. Bldg. Lounge, A.U.
Declin & Hunt: Thurs—Kelly's Irish Times
Danny Doyle: 1-3, 7-10, 14, 18-22—Dubliner
The Gaels: Tue-Sat—Ireland's Own
Hags: 2—opening for Kevin Burke & Michael O'Domhnaill, the Door; 4, 5—Old Brogue, Great Flls., Va.; 11—U. of Kansas, Lawrence; 12—Wichita State U., Kansas; 13—Kansas State U., Manhattan, Ks; 19—St. Louis U., St. Louis, Mo.
Irish Breakdown: Tues-Sat—Murphy's: 8, 22 (Ceili)—Four Provinces
Irish Tradition: Sat—Kelly's Irish Times
Last Night's Fun: 27—Kelly's Irish Times
Liam Maguire: 1, 15, 29, 30—Four Provinces
Seamus Kennedy: 20, 21, 27, 28—Matt Kane's
Last Night's Fun: 27—Kelly's Irish Times
Leprechaun Sammy & Terry O'Neill: Fri—Delaney's
Liam Maguire: 17-28—McCabe's
Bobby Malcolm: 3-14—McCabe's
Mick Moloney & Eugene O'Donnell: 20—Sterling Middle School, Sterling, Va.; 21—Blue-mont School, Bluemont, Va.
Robby O'Connell: 25-30—Dubliner
Cathy Oelberman: Sun, Mon—Murphy's
Peggy O'Neill: 14—ceili. St. John's Ch., Chillum, Maryland
Bill Page: Fri—Delaney's
Russ Russell: Tues.—Delaney's
Gene & Bill Ryan: Thurs, Fri—Delaney's
Southwind: 6, 13, 20—Kelly's Irish Times
Tara: 4-7, 11-14—Dubliner
Tinker's Dam: Fri and Sat—Gallagher's Pub

Jazz

Cheryl Adams Trio: Sat—Excalibur
Sedatrius Brown: Wed-Sat—L.B.J.
Rueben Brown Duo: Mon.—One Step Down
John Bucher's Speakeasy Jazz Babies: 7—Marriott Twin Bridges, Arl.
Melissa Burman Trio: 8, 15—Wharf
Charlie Byrd Trio: 1—Charlie's
Benny Carter: 28—Museum Natural History
Joe Chambers Quartet: 27, 28—One Step Down
Come Out Swinging: 5, 6, 7, 12, 19, 22—Wharf; 13, 14, 27, 28—Ice House Cafe; 20, 21—Bistro, Columbia
Commodores: 6 & 13 at noon—Navy Band, Carmichael Aud., Museum of Natural History
Hank Crawford: 11-14—IBEX
Dorothy Donegan: 20, 21—One Step Down
Lou Donnallson: 4-7—IBEX
Ron Elliston & Ronnie Wells: Sun—One Step Down
Tim Eyerman & Friends: 10—Charlie's
Federal Jazz Commission: Tue—Col. Brooks
Stan Getz: 1—Blues Alley
Dexter Gordon: 10-15—Blues Alley
Urbie Green: 1—Charlie's
Tiny Grimes: 1—King of France
Joe Henderson: 13, 14—One Step Down
John Hendrick's Quartet: 5-8, 12-15—King of France
Hot Mustard Jazz Band: 10—Rumors
Freddy Hubbard: 3-8—Blues Alley
Alberta Hunter: 29 at 3:00—Museum Natural History
Milt Jackson: 24-29—Blues Alley
Jazz Repertory Ensemble: 29—w/Bob Wilber, Sidney Bechet, Johnny Hodges. Museum Natural History
Jazz Workshop: Sun—Alva's
Glen Roy Jones Trio: Wed—Excalibur
Julia & Company: Fri—Excalibur
Fuzzy Kane Trio: 15 at 5:00—Gallery 409, Balt.
Harold Kaufman Allstars: Mon—Charlie's
Ramsey Lewis: 17-22—Blues Alley
Wayne Lindsey Quartet: Mon., Tues.—Wharf
Herbie Mann: 24-29—Charlie's

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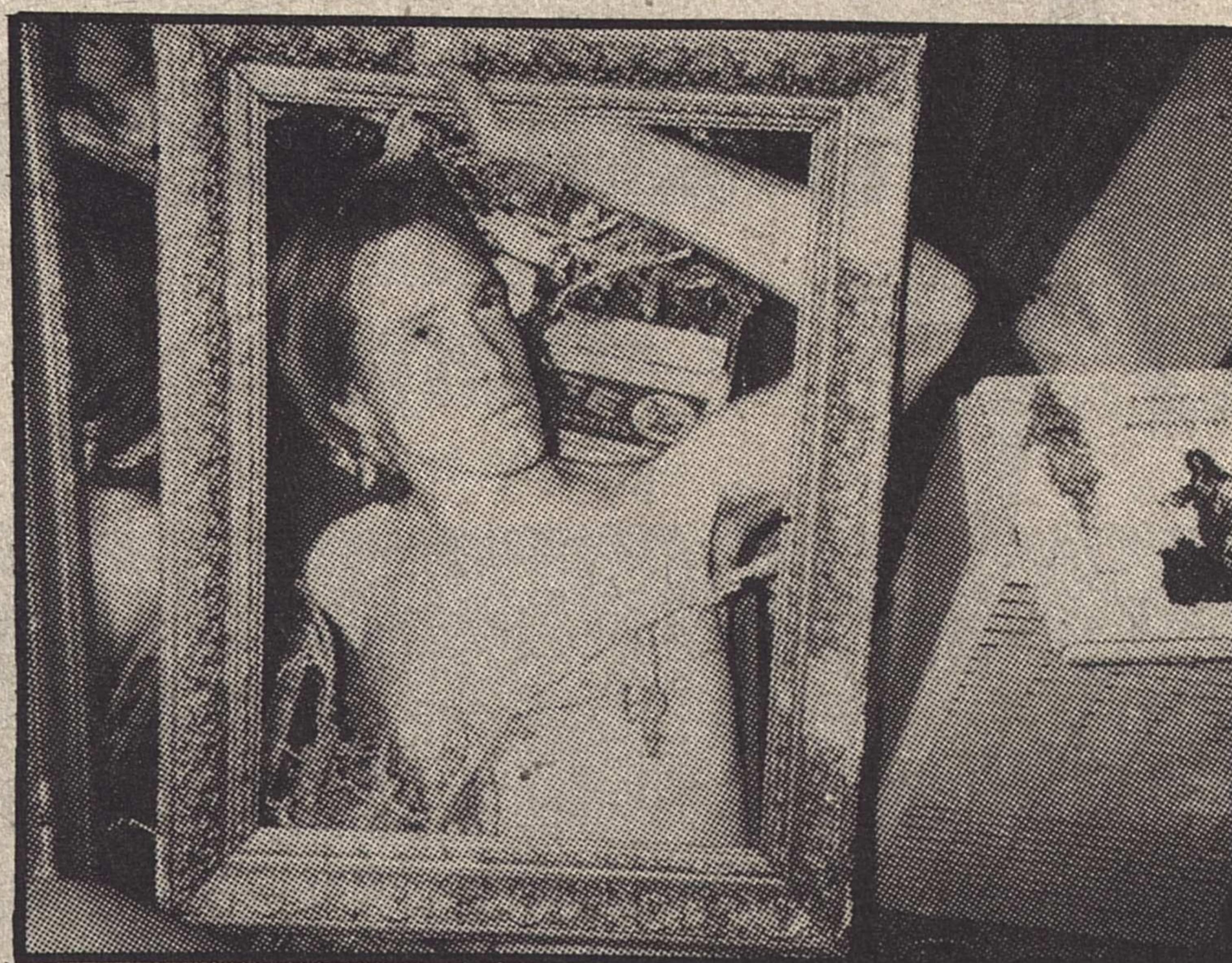
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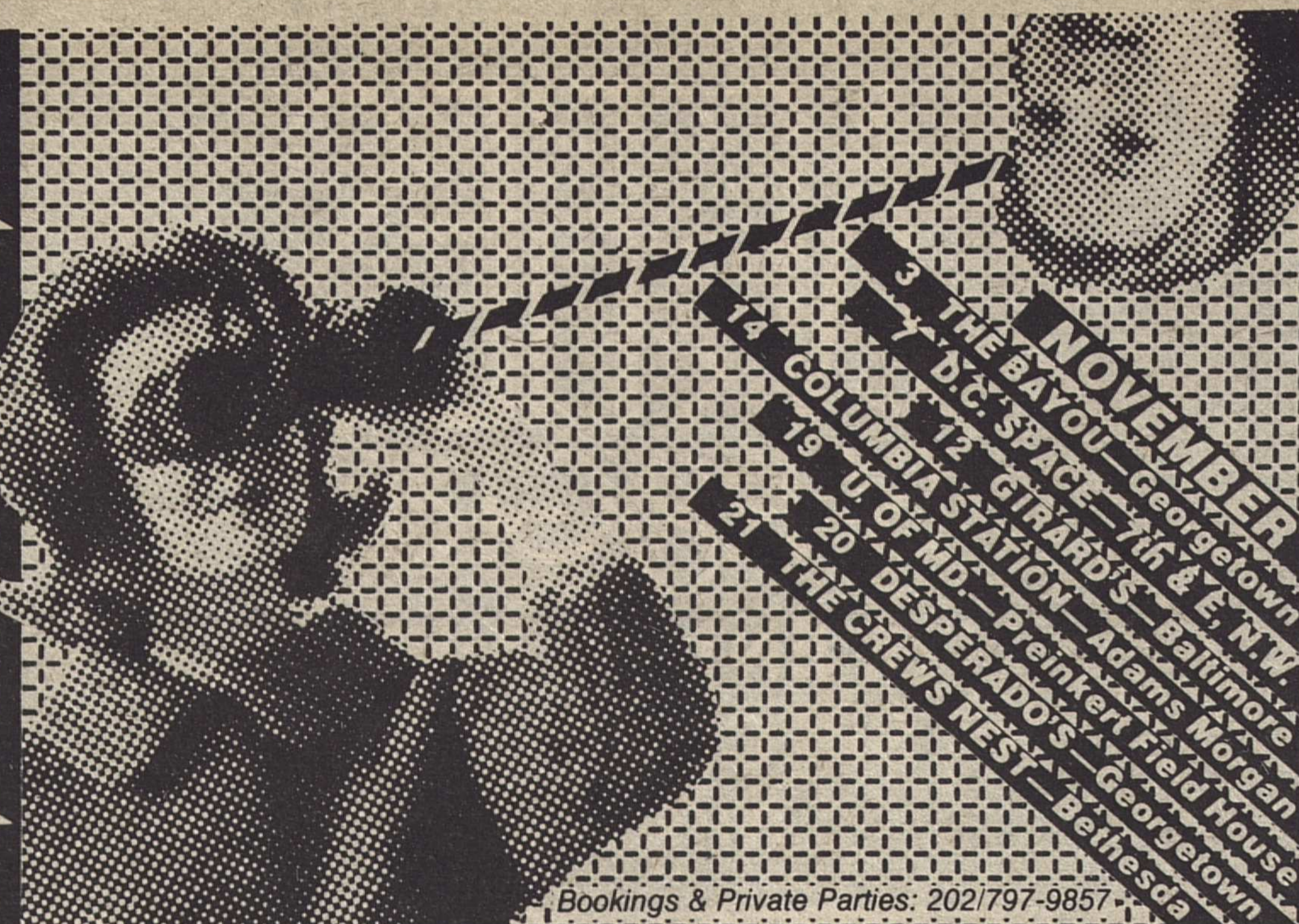
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5 La Paz, Frederick

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12 Key Largo, Baltimore

13, 14 TBA

19 U. Md. w/Invasion of Privacy

20, 21 E. Jay Bugs, Baltimore

27, 28 Eugates, Fredericksburg, Va.

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Art Monroe: Wed—Wharf
James Moody w/Rufus Reed: 18-21—Ibex
Julia & Co.: Every Friday, Excalibur
Natural Bridge: 6, 7—La Paz
Principato & Kastner: 12, 19—Wharf
Red Norvo: 27—Museum Natural History
Red Norvo, Tal Farlow & Steve Novosel: 19-22—King of France
Nap Turner Trio: Thurs—Excalibur
Sandra Phillips (of One Mo' Time): 27, 28—Ibex
Pieces of a Dream: 2—Blues Alley
Prof. Harry Robinson, Lady Byron & Mark Hill: every Tues, Excalibur
Daryl Sherman Quartet: 26-29—King of France
Bobby Short: 11-22—Charlie's
Zoot Sims Quartet: 3-8—Charlie's
Sitting Ducks: 27-30—Wharf: 11, 18—King of France; 20, 21—Arties
16th Annual Manassas Jazz Festival: 27-29—Charlie Spivak, Carrie Smith, Maxine Sullivan, Plato Smith, Connie Jones, Billy Butterfield, Eddie Hubble, Charlie Bornemann, Dill Jones and many others. Sheraton Intern. Conference Center, Reston. 631-1165
Southern Comfort: Fri—Shakey's, Rock.
Don Statleson Group (Featuring Jamie Broumas): 1, 13, 14—Wharf
Richard Sudhalter: 26-29—King of France
Maxine Sullivan: 1—King of France
Evelyn Swarthout, Bryant Hayes & Friends: 13—Dunbarton Church, Georgetown
Nap Turner & the Wild Bunch: Every Thurs. Excalibur
Lawrence Wheatly Jam: Sat. at noon—One Step Down
Joe Lee Wilson: 5, 6—One Step Down

Original Rock

Albion: 13—Columbia Sta.
Melissa Berman & the Thin Man Band: 16—Cellar Door
Elvin Bishop: 4, 5—Desperados
Blue Rockers: 8—Outside Inn
Blue Wave: 3, 10, 17, 24—Warehouse
Bop Cat's: 25—Desperados
Catholics: 17—Desperados
Craig Cummings Band: Thu—Sgt. Pepper's, Balt.; 4—Marble Bar, Balt.; 27—Bethesda Naval Hospital
The Dads: 5—Psychedelly
Danny & The Fat Boys Reunion: 1—Ice House Cafe, Herndon
Deliverance From Evil: 7—Kaywood Center, Mt. Rainier
Dinettes: 28—Columbia Sta.
Diversions: 19—Psychedelly
Joanne Dodds Band: 4, 18—Dulaney Inn, Towson Md.; 12-14—No Fish Today, Balt.; 25—Oddfellows Hall, Towson; 27, 28—Loverde's, Catonsville, Md.
4 Out of 5 Doctors: 20, 21—Wild West
The G.I.s: 15—9:30 Club
Golden Bats: 27—Columbia Sta.
Graphic Shadows: 7—d.c. space; 17—Desperados; 21—Marble Bar, Balt.
Teresa Gunn Group: 26—Desperados
Billy Hancock & The Tennessee Rockats: 6—Marble Bar, Balt.; 7—U. Md.; 12—Ice House Cafe, Herndon; 13, 14—New Miami, Det., Mich.; 17—Pirates Cove, Cleve. Ohio; 18—Second Chance, Ann Arbor, Mich.; 20—Mancini's, Pitts. Pa.; 21—Mudd Club, NY, NY; 3, 4 (Dec)—J.C. Dobbs, Phil. Pa.
Incredible Snakes: 8—Desperados
Invasion of Privacy: 3—Bayou; 7—d.c. space; 12—Gerard's, Balt.; 14—Col. Station; 19—U. Md., Preinkert Field House; 21—Crow's Nest, Bethesda, Maryland
Evan Johns & The H Bombs: 9—Desperados; 28—Columbia Sta.
Jump: 8—Desperado's; Tue—Oliver's, Ffx.
Tommy Keene: 20—Psychedelly 25—9:30 Club
Kids: 3-8—Beneath It All; 21—Psychedelly
Lafayette: 22—the Door; 28—Psychedelly
Loose Fish: 7—Rolfe's Wharf, Chesterton, Md.; 13—Washington Col., Chesterton, Md.
Machu Pichu: 7—Columbia Sta.
The Method: 3—Desperados; 20, 21—Cahoots, Fred. Md.; 28—Psychedelly
Midlife Crises: 24—the Door
Mighty Invaders (reggae): 6—Columbia Sta.
The Monarchs: 21—Columbia Sta.
The New Standard: 27—Columbia Sta.
Pegasus: 2, 3, 11-14—Charlies West Side, Annapolis; 9, 10—Wild West; 25-28—Three Dimensions
Project: 23—Outside Inn
Quiver: 7—Desperados
Reactions: 12—Psychedelly
Reesa & the Rooters: 21—Columbia Sta.
Bob E. Rock: 16—Desperados; 28—Columbia Station
Rockhouse: 1—Desperados
Root Boy Slim: 9—Outside Inn; 21—Columbia Station
Secret Mammals: 25—d.c. space

Silverspring: 4, 5—The Other Place, Harrisonburg, Va.; 6, 7—Mousetrap, Charlottesville, Va.; 11—Manor Tavern, Monkton, Md.; 13, 14—The Property, Fager's Island, Md.; 18—Eskimo Nells, Ffx.; 19—Carroll Creek Dam, Fred. Md.; 20, 21—Hard Times, Rich. Va.; 27, 28—Texas East, Culpepper Va.; 30—Outside Inn.
Slickee Boys: 20, 21—Desperados
Brad Smiley Band: 12-14—Far Inn
Trevea Spontaine & the Graphics: 7—Psychedelly
Static Disrupters: 5—d.c. space
Square One: 13—9:30 Club; 25—d.c. space
Switchblade: 6—Psychedelly; 7—Desperados
Tools: 5—Psychedelly
Tough Luck Featuring Lips Lackowitz: 15—Outside Inn; 20—Columbia Sta.
Tru Fax and the Insaniacs: 7—Psychedelly; 27—Columbia Sta.
Wailers: 19—Psychedelly
Westbrook Ayers Band: 12, 13, 14—Cholly's; 17—Arty's, Colesville
Young Caucasians: 8—Desperados
Zehn Archar: 20—Marble Bar, Balt.; 25, 26—Jo's Organic Bar, Balt.
Black Market Baby: 25—9:30 Club
Velvet Monkees: 25—9:30 Club
Slickee Boys: 25—9:30 Club
Nightman: 25—9:30 Club
The Dark: 25—9:30 Club

Rhythm and & Blues

Allstars: 27, 28—Desperados
Steve Bassett w/the Good Humor Band: 6—Desperados
Beau Zarts: 13, 14—Rusty Scupper, Col., Md.
Mary Blankemeier: 21—Blues Day (aft.), the Door
Mary Blankemeier Band: 1, 5—Ice House Cafe, Herndon, Va.; 3—Pavillion XI, U. Va., Charlottesville; 6—NOVA, Annandale Campus, Va.; 8, 15, 22, 29—No Fish Today, Balt.; 13-14—Col. Station; 17—Rumors; 20, 21—La Paz, Frederick
Mac Bogert: 21—Blues Day (aft), the Door
Bowling Green John: 21—Blues Day (aft), the Door
Skip Castro Band: 18—Desperados
Convertibles: 7—Glass Pavillion, Johns Hopkins U.; 13—Sgt. Pepper, Balto.
Kenny De Finis: 3, 10, 17—Three Dimensions
Bob Devlin: 21—Blues Day (aft.), the Door
Archie Edwards: 2, 16, 30—Food for Thought; 21—Blues Day (aft.) the Door
Friday's Children: 21—Blues Day (aft.), the Door
Harmonica Phil: 21—Blues Day (aft.), the Door
Catfish Hodge Band: 20—Columbia Station
John Jackson: 21—Blues Day (aft.), the Door
Tom Larsen Blues Band: 3—Cabaret, Westchester, Pa.; 4—Crazy Horse, New Rochelle, NY; 5—Bendovers, Pelham, NY; 6—Rutgers Univ., Brunswick, NJ; 7—Moonlight Mile, Hastings, NY; 9, 30—Brass Rail, Ocean City, Md.; 11—Allenwood Inn, Salisbury, Md.; 12—St. Joe's Coll., Phil., PA; 13-14—Starboard, Dewey Beach, Del.; 17—Deer Park, Newark, Del.; 18, 20, 21—Red Eye, Springfield, Pa.; 19—Cellar, Wilmington, Del.; 22—Rusty Rudder, Dewey Beach, Del.; 23—Stone Balloon, Newark, Del.; 24—Stone Balloon w/Nighthawks; 25—Allenwood Inn, Salisbury, Md.; 27-29—The Jazz Club, Wilmington, Del.
Magenta Rose: 13, 14—La Paz
Flora Molton: 12—Bethesda Comm. Cafe; 21—Blues Day (aft.), The Door
Bob Margolin Blues Band: 13, 14—Desperados
Nighthawks: 12—Bayou; 13—W&L University, The Pavillion, Lexington, Va.; 14—Roanoke College, Olin Hall, Salem, Va.; 15—P.B. Scott's, Blowing Rock, NC; 16, 17—Double Door Inn, Charlotte, NC; 18—The 1849 Club, Salisbury, NC; 19—U. of Va., Pavillion XI, Charlottesville, Va.; 20—Coast to Coast, Catonsville, Md.; 21—Stanhope House, Stanhope, NJ; 22—Tramps, NY, NY; 23—Capitol Theatre, w/George Thorogood and The Destroyers, Passaic, NJ; 24—Stone Balloon, Newark, De; 25—Club Sunrise, Charlotte Hall, Md.; 27—The Other Place, Harrisonburg, Va.; 28—The Coffee Pot, Roanoke, Va.; 29—Papillon's, Greensboro, NC; 30—Dundee's, Columbia, SC
Billy Price & the Keystone Rhythm Band: 22, 23—Desperados
Rhythm Masters: 4—P.G.C.C.; 5—U. Va., Char.; 6, 7—Fast Company, Hickory, NC; 9, 10—Cat's Cradle, Chapel Hill, NC; 11—Friday's, Greensboro, NC; 12—Dewer's, Burlington, NC; 13, 14—Davidson Coliseum, NC; 27, 28—You Bet Your Life, Bryn Mawr, Pa.; 30—Deer Pk., Newark, Del.
Rockhouse: 1—Desperado's; 4-7—Steak & Ale, Vienna; 12—Artie's; 13, 14—Key Largo; 19—E.J. Buggs, Balto.; 20, 21—Mousetrap, Charlottesville; 25, 26—Oz & Jenny's, Westminster, Md.; 27, 28—Doc Holiday's

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19 - MARBLE BAR w/ The ACRYLIX

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Jazz Alive!: 8—The Grand Collaboration: M'-
Boom meets the World Saxophone Quartet;
15—Randy Weston, Ricky Ford, Taj Mahal;
22—Ray Barretto, Conjunto Libre, Inter-Amer.
Jazz Quintet; 29—the Irene Kral Memorial
Jazz Fest. w/Roy Kral, Al Jarreau, Carmen
McRae & others. Sun. at 4:30 p.m. wamu-fm
88.5

Jazz Band Ball: 8—host Dave Robinson: "In
Search of the Golden-Toned Horn Bell"; 15—
host Jim Lyons: recordings of the music of
W.C. Handy; 22—host Roy Hostetter: "The
Fabulous '20s", Frank Teschmacher, Red
Nichols & Bix Beiderbecke in well-known and
obscure recordings; 29—host Dick Baker: "The
Sounds of Orchestrated Ragtime." Sun. at
6:30 p.m. wpfw-fm 89.3

Manhattan Transfer: featured on "Soundstage."
Thu. 26th at 10:30 on weta-tv 26

Robert W. Morgan Specials: interviews with
music of: 1—Mahattan Transfer; 8—Journey;
15—Marty Balin; 22—Sheena Easton; 29—
The Commodores w/ Lionel Ritchie. Sun. at
7 p.m. wash-fm 97.1

Oblique Strategies: new wave art rock featuring
interviews with musicians and artists with
host Josh Friedman—Sundays at 7 p.m.,
wmuc-fm 88.1

Saturday Overnight Express: eclectic brew of
contemporary music: progressive rock, folk,
jazz, new wave, news and features with host
Lee Michael Demsey. Sat. midnight on wamu-
fm 88.5

Sophie's Parlor: 2—"Women In Reggae," Marcia
Griffiths, Judy Mowatt, and others; 24—music
of Alberta Hunter. 8:30 p.m. on wpfw-fm 89.3

Soundtrack of the '60s: music of a bygone era
with Gary Owens. Sat. 6 to 9 p.m. wash-fm
97.1

Stereo-simulcast: Jazz at Charlie's: Charlie Byrd,
Tim Eyerman, and Cleo Bradford taped at
Charlie's in Georgetown. Mon. 16th at 10 p.m.
on weta-tv 26 and weta-fm 91

Subether Wave Band: 3 hours of music and
comedy featuring "The Hitch Hikers Guide to
the Galaxy" with Steve Hauk & Gary Sommer.
Sundays 2 to 5 a.m. wmuc-fm 88.1

Sunday Night Thing of the Past: music from 1955
to 1972. Sundays, 8 p.m. to midnight wash-
fm 97.1

Traditions with Mary Cliff: 7—at 6:30 p.m. music
of mining country, at 10 p.m. Appalachian
music; 14—at 6:30 Scottish & Irish music, at
10 acoustic music in the traditions; 21—
6:30 music of the Northeast U.S., at 10 blues
& ragtime. Sat. on weta-fm 91.

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Nic BeCiutis: Sun & Thu—(magic) Armands
Rockville, Maryland
Sonny Black: Thu-Sat—Comedy Cafe
Joe Bolster: 19-22—Garvin's
Larry Davidson: (magic) 21, 28—Armands
Col. Pk.; 20, 27—Armands, Rock.
Lois Dengrove: 26-28—Garvin's
Sammy Greenfield: Thu-Sat—Comedy Cafe
Heidi Hardy: Thu-Sat—Comedy Cafe
Steve Heston: (magic) 7, 14—Armands, Col. Pk.;
6, 13—Armands Rock.
Bill Maher: 26-29—Garvin's
Bill McCarty: 19-21—Garvin's
Mike Reynold's: 12-14—Garvin's
Kevin Rooney: 5-8—Garvin's
David Sayh: 12-15—Garvin's
Howard Stern: Wed—radio host will do his morn-
ing show from Garvins
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Ed Wilsinski: 11—Esk. Nell's, Arl.
Grant Goulet: 4, 11, 18—Esk. Nell's, Arl.
Jim Tam: 4, 11, 18—Esk. Nell's, Arl.
Dan Brenner: 4, 18—Esk. Nell's, Arl.

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5 at 8:00—Baird Aud., Nat. Museum of Natural
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lobby Martin Luther King Lib., NW

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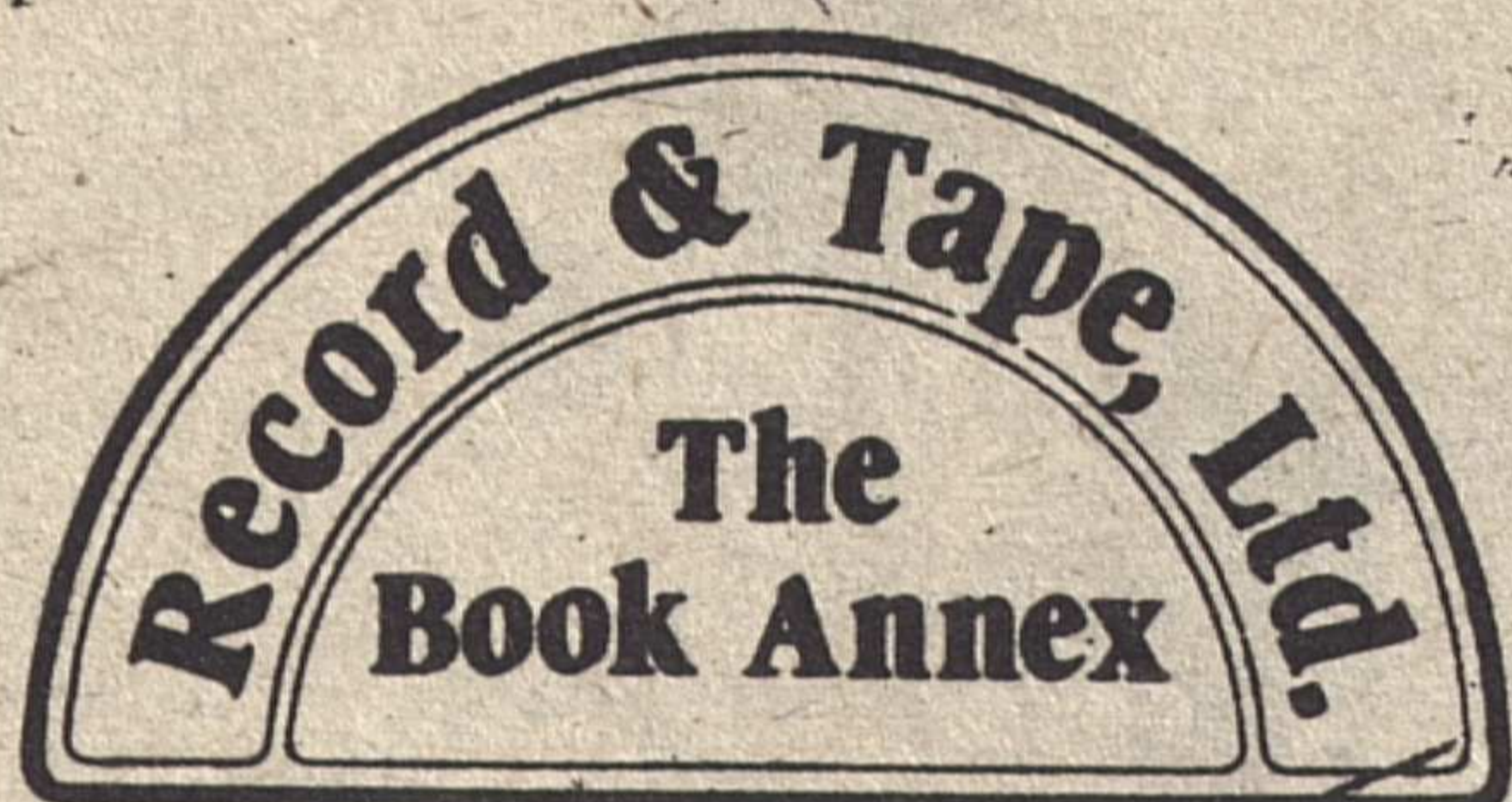
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20,21

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27,28 Windfall



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Rock

BBC: 4, 6, 7—Wild West; 19-21—Club Sunrise; 22—Paragon, Col. Pk.; 26-29—The Other Place, Ridgeley, W. Va.

Blitz: 10, 11—Outside Inn

Bloodlust: 1—Outside Inn

Boyz: 5-7—Night Life, Balt.; 8—Paragon Col. Pk.; 10—Bayou; 11, 12—Riverside Inn; 13-15—Coast to Coast, Balt.; 18-21—Outside Inn; 23, 24—Silver Fox, Woodbridge; 25—Wild West; 27, 28—Fancy Dancer; 29—Sandbar, Balt.

Breaking Point: 17-22—Crazy Horse; 11, 25—Digennaro's

Crank: 4—Digennaro's

Crazy Fingers: 17-22—Beneath It All

Dark Horse Band: Mon & Tue—Eskimo Nell's, Ffx.; 5—La Paz, Fred. Md.; 7—Wash. College, Chestertown, Md.; 12—Key Largo, Balt.; 19—U. Md.; w/ Invasion of Privacy; 20, 21—E. Jay Bugs, Balt.; 27, 28—Eugates, Fredericksburg, Va.

Deuce: 12, 14—Outside Inn

Drifters: 6—Stardust

The Drive: 3-7—Maxim's; 9—Crazy Horse; 11-15—Fancy Dancer; 16-22—Bayou; 27-29—Lucas McCains; 30—Silverfox, Woodbrge.

Exiles: 13, 14—Stardust

Facedancer: 17—Outside Inn

Groundstar: 3-7—Fancy Dancer; 24-28—Outside Inn

High Roller: 24-29—High Roller

Jetz: 6, 7—Riverside Inn; 16—Crazy Horse; 20—Bethesda N.C.L. Club; 22—Lucas McCains; 24-29—Beneath It All

Kidd Blast: 5-7—Rabbits Foot

Kill Devil: 13, 14, 25—Eskimo Nell's, Arl., Va.; 20, 21—Pamir

Magic: 27, 28—Pamir

Mars: 12-14—Rabbit's Foot

Macfarland: 3-8—Lucas McCains; 10-14—Crazy Horse; 18-21—Wyalins Edge, Deep Creek Lake; 30—Bayou

Majestic: 6—George Mason U.; 12—U. Md.; 14—Mary Washington Col., Fredricksburg, Va.; 25, 27, 28—Oliver's, Ffx.

Monarch: 5-7—Outside Inn; 9, 10—Silver Fox, Wdbrge.; 12-14—NightLife, Balt.; 25—Riverside Inn; 26-28—Rabbit's Foot; 29—Paragon, Col. Pk.

Obsessed: 29—Outside Inn

Parrots: 8—Marble Bar, Balt.; 10-15—Beneath It All

Rave: 22—Outside Inn

Raven: 8-10—Fancy Dancer; 11—South Lakes Concert; 13, 14—Riverside Inn; 17-21—Maxim's; 28, 29—Club Sunrise

Road Ducks: 23, 24—Fancy Dancer; 26-28—Wild West

Roxidy: 4—Stardust

Ruffians: 2—Outside Inn

Seizures: 10, 11, 24, 25—Pamir

The Shift: 19-21—Rabbit's Foot

Sinbad: 17-22—Lucas McCain's

Sledg: 2, 3—Silver Fox, Woodbr.; 10-14—Maxim's, Vienna; 18, 19—Riverside Inn; 23-29—Bayou; 30—Crazy Horse

Spice: 3-8—Crazy Horse; 10-15—Lucas McCain's

Tight Fit: 13 & 14—Outside Inn

Tracer: 6, 7—Outside Inn; 11-14—Wild West;

16, 17—Fancy Dancer

Trigger: 27—Stardust

Trigg: 3—Wild West; 17—Outside Inn

Airwaves

Abba: "Sound stage" special follows the Swedish group on tour of the States and England. Thu. 12th at 10:30 p.m. on weta-tv 26

Bright Moments: w/host Don Williams: 14—late Wash. jazz impressario Tony Taylor; 21—tenor saxophonist Coleman Hawkins; 28—Balt. vocalist Ethel Ennis and saxophonist Gigi Gryce Sat. at 10 p.m. w/pfw-fm 89.3

Cable TV for the District: discussion with Councilmember Wilhelmina Rolark, members of the D.C. Cable Coalition, and individuals vying for ownership of the franchise. Wed. 4th at 10 p.m. on weta-tv 26

Friday Overnight Express: 6½ hours of rock, information, news and features with host Marc Farre. Fridays at 11:30 p.m. wamu-fm 88.5

Global Village Music: 6—the lives of George W. Carver and Benjamin Banneker with the music of Coltrane and Ellington; 27—the blues side of Jimi Hendrix and early Miles Davis. Fri. at 2:30 a.m. w/pfw-fm 89.3

Felix Grant Specials: 2—Joe Venuti: one of the top jazz violinists; 4—Kenny Burrell: teacher and among the best jazz guitarists; 6—Fats Waller; 9—Ben Webster: former Ellington tenor player; 11—Mose Allison: Mississippi bluesman; 13—Earl Klugh: acoustic and amplified guitar; 30—Gerry Mulligan: among all-time greats on baritone. Mon, Wed, Fri at 11 p.m. wmal-am 63

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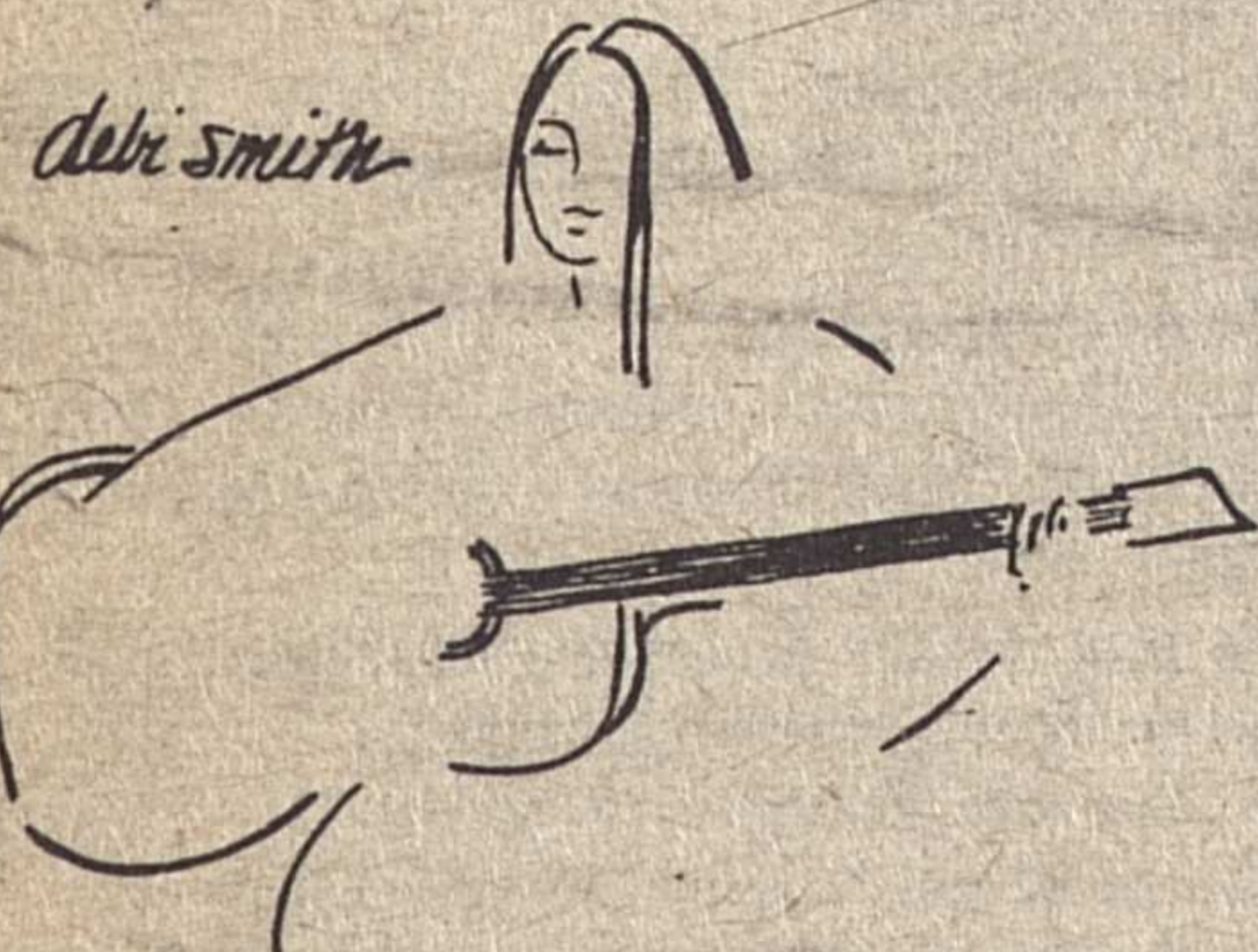
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11,18,25-Ice House Cafe
12,19-Gallagher's Pub
13,14-Fox Lair
17-Montgomery College
21-Cate's of Old Towne
Bookings: 703/524-9139

Feet First: 2 at noon & 12:30—Mall entrance to Air & Space Museum
Johne Forges: 24 at noon—free. Jazz tap. Martin Luther King Library, NW
Nancy Galeota & Tish Carter: 14 & 15—The Dance Place
G.W.U. Faculty-Student Concert: 20 & 21 at 8:00—Marvin Theatre, GW
Joy of Motion Anniversary Benefit Reception: 21 at 10:00—w/jazz from Just The Three of Us. Proceeds for their senior citizen program. Fraser House, NW
Naked Feet Dance Co.: 7 at 8:00—Kraushaar Aud., Goucher College, Towson, Md.
National Dance Co. of Zaire: 1 at 6, 2 at 8:00—Lisner, GWU. sponsor: African-American Institute 269-1036
Raquel Pena: 3 at noon—Flamenco dancer w/guitarist Fernando Sirvent. main lobby, Martin Luther King Library, NW
Raquel Pena Spanish Dance Co.: 21 at 8:00—The Dance Place
Greg Reynolds Dance Quintet: 10 at noon—main lobby, Martin Luther King Library, NW
Lynne Wimmer: 19-21 at 8:00, 22 at 5—American U. Dance Concert, w/works by faculty and student choreographers, A.U.

Galleries

Adams Davidson: "Beyond the Hudson River School: American Landscapes, 1860-1880"—paintings & drawings (thru 26)
Ainilian: Edward Ducea: abstract-impressionistic paintings of wet-on-wet blend of oil and varnish (7-29)
Alexandria Archaeology Research Museum: "The Potter's Art: Salt-Glazed Stoneware of Alexandria"—utilitarian pottery unearthed in Old Towne (thru Dec 19)
Arts Club: Dong Kingman—water colors (1-5). "Paintings by the Miniature Painters, Sculptors and Gravers Society of D.C." (9-26)
Franz Bader: "10th Annual Exhibit of Canadian Eskimo Art"—work of 40 Cape Dorset sculptors and others, and 1981 Cape Dorset Fall Print Collection (thru 14)
Baltimore Museum of Art: "Marcel Breuer: Furniture and Interiors"—includes about 45 examples of Breuer's furniture (thru 22)
"Richard Diebenkorn: Etchings and Drypoints, 1949-1980"—over 100 prints (10-Jan 3).
Baumgartner: Randy Lee White—paintings and monotypes (4-Dec 12)
Canal House: Peg Swartout—works on handmade paper; Jane Schwarz—paintings; group exhibit by gallery members (3-29) Jean Weir—paintings; Holly Griffith—photography (thru 11)
Catholic Univ.: "Black Plane Series"—Rebecca Kamen. Dept. of Art Gallery (thru 6)
Chevy Chase: Robert Ades—recent landscapes, still life, and portraits by the Wash. artist (8-21)
Corcoran: "Narrative Wood"—area sculptors Miles Carpentar, Henry Leo Schoebel, Linda Swick, Lester Van Winkle (thru 29) "Of Time and Place: American Figurative Art from the Corcoran Gallery" (thru 15) "American Photographers and the National Parks"—205 photos by 35 major artists (thru 15). "Neil Jenney: Painting & Sculpture, 1967-1980"—A retrospective exhibit, including sculpture and the primitive representational images for which he is best known (thru 8). Mark Cohen—photography. About 40 b&w and 8 color (thru Dec. 13). "Washington Works on Paper"—area artists (thru 29)
Barbara Fiedler: Karl Knaths—studies relating to the Knaths paintings at the Phillips; Cynthia Griffith—recent paintings (thru 17).
Folger Library: "Realms of Gold: Books and Libraries in the Renaissance" (cont.)
Fondo Del Sol: "The World of Maria Enriquez de Allen"—self-taught folk artist from Mexico (2-Dec 5)
Freer: "The Imperial Image: Painting for the Mughal Court"—Islamic art in India, 1560-1640 (thru Jan. 28) "Autumn's Voices"—21 works dating from the 13th to early 19th century show the variety of interpretations of autumnal motifs in Japanese art (thru Dec. 31)
Gallery 409: Oletha DeVane, Jose Solorzano, and Monique Goss—paintings. Balt. (1-27)
Galeria Inti: "Guatemala: The People, The Arts"—photography by Francisco Alvarado-Juarez. Centro de Arte (1-Dec. 6).
Gallery 10 Ltd.: "4 at 10"—Charlie Sleichter, Patrice Kehoe, Marilyn Mahoney, and W.C. Richardson. Multimedia constructions, abstract paintings and drawings (thru 21).
Georgetown: "Recent Landscapes"—Larry Chapelear (3-28)
Glen Echo: Raya Bodnarchuk, Michael Kligerman, and Bill Wood—sculpture (6-Dec. 1)
Jane Haslem: The Collagraph: A retrospective exhibit by Clare Romano (thru 14); The Woodcut—Antonio Frascioni (17-Dec. 5)

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Country Ham—Boon Creek—Norm Blake—J.D. Crowe—Country Gentlemen Flatt & Scruggs—Bill Harrell—K-Wolfe—Alan Munde—Osbourne Brothers Seldom Scene—Spectrum—Larry Sparks—Stanley Brothers—Doc Watson and more!

The MUSIC BOX
 8006 New Hampshire Ave. Langley Park, Md. 20783 Exit 28 - B, 2 miles
 Phone: 434-9728 OPEN LATE 6 nites and Sun. Noon - 5:00 pm

Hirshhorn: "Sculpture at the Hirshhorn: Photographs by Lee Friedlander"—includes 52 black and white photos of sculpture at the Hirshhorn between '75 & '77 (thru Nov.). R. B. Kitaj—comprehensive retrospective of past 20 yrs., mostly paintings & pastels (thru 15).

Jewish Comm. Center of Wash.: "The Jews in the Age of Rembrandt"—more than 50 works on paper—etchings, engravings, and mezzotints—from the 17th century (thru Jan 10)

Kraushaar: "Configurations"—collection of photographs organized by the Dimock Gallery at G.W.U. Goucher College, Towson, Md. (5-30)

Lansburg's (W.H.A.C.O.): DC Foundation for Creative Space Showcase window exhibits—Jean Smith—etching, watercolor, & oil; Wash. scenes (thru 19). Keith Sonnier, Laddie John Dill, & Jerry Noe—neon sculpture (thru 3).

Library of Congress: "American and European Posters on View"—46 posters from 1885 to present (cont. indef.) "Generation to Generation: Sharing the Intangible"—over 50 photographs from the '30s & '40s to present portraying senior citizens. At the James Madison Bldg. (thru March)

Local 1734: Eduardo Roca (Choco) and Nelson Dominguez—Cuban artists exhibit drawings and prints (17-29)

Martin Luther King Library: "Mystic Humor"—paintings and sculpture by James McCrear, Helene Jackovich-Case, and Nancy Ballew. Gallery A-2. (thru 24). "The World We Work In"—photography by Doorn Dominique van Steyn, Shaun van Steyn, and Ronald Ray Hodge (thru 24)

Marvin Center: "Studio Gallery in Transit"—paintings, sculptures, and works on paper by gallery members. 3rd Floor Gallery, GWU (thru 20)

Metro: Judith Elaine Peck—one artist show, Metro Campus, George Mason Univ. (6-24)

Montpelier Arts Center: "Illegal and Unknown"—photos by Julie Ainsworth. Library Gallery (4-Dec. 1). "Fellowship Exhibition III"—ten Maryland artists (3-30)

Montrose: First group show by the artists co-op A-Salon Ltd. In the old Jackson School, Georgetown (thru 29)

MOTA: "The Hill: Photographs from Lorton"—Over 40 works by inmates, and over 20 works by visiting photographers. Curated by Paul Kennedy of the Corcoran School. Museum of Temporary Art, in the District Bldg., D.C.

National Academy of Sciences: Paul Flood and Lois Swirnoff—studies in ambiguity of form and color (3-Jan 28)

National Gallery of African Art: Traditional African artifacts from Central and West Africa (on permanent exhibit)

National Gallery of Art: "Cubist Prints"—150 prints and illustrated books (thru Jan. 3). "The Morton G. Neumann Family Collection: Picasso Prints and Drawings"—100 works from 1904 to 1968 (thru Jan. 24)

National Gallery East Bldg.: "An American Perspective: 19th Century Art from the Collection of Jo Ann and Julian Ganz, Jr."—over 90 paintings, drawings, watercolors, pastels and 11 pieces of neoclassical sculpture (4-Jan 31)

National Museum of African Art: "Life... Afterlife: African Funerary Sculpture"—over 100 pieces of terra-cotta, stone, wood, ivory and bronze funerary sculpture (19-Mar. 1)

National Museum of American Art: "The Print in the U.S. from the 18th century to the Present"—90 prints trace the development of American printmaking (thru Jan. 17). "Perkins Harnly: From the Index of American Design"—29 watercolors of domestic, industrial, and commercial Victorian and 20th century interiors (thru Feb. 15). "More than Land or Sky: Art from Appalachia"—105 paintings, sculptures, drawings, prints and mixed media works by 69 artists (thru Jan 3).

National Portrait Gallery: George Bellows—14 portraits exhibited in commemoration of the centennial anniversary of his birth (4-Jan 4).

Pavo Real: Sergio Bustamante—wildlife sculptures in brass, ceramic & papier-mache (indef.)

Phillips: "Appreciations: The American Impressionists" (thru 15)

Quill & Brush: "Alice In Wonderland: A Lewis Carroll Reflection"—sculpture by H. Thomas Neuhauser (6-Dec. 1)

Renwick: "The Grand Beehive Exhibition"—neon signs, quilts, sculpture and other interpretations of Utah's state symbol (thru 8). "Venini Glass"—154 objects created by the Venetian firm founded by Paolo Venini in 1921 (thru Mar 21)

Spectrum: "Spectrum at Fifteen"—special anniversary group show of work from 25 artists (13-Dec. 3). "Unweavings continued"—Joyce Zipperer, partial removal of threads from the canvas creating an elegant cascading surface (thru 12)

Textile Museum: "Vermont Winter: An Exhibit of Contemporary Vermont Textiles"—(6-Jan 2). Flatweaves and Horse Covers: The Arthur D. Jenkins Collection—Persian, Turkish, and Caucasian flatweaves and Persian Knotted-pile horse covers (thru 28).

Touchstone: Mirella Monti Belshe, sculptor and Patsy Gilbert, painter—recent work (3-22)

Wash. Project for the Arts: "Neon Fronts"—13 works of neon art curated by Olivia Georgia. At several downtown sites including the windows of the Lansburgh Bldg. and WPA's new home at 7th & D NW (thru Nov.)

Washington Womens Arts Center: "Art For Gift's Sake"—imaginative, out-of-the-ordinary, quality work at affordable prices (24-12/19)

Zenith: Stephen Hansen—papier mache sculpture—lifesize characterizations of everyday people (thru 5)

Readings Lectures

John Alspaugh & Karren Alenier: 22 at 2:00—poetry. Writer's Center, Glen Echo

Paul Anderson: 20 at 12:15—"A Visit With Robert Frost." free. Phillips Collection

Natalie Babbitt: 16 at 8:00—Children's Book Week Lecture. Coolidge Aud., U.S. Library of Congress. Free.

Richard Barnett: 23 at 7:30—free lecture, "The Multi-National Corporation and World Peace." Kelley Lecture Hall, Goucher College, Towson, Maryland

David Barrows: 14 at 9:00—"Eulogy For a Sensualist," performance & poetry. Hardart Gallery, NW

Rita Mae Brown: 20 at 8:00—author of "Ruby-fruit Jungle" and one of the founders of Redstockings speaks, sponsored by Institute for Policy Studies. 234-9382 for location.

Miles Carpenter: 11 at 12:30—Wood sculptor discusses American folk art. Corcoran Gallery, Atrium. Free.

Irvin Ehrenpreis: 23 at 8:00—lecture on Jonathon Swift's "Gulliver's Travels". free at Folger Lib.

Julia Esquivel: 1 at 5:00—poetry. Exhibit reception, Galeria Inti at Centro de Arte

Carolyn Forche & Pamela Stewart: 17 at 8:00—readings from their poetry. Folger Library

Barbara Brennan Ford: 10 at 8:30—"The Self-Portrait by Sesson: A Winter Night's Journey of 1,200 Years"—free. Freer Gallery

O.B. Hardison: 10 at 9:30 a.m.—lecture. "The Poetry of Nothing." Assembly Room, Library of Congress. Free.

Shirley Hufstetler: 10 at 8:00—free lecture by the former secretary of the Department of Education. Kraushaar Aud., Goucher College, Towson, Md.

Johanna Kaplan: 8 at 8:00—reading from "O My America!". Jewish Comm. Cen., Rockville. free

Chuck Kleymeyer: 18 at 12:30—w/members of the Folklore Society reading folk tales, ghost stories & legends. Corcoran Gallery, Atrium. Free.

Rika Lesser & Maree Zukor-Cohen: 19 at 12:15—poetry, free. Folger Lib.

Philip Levine: 7 at 7:30—poetry. Writer's Center, Glen Echo.

John Murungi: 22 at 2:00—African concepts of Life Death and the Cycle of Existence. Museum of African Art. Free

New Perspectives on Jewish Writers: 24 at 8:00—book discussion. Jewish Comm. Cen., Rockville

Open Fiction Reading: 8 at 2:00—Writers Center, Glen Echo

Buck Pennington: 25 at 12:30—"Thomas Cole and the Romantic Movement." Free. Corcoran Gallery Atrium

Publication Reading: 1 at 2:00—Poetry and Fiction, SCOP and Ariadne Press; 15 at 2:00—"Verbena" and Tropos. Writer's Center, Glen Echo

Karen Sagstetter & James McEuen: 6 at 12:15—poetry, free. Renwick Gallery

Mary-Averett Seelye: 12 at 12:15—"Moving the Spoken Word." free. Folger Library

Isaac Bashevis Singer: 2 at 8:00—reading & lecture by the Nobel laureate. Free but advance tickets needed. 287-5394. Coolidge Auditorium, Library of Congress

Myra Sklarew: 8 at 4:00—poetry. Jewish Comm. Cen., Rockville. Free

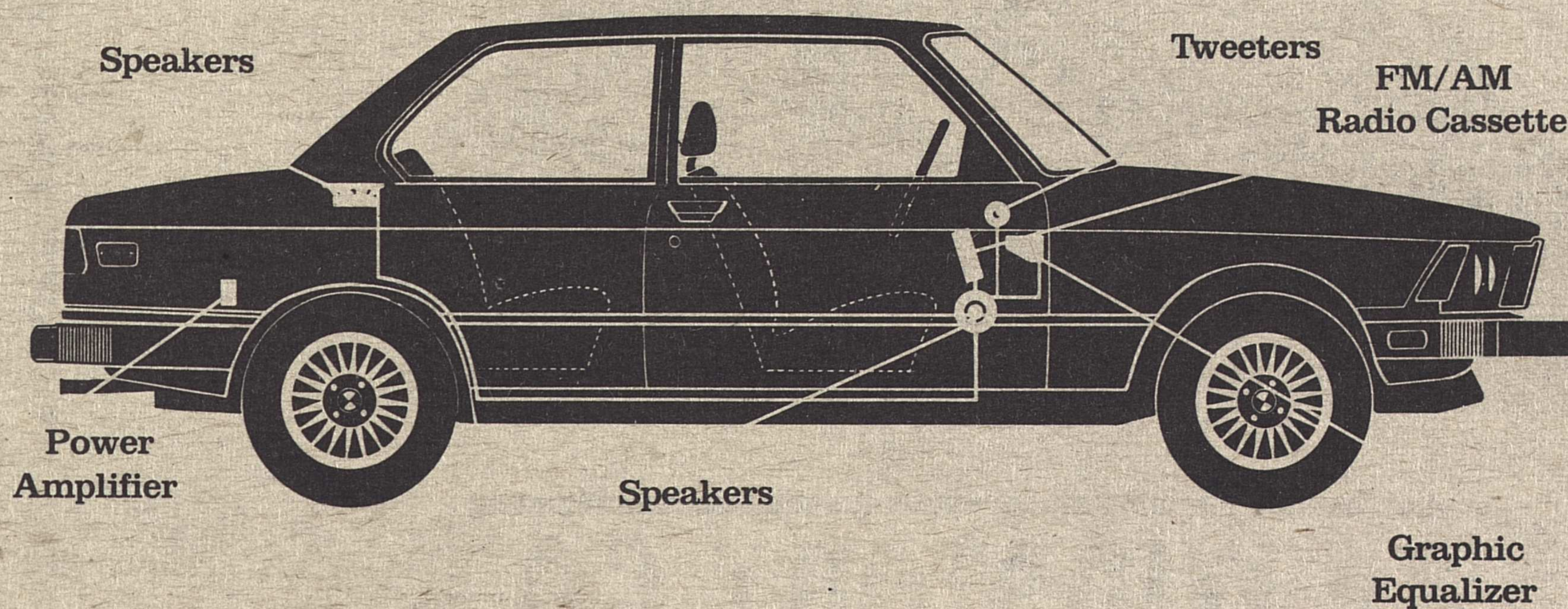
Eleanor Ross Taylor & Charles Wright: 23 at 8:00—poetry. Coolidge Aud., Lib. of Cong.

George Wald: 9 at 2:30—lecture "Science and the World Beyond." Assembly Room, U.S. Library of Congress. Free.

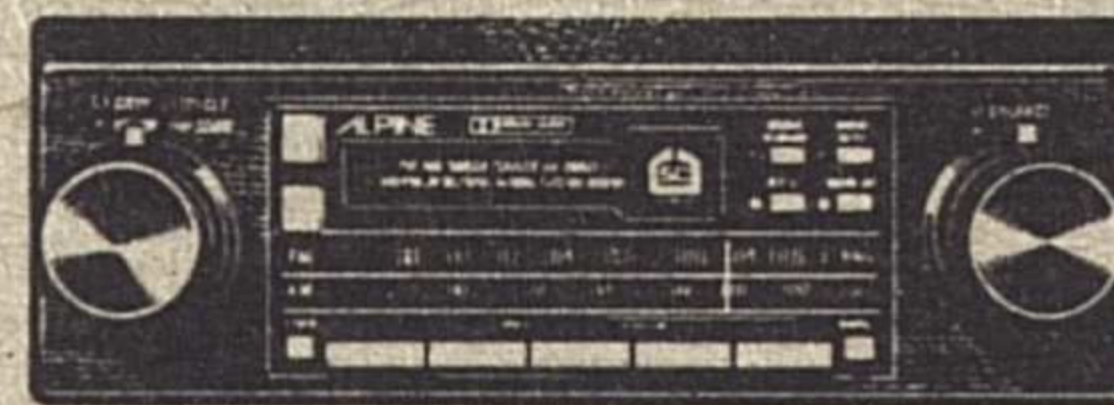


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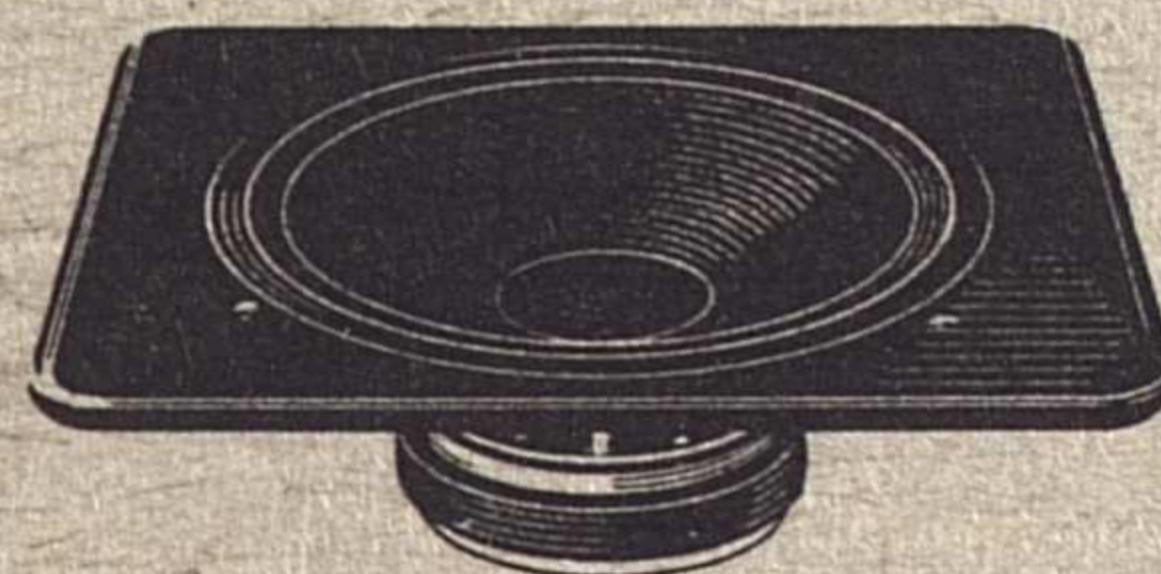
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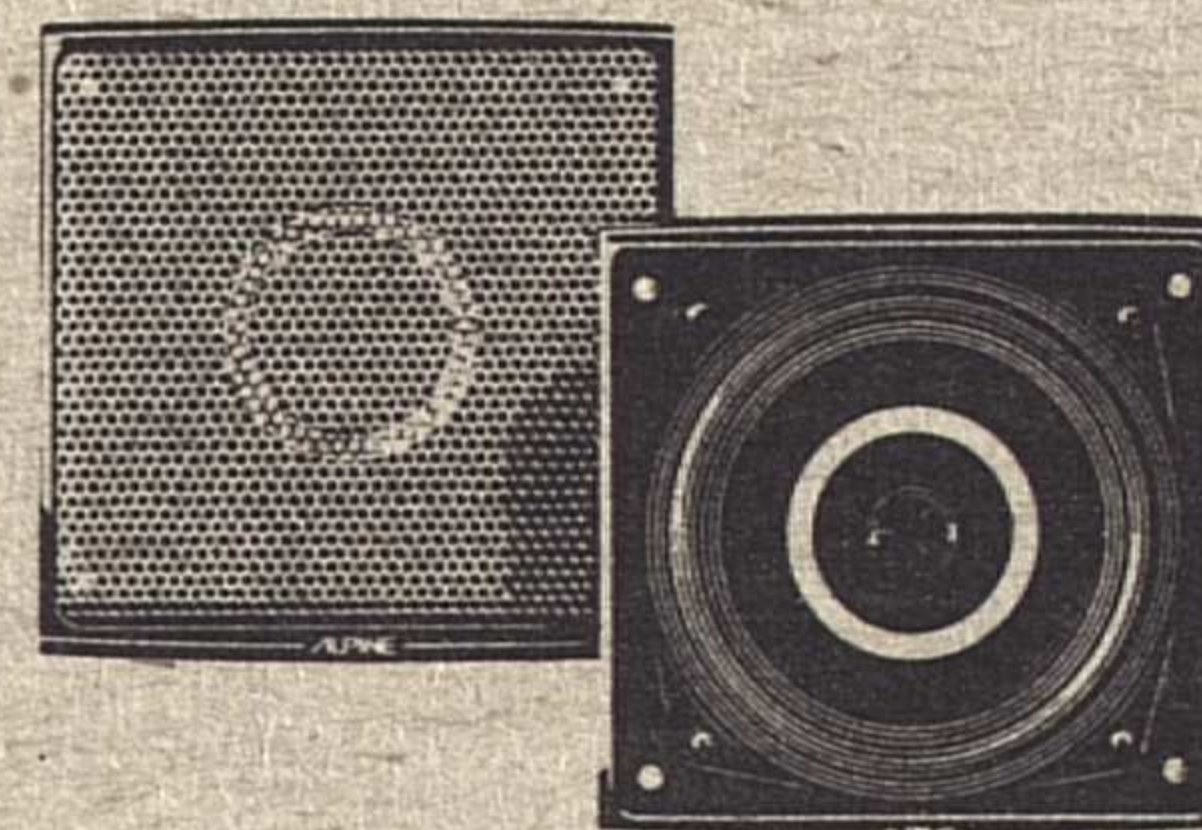
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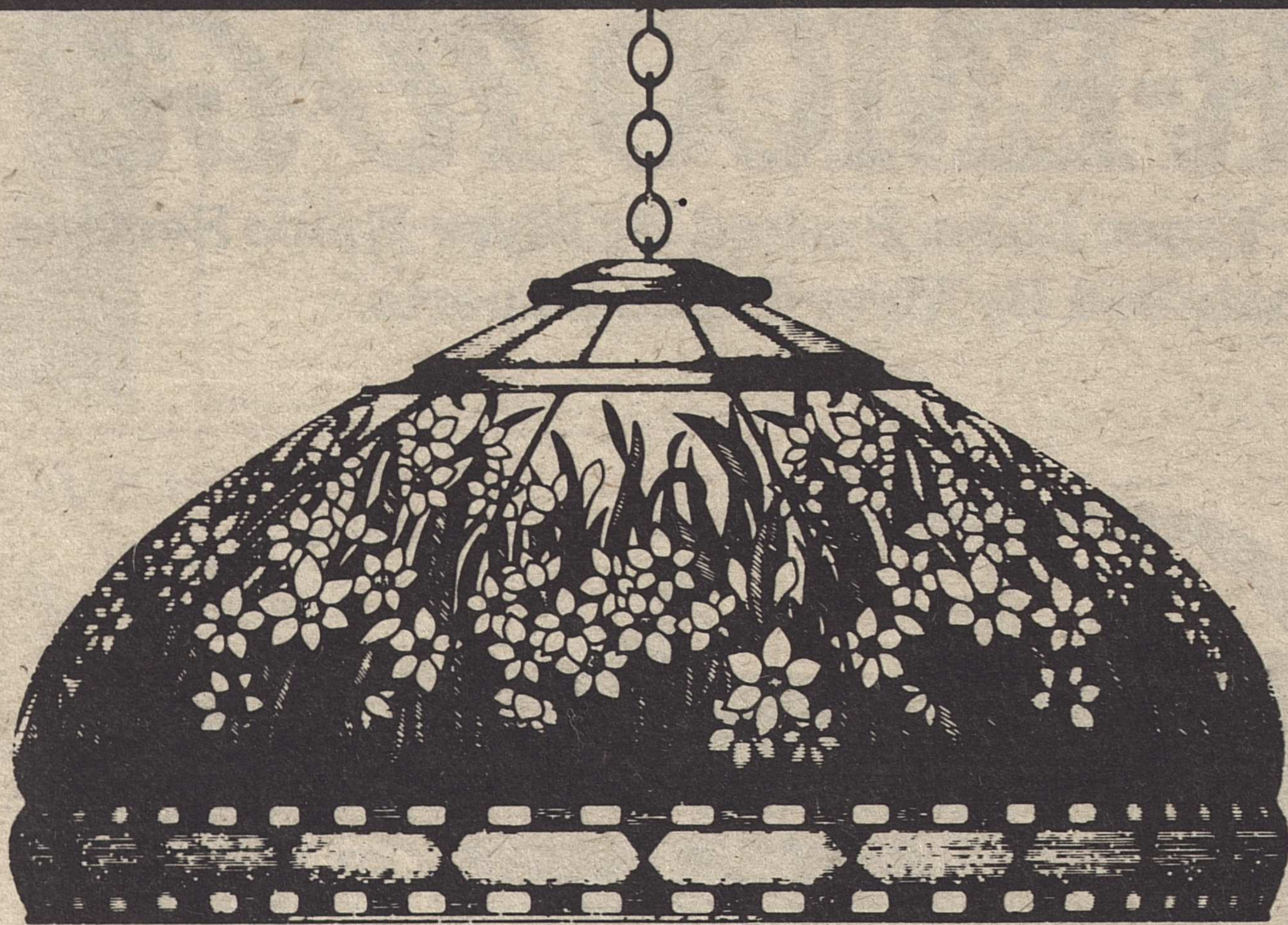
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