

# UNICORN

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JULY 1980

50¢

## NIGHTHAWKS HIT THE JACKPOT



### Progressive Music

Trying To Find  
A Home  
In Washington

# Merriweather Post Pavilion

15 minutes from the Beltway in Columbia, Maryland  
Under the direction of the Nederlander Organization

<b>JULY 3</b> 8:00 PM <b>THE BLUES BROTHERS</b> AND THE BLUES BROTHERS BAND PAVILION: \$12.50 LAWN: \$8.00	<b>JULY 17</b> 7:30 PM <b>THE DOOBIE BROTHERS</b> SPECIAL GUEST <i>Dixie Dregs</i> PAVILION: \$11.00 LAWN: \$7.50	<b>AUGUST 2</b> 7:30 PM <b>HARRY CHAPIN</b> SPECIAL GUEST <b>JANIS IAN</b> PAVILION: \$10.50 LAWN: \$7.00	<b>AUGUST 17</b> 8:00 PM <i>Anne Murray</i> SPECIAL GUEST <b>Michael Johnson</b> PAVILION: \$10.50 LAWN: \$7.00	<b>AUGUST 29, 30, 31</b> 7:30 PM <b>JAMES TAYLOR</b> PAVILION: \$11.00 LAWN: \$7.50
<b>JULY 5</b> 7:00 PM <b>THE ALLMAN BROTHERS BAND</b> SPECIAL GUEST <b>The Henry Paul Band</b> PAVILION: \$10.50 LAWN: \$7.50	<b>JULY 19</b> 7:30 PM <b>TODD RUNDGREN'S UTOPIA</b> SPECIAL GUEST <i>Ambrosia</i> PAVILION: \$10.50 LAWN: \$7.50	<b>AUGUST 3</b> 7:30 PM <i>Earl Klugh</i> PAVILION: \$10.50 LAWN: \$7.00	<b>AUGUST 20</b> 7:30 PM <b>BONNIE RAITT</b> SPECIAL GUESTS LEVON HELM, FRED CARTER, JR. and The Cate Brothers Band PAVILION: \$10.50 LAWN: \$7.50	<b>SEPTEMBER 6</b> 7:30 PM  PAVILION: \$10.50 LAWN: \$7.50
<b>JULY 10, 11</b> 7:30 PM <i>Jimmy Buffet</i> & The Coral Reefer Band SPECIAL GUEST Livingston Taylor PAVILION: \$10.50 LAWN: \$7.50	<b>JULY 25</b> 8 PM <b>AL JARREAU</b> SPECIAL GUEST <b>David Sanborn</b> PAVILION: \$10.50 LAWN: \$7.00	<b>AUGUST 8</b> 8:00 PM <b>Dionne Warwick</b> SPECIAL GUEST <b>David Letterman</b> PAVILION: \$12.50 LAWN: \$7.00	<b>AUGUST 25</b> 7:30 PM <b>The Cars</b> PAVILION: \$10.50 LAWN: \$7.50	<b>SEPTEMBER 7</b> 8:00 PM <b>GEORGE BENSON</b> PAVILION: \$10.50 LAWN: \$7.00
<b>JULY 14, 15, 16</b> 7:30 PM <b>Jackson Browne</b> PAVILION: \$12.00 LAWN: \$7.50	<b>JULY 26</b> 7:30 PM <b>KENNY LOGGINS</b> SPECIAL GUEST <b>Firefall</b> PAVILION: \$10.50 LAWN: \$7.50	<b>AUGUST 9</b> 7:30 PM <b>SANTANA</b> PAVILION: \$10.50 LAWN: \$7.50	<b>AUGUST 26</b> 7:30 PM <i>Sha Na Na</i> PAVILION: \$10.50 LAWN: \$7.00	<b>More Exciting Attractions To Be Announced!</b>
<b>JULY 27</b> 7:30 PM <b>DEVO</b> PAVILION: \$9.50 LAWN: \$7.00	<b>AUGUST 15</b> 7:30 PM <b>DARYL HALL and JOHN OATES</b> PAVILION: \$10.50 LAWN: \$7.00	<b>AUGUST 28</b> 7:30 PM <b>THE CHARLIE DANIELS BAND</b> PAVILION: \$10.50 LAWN: \$7.50		

Tickets still available at all TICKETRON locations or at box office beginning at noon on day of performance.

For more information or to  
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No refunds or exchanges.  
All sales are final.  
Glass containers or alcoholic beverages are strictly prohibited.  
No cameras or recording devices permitted.  
Gates open 1 1/2 hours prior to showtime.  
Performances rain or shine.

**Sunday** | **Monday** | **Tuesday** | **Wednesday** | **Thursday** | **Friday** | **Saturday**

**July 27 FULL MOON**

**d.c. space**

**1 JULY** **2 THE NEE NINGU BAND** **3 JIM GIVARD GAIL DIXON CO.** **4 MANTWILLA NYOMO solo D.C. JAZZ JULY FESTIVAL 3-5 MEZCLA LATIN JAZZ DANCE** **5 GERI ALLEN piano w/ poet CALVIN REID HANDS JAZZ TRIO MIDNIGHT JAM**

**SILENT FANTASY FILMS 6 and 7** **8** **9 SKINNER SPECIAL** **10 Spheres theatre CO. 17 presents JULY 8-17 and 15-20 8PM NIGHTLY** **11 BRANDON K. ROSS solo 10PM** **12 JAZZ PIANO GIANT ANTHONY DAVIS solo sets 11 and 12:30**

**13 SUN. 3 AND 8PM** **14 new wave FILMS new wave** **15 TWO BY TENNESSE WILLIAMS "A PERFECT ANALYSIS GIVEN BY A PARENT" AND "PORTRAIT OF A MADONNA"** **16 DALE WILLIAMS solo 10PM** **18 DALE WILLIAMS' R+B DANCE PARTY 11PM**

**20 Spheres theatre CO.** **21 VIDEO COMEDY BUDDIES** **22 JAZZ WORKSHOP ENSEMBLE** **23 Special Event t.b.a.** **24 JULY 25-30 STANLEY KUBRICK IN BLACK AND WHITE a film festival**

**31 TANDEM POST MODERN DANCE** **1 & 2 AUGUST NEW JAZZ jeanne lee jimmy lyons andrew cyrille**

**7th & Enw** Gallery Place Metro **SPACE IS THE PLACE 347-4960**

# 5 WAYS TO UPGRADE YOUR STEREO SYSTEM.

## Sound Advice from Myer-Emco. Washington's Leading Stereo Store.



Ed Myer, President, Myer-Emco

Chances are, most of your current stereo equipment is giving you good performance.

But there's also a pretty good chance that by just changing one of your components, you could improve your current stereo substantially.

We've prepared this checklist to help you improve your system the most while spending the least.

### 1. CHECK YOUR CARTRIDGE.

We've found that the phono cartridge is the most consistently neglected stereo component.

Particularly if it was purchased as part of a "special deal" turntable purchase.

A first rate phono cartridge will cost between \$29.00 and \$75.00.

Myer-Emco's "Phono Analysis" will check your current cartridge for free.

You'll be able to see for yourself how good your present cartridge is.

And how good ours are.

### 2. ADJUST YOUR TURNTABLE.

If you hear rumble on every record, you need a new turntable. Sorry.

After a few years, many inexpensive turntables, particularly the automatic ones, just plain wear out.

The other major turntable problem is adjustment.

The controls on turntables and tone arm assemblies of most better turntables allow you to put everything in the proper balance.

However, these delicate adjustments often go out of balance.

Our "Phono Analysis" will check turntable speed, tracking weight, tone-arm balance, skating controls, and the changer mechanism.

We will then readjust your turntable. Free.

At Myer-Emco our business is better sound.

And we feel that any investment we make to help your system sound better will pay off for us in the long run.

### 3. ADD A PAIR OF SPEAKERS.

If you're hearing too much bass, or the lyrics are a little hard to hear, it could be in your speakers.

First, take a look at where you've placed your speakers.

With some speakers, if they're too near the floor, the sound will be "bassy" and muddy.

If they're aimed away from your ears, it will affect high and mid-range audibility. Uneven positioning will affect audibility as well as the desired stereo effect.

Hard surfaces and parallel walls can create additional audio problems.

Draw a diagram. Indicate "hard" walls, and "soft" walls, like curtains.

Bring it into Myer-Emco. We'll try to help.

If your speakers are more than five years old, you ought to take a look at what's available today.

In addition, you should consider an additional set of speakers.

Either as complements to your main speaker system or hook them up in another room.

Your receiver is probably built to handle two or three sets of speakers.

Why not take advantage of everything you've got?

And why not listen to what we've got?

### 4. DOES YOUR RECEIVER SOUND DECEIVING?

Many of the high-wattage, high-spec receivers sold a few years ago (at big discounts) have a slightly "harsh" and "electronic" sound.

It's a subtle difference, one that won't show up on the spec sheet.

Here's how to find out how good your receiver sounds.

Pick your favorite FM station. Listen to it at a moderate volume with all the controls set "flat".

That means bass and treble controls set at zero. No Loudness or Hi/Low filters. Balance control in the middle.

Listen. Do you like the sound? If you do, your receiver's probably fine. But if you have to fiddle with the knobs to get a sound you like, or if it sounds "harsh" and "electronic" at higher levels, you may have a problem.

Come into Myer-Emco. Bring along one of your favorite records. Don't look at the wattage, listen to the sound.

Your ears will tell you what to do.

### 5. CLEAN YOUR DECK.

If you have a low end cassette, if it's over 2 years old, and you're not an electronics engineer, chances are your cassette deck needs cleaning and adjustment.

It's also almost certain that with the improvements in tape and cassette technology over the last few years, a new cassette deck will deliver far superior performance. You'll hear the difference easily.

Primarily on high pitched high notes.

You'll hear cleaner recording, less hiss, less distortion, even at high levels.

Bring your cassette in for adjustment, demagnetizing, and overhaul. (This service costs approximately \$30.00.)

And listen to what the latest cassette decks sound like.

### A FEW FINAL WORDS.

You don't have to buy all of your components at Myer-Emco any more than you have to replace your whole system to get better sound.

But at Myer-Emco, you'll do better.

Our demanding specifications, and most of all, lab testing of virtually every electronic component before delivery to you, is your best assurance that the money you spend will be a sound investment.

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Washington's Leading Stereo Store

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Dr., Falls Church 536-2900/Maryland 11611 Old George-  
town Road, Bethesda-Rockville 468-2000

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Hit the deck in shorts and a tee shirt. Or your bikini if you want.

You're on a leisurely cruise to remote islands. With names like Martinique, Grenada, Guadeloupe. Those are the ones you've heard of.

A big, beautiful sailing vessel glides from one breathtaking Caribbean jewel to another. And you're aboard, having the time of your life with an intimate group of lively, fun-loving people. Singles and couples, too. There's good food, "grog," and a few pleasant comforts...but there's little resemblance to a stay at a fancy hotel, and you'll be happy about that.

Spend six days exploring paradise and getting to know congenial people. There's no other vacation like it.



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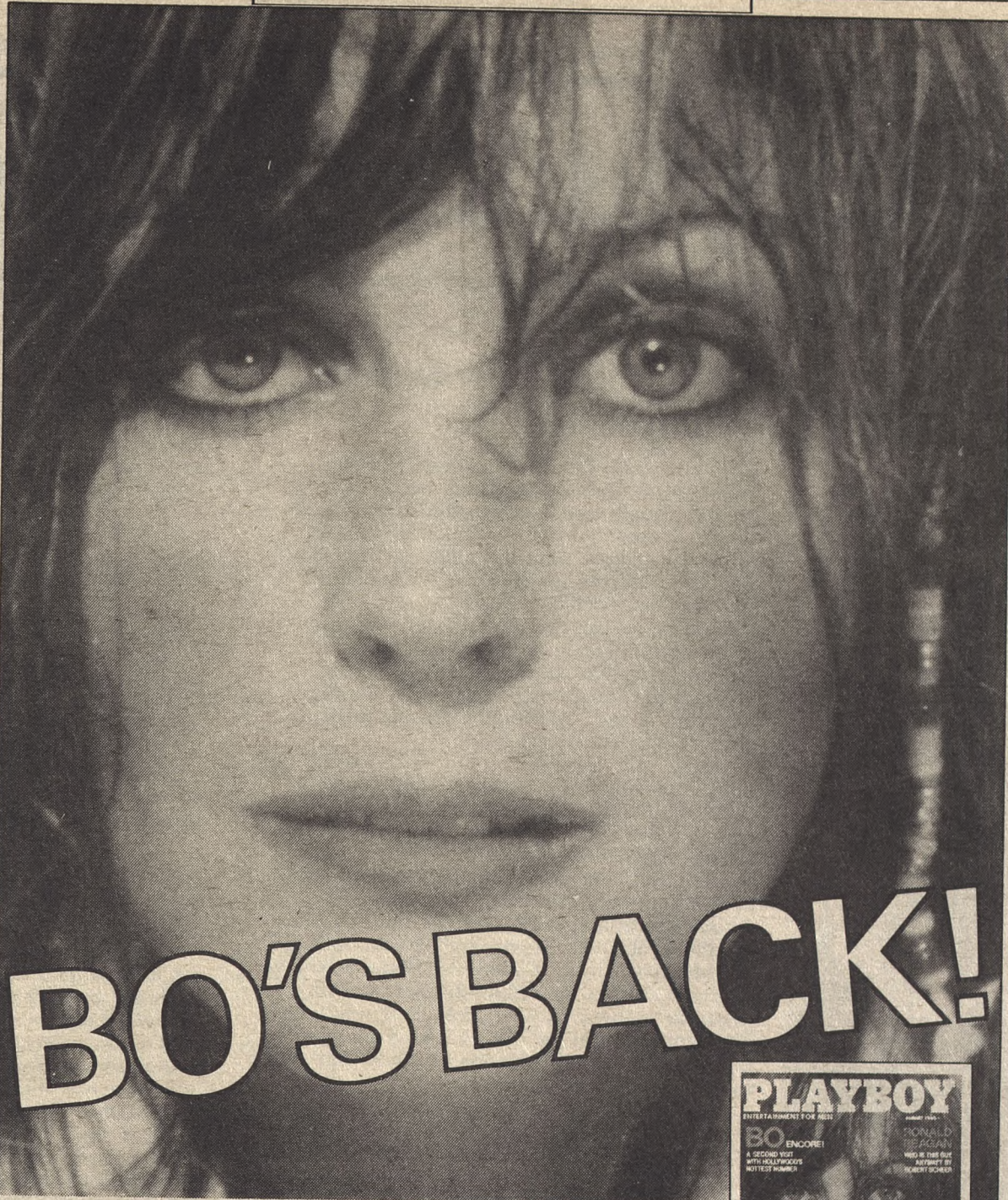
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# BO'S BACK!



Back in March, PLAYBOY gave you the perfect "10." And you gave us a perfect sellout. So, back by popular demand, as they say, is the one and only Ms. Bo Derek. Twelve spectacular pages of photos of the incomparable Bo, by husband John Derek, of course. Also this month, you'll enjoy a first look at Erica Jong's newest, a take-off on the bawdy *Fanny Hill* classic from the heroine's point of view. Plus, what Ronald Reagan is really like, an update on The Doobie Brothers, ten kinds of women you want to avoid, our annual pro-pigskin predictions and lots more. In August **PLAYBOY**. At newsstands now.

**On sale now**

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**VOLUME SEVEN, NUMBER TEN JULY 1, 1980**

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**GENERAL INFORMATION**

**TELEPHONE:** (202) 783-6363

**CIRCULATION:** The Unicorn is distributed at over 200 selected locations, including retail outlets, colleges, public libraries, hair cutteries, night clubs, clothing shops, record and book stores, and in shopping centers. Your store, place of employment or school may be added to our distribution service. Call for information on how to qualify to be a Unicorn distribution point.

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**ADVERTISING DEADLINES:** The deadline for display advertising is the 20th of the month preceding the month of publication for copy requiring production; the 28th of the preceding month for camera ready copy. Classifieds are due the 25th of the preceding month.

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**FREE LISTINGS:** The Unicorn Times prints events for our free listings from those received by the 25th of the month preceding publication. Address all Washington events to Calendar, Unicorn Times, 930 F Street, N.W., Suite 511, Washington, D.C. 20004.

# THE FRONT LINES

Joe Perry's  
talkin' to you.



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Vindaloo Productions.

## An Assortment of Summer Specialties

☐ Summer is the Washington season. It doesn't threaten and rarely deliver, like winter; it assaults you with equally ferocious heat, humidity and rainstorms. It doesn't drift in and out inconclusively like spring and fall; when the middle of May brings that first 90-degree day you know you're done for until the first of October. There are occasional exceptions, the very few days when the sun and air act sensibly and let you out to do all those summer things like playing ball and picnicking without fear of heat or lightning stroke. For the most part, though, Washington summer weather turns all of us into sweaty stoics.

Despite the disadvantages of the season, one summer benefit is the constant stream of outdoor concerts. In addition to Wolf Trap, Merriweather Post and Glen Echo, many more regional programs are scheduled. Better yet, they're free.

Arlington County has a summer-long series at its Lubber Run Amphitheatre (N. Columbus and N. Second Sts., off Route 50). Theater, film and dance are offered as well as music. For July, this includes **The Master Cat** by the Children's Theatre of Arlington (11th-13th and 18th-20th), the Jazz Masters (16th), Perlo/Bloom & Co. dance (23rd), a showing of **Cat Ballou** (24th) and the US Army Brass Quintet (31st). For more information on these and other shows call 558-2165.

Alexandria pitches in with two series. The first includes weekly lunch concerts at Market Square (300 King St.), featuring Mike Cotter (9th), Chip Franklin (16th), Prime Time (23rd) and Nancy James and Patrick Frank (30th). At the Fort Ward Amphitheatre (4301 W. Braddock Rd.) Thursday evening concerts for July include the following: Thunder Paws (3rd), Bavarian Austrian Dancers (10th), New Century Singers (17th) and the Jazz Masters (24th). Information on Alexandria activities can be obtained at 750-6325.

Washington has a typically crowded free outdoor show schedule. There's Fort Dupont (Minnesota Ave. and Randall NE), now established as the venue for summer jazz: Flora Purim and Airto (12th-13th), the Rodney Franklin Quintet (19th-20th), and Carmen McRae (26th-27th). For information call 426-7723.

Concerts on the Canal (30th and Thomas Jefferson Sts. NW) is a venerable series sponsored by Mobil which always attracts big crowds. July highlights are the Charlie Byrd Trio and Lydian Chamber Players (13th) and the Richard Smallwood Singers and Tim Eyermann and the East Coast Offering (27th). Call 862-1339 for more.

Schedules were not yet set at deadline time for two other reliable series. Fort Reno Park has shows generally on Wednesday and Saturday (though a Tex Rubinowitz gig is tentatively planned for Tuesday the 15th). And Thursday afternoons from noon to 2 pm can be marked for an eclectic blend of jazz, rock and more at Dupont Circle.

So, get in the summer swing. With heat and humidity like we get, great physical activity during daylight is difficult. But with a cold lemonade and some sandwiches, outdoor concerts are just the thing for those "hazy, lazy, crazy days of summer."

## African Boutique Offers Much

☐ The Smithsonian's Museum of African Art on Capitol Hill needs volunteers to work during the weekday in its Boutique Africa gift shop. Volunteers will have the opportunity to learn first-hand about African crafts and sculpture in what has been called "Washington's most interesting gift shop."

The boutique is open daily from noon to 5 pm at 320 A St. NE. For more information call Mary Lynn Perry at 287-3490.

## Son Seals Still Sizzles

☐ On Monday and Tuesday, July 14 and 15, Son Seals will make his second DC appearance of the year at Desperado's. This engagement coincides with the appearance of his latest lp, **Chicago Fire**, on Alligator Records.

Seals is one of the best and brightest of the new generation of Chicago bluesmen, stunning audiences here and in Europe with commanding stage presence and sizzling guitar work. He'll be 38 next month and he's being playing the blues for two decades, but he's just hitting his stride, attaining at last complete mastery over his own brand of contemporary blues. He writes much of his own material, spicing it with funk and presenting it with a sense of immediacy. This isn't a rehash of 1955 Southside classics; this is the real thing circa 1980. His powerhouse band supplies a solid foundation, and if we're lucky bass player Snapper Mitchum will lower his amp to a reasonable level.

## 1981 Cultural Directory Planned

☐ Information is now being compiled for the **1981 Washington Cultural Directory**, sponsored by the Cultural Alliance of Greater Washington. This publication is intended to provide the most thorough listing of individual artists and cultural organizations in the area, including both members and non-members of the Alliance. For those who have not been listed in previous directories, this is an excellent opportunity to boost your profile in the Washington cultural community.

All non-profit organizations and individuals are welcome to enter listings in the directory free of charge. Forms and other information needed for listings are available now and should be returned to the Cultural Alliance office by July 28. For more information contact Eden Larson at 638-2406.

# THE WORD

**WAX PAPER . . .** Bob Devlin's lp, *String Rambler*, is doing well in the stores and on the air at WINX, WAMU-FM, WHFS and WETA, with more coming. Bob has also appeared on WTTG, WRC and WJLA tee vee programs since the beginning of April. **Bill Holland's** similarly self-issued release, *It's About Time*, has nearly sold out its first pressing and another one's already on order. A Philly area distributor has taken a liking to the album: the recent *Rent's Due* tour of the Carolinas promises to expand popularity down there... A new one on the way for **Tim Eyermann** and the *East Coast Offering*, on the respected Inner City label, is called *Aloha*...

**MORE ON THE WAY . . .** Tricia Burton finished recording her 45 with songs by Prince and Moutsos and *Dirty Work* doing the, er, studio work. **Ron Holloway** (newly of *Cryin' Out Loud*) and **Mitch Collins** from the *Catfish Hodge* assembly joined in on sax and piano respectively. Look for Burton's release mid-month... Much ado about the **Ernie Steele Band**; they finished their second single at *Bias*, "Do the Funky Krishna" b/w "Get Hip." Production was under the watchful eyes of **Bob Dawson**, **Dave Brink** and **Joe Hamilton**. **Mike Morris** makes his band debut on drums with this reording; his past includes a stint with bluesman **Johnny Shine**. Also joining in for the single were **Carla Brink** and **Bobby Cox** on vocals, **Original Fetish** drummer **Art Bissette**, and a seven piece horn section including—again—**Ron Holloway**. Look for this one in the fall... Another autumn leaf will **Free Base's** ep... **Millard Arbutina's** delivery, *Magnetic field* (on *Lone Wolf*), has been held up to at least the end of the month thanks to pressing problems...

**GOOD TIMIN' . . .** Word has been received from **Richard Wootton** that the third edition of his *Honky Tonkin'*: a *Travel Guide to American Music* has been published. It's a kind of *Let's Go: America* for music—the radio stations to tune in, the bars to check out, the publications to read. The section on Washington in the last edition was fairly accurate (far better than, say, the *Washington Post DC* sightseeing guide, which still lists *Reading Gaol*) and this book is especially useful for the traveler who gets sick of *Holiday Inn* TV watching. For more information, write: *East Woods Press*, 820 East Blvd., Charlotte, NC 28203...

**INS AND OUTS . . .** **Fred Geiger** is the new *Stars and Bars* banjo man; he has a solo album on *Ridge Runner*. **Erica Hunter** joins the crew on bass. The band also has released an ep on their own label... After two years of musical mayhem, the *Original Fetish* will be breaking up after August 17. Since *The King* died on August 16, we may hear faint strains of "I'm Glad Glad the Fetish Is Dead." The band plans several extravaganzas as they depart; wouldn't be like them to retire without leaving their distinctive mark on the scene... **Root Boy Slim** popped up again at the *Takoma Tap Room* on June 19 for a whirl with the d c motors... The *Bad Seeds* reunite at *Hard Art* last month. Members of the *Urban Verbs*, *Tiny Desk* unit and the owners of 9:30 were on hand to help founding members **Samantha Peterson** and **Douglas Lay** unveil the new band. **Chris Morse** and **Sue Duvall** have been added on drums and organ... The *Almost Blues Band* shuffles the deck: **Joe Kane** replaces **Rick Rodgers** on drums, and **Tony Feeley** steps in for **Harold Knight** on harp...

**EMERGENCES . . .** *Fresh Air* has returned; the former house band at *Columbia Station* reappeared in late May at *Beneath It All*. Lineup includes **Joe Collins** on piano, **John Graham** and **Jackie Lee** on guitar, **Larry Scott** on bass and **Charles Kelly** on drums. They characterize their essence as "soulful rhythm & blues," quite the popular style these hot summer days... *Dark Horse* is a new r&b/rock trio with **lois Fritz-Spiro** (ex-*Ladyfinger*) on vocals and guitar, **Pete Wilson** (ex-*Hands Off*, *Blue Rockers*) on vocals and bass, and **Mike Kelley** (ex-*Springer*) on vocals and guitar, with a slew of regional dates coming up... The *D. Ceats'* demise left some of the area's better rockers at loose ends. **Vic Quick**, the original drummer, is tying up a few of these with his new group, *The Tools*, which includes **Miles Courson** (lead vocals), **Jeff Youst** (guitar) and **Rick Herbst** (bass). Opening work is planned on the 16th at the *Childe Harold* as lead-in for *The Stokers*... Then on the 18th *Martha Hull's* new group pops in to support the *Insect surfers* at *Columbia Station*. *Tru Fax* and the *Insaniacs* warm up the following night for the Station's anti-inflation weekend (\$1.00 admission each night).

**For Unicorn Times Equipment and Instrument Auction ☆☆☆☆**  
 ☆☆☆☆☆☆☆☆☆☆ **See page 20**

**UPWARD MOBILITY . . .** The Unicorn's longtime conductor of the "Import Bin" and features on UK music, **Bruce Rosenstein**, teams up with **Steven Leeds** to form *Ambition Records*. Their first release is a 13-track compilation of US indie label rock which goes out July 4. It's called *Declaration of Independents* and includes cuts by **SVT**, **Pylon**, **D. Clinton Thompson** and **Robin Lane** and the *Chartbusters*. Of more interest perhaps to area listeners are the *Razz*, *Root Boy Slim* and *Tex Rubinowitz* offerings...

**ON THE ROAD . . .** Progressive rockers *Terra* play *Scandals* on the 7th and *AM Space* on the 19th. The group comprises **Larry Vilchek** (guitar and vocals), **Dave Yacrioby** (bass, violin and vocals) and **Paul Johnson** (drums and vocals). They do originals only... Another new jazz/jazz-rock/fusion outfit is *Corporate Attitude*: **Jonas Bernstein** (guitar), **Mike Sucher** (keyboards), **Jay Dickson** (bass), and **Kevin Whitcombe** (drums)...

**SEE SAW . . .** The Songwriter's Association of Washington will hold its second membership meeting on July 20 at 5 pm in the *Glen Echo Park Writer's Center*. For more information call 681-7783...

**SUMMER FUN . . .** continues around town with outdoor shows of all types, usually free. See "Front Lines" for some of the July schedules. *Fort Reno Park* bookings are being handled by **Drew** at 365-5639... the *Teresa Gunn Group* is being handled by **Lou Sordo/Hot Axe**. The band recently played the *Cellar Door* and *Blacksburg, Va.* gig with **Warren Zevon**... *Whitewater* spent a week in *Gnu Yawrk* recording six demos after a three-night stand at the frontier of southern sensibility, the *Lone Star Cafe*... **Mike Cotter** dropped his band and is now playing and singing solo only. **Jon Carroll** is in the studio producing his album, scheduled for late September release... The *North Star Band* returns for a breather after the *Wild Turkey Jamboree*. Band members report that *El Toro*, the mechanical bull of *Urban Cowboy* fame, is the newest craze sweeping the Southeast. (Is brainlock next?!) Most of the group hung on at *Level 5*, but bassist **David Bisby** endured for eight seconds at *Level 7*. The band's new 45 is "Just Like Me" b/w "I Found Love."

**AMEN . . .** "Dear Word: I'd like to congratulate "George Warner" on his expose of *The Catholics* in the last issue of *UT*. Warner's insightful awareness of this band's proclivity for press coverage shows that he is nobody's fool. All the musicians I know—and especially the ones with whom I write and arrange music—are all too uneasily familiar with *The Catholics'* ability to command press coverage. Kudos to **George Warner** for exposing this matter for all the world—or at least that part of the world that lives in the DC area. Keep up the good work, **Georgie!**—**Mike Dolan**"...

**REQUIESCAT . . .** **Alan Massie**, longtime area music educator, died on June 28.




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**A**t the mention of the death of Sex Pistols' band member Sid Vicious, John Lydon, formerly Johnny Rotten, glares and says angrily, "How would you feel if someone died?" "Someone?"

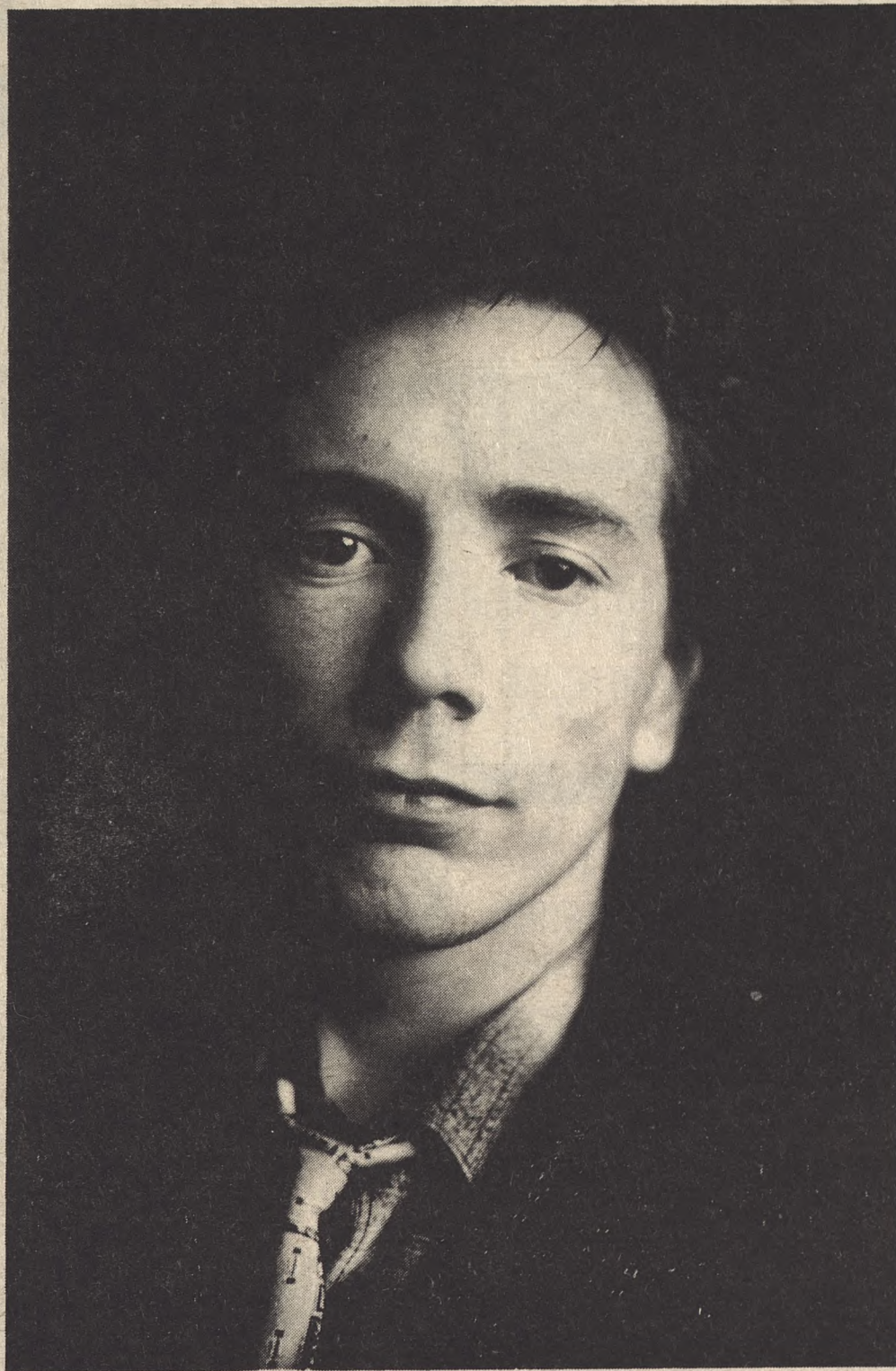
Lydon, sitting in an overstuffed, yet stylishly modern, chair, turns away. He stares at the wall, where, were this not a box-like hotel room, there would be a window. A few moments pass and Lydon turns back around and says with exaggerated chattiness in his infamous cockney accent, "It just struck me . . . . He was cleaned up in prison, right?" Lydon smiles ironically, "He was released on bail and charged with his mother, and that very night, he overdosed. . . ." John Lydon sneers, "She was really looking after him, wasn't she?" Lydon pauses and stares wide-eyed, then continues.

"Sidney was the victim of his own publicity. He started to believe what was being written about him. 'Gosh, I really am vicious.' He was called Vicious because of that Lou Reed song, 'Vicious, vicious you hit me with a flower. . . .' It was piss talk, because he is a real weed."

**John Lydon stops;** an instant of pain registering on his face, "was a real weed." As in the days of the Sex Pistols, Lydon still has his hair dyed a kind of golden red. His face is almost milky white. He is dressed more "formally" than he was in the days of the Sex Pistol's reign, wearing brown slacks, an oversized dark sport coat, a seedy looking tie, over an equally seedy looking shirt. His black shoes are polished and are, absurdly enough, the style of police or military shoes. Still, the most striking thing about John Lydon's appearance is his mesmerizing dark blue eyes. Despite his insistence that he is not a superstar, and his drab clothing, John Lydon looks like he is somebody. The charisma is undeniable. John Lydon, the one time Johnny Rotten, the kid who swore on the BBC, had his songs banned, publicly insulted (and probably embarrassed) the Rolling Stones, and essentially defined punk rock, has a certain something about him.

In this obviously expensive hotel room, Public Image (Lydon's new band) guitarist Keith Levene is lying sideways on the bed, his chin in his hand. He is picking through a tray of food, brought in by a record company publicist, as if he were looking for rat pellets. His expression is one of total disgust. The two of them have just finished a rather tedious "press conference" staged in a local San Francisco new wave disco, where Lydon and Levene batted questions like, "Why did you put your new album in a metal box?" (Public Image Ltd.'s recently released *Second Edition* was sold in England in a metal box. Over there the album was titled, *Metal Box*) or questions like, "What are you trying to say with your music?" or (the worst) "What is the social significance of punk?"

The atmosphere had been circus-like and Lydon and Levene said that they thought they had been "set up" by their record company, Warner Bros. (or "Warner Bubba," as Lydon had called it throughout the "conference"). There had been only a handful of reporters



## THIS IS THE STORY OF JOHNNY LYDON

*Still here and not forgotten*

BY LESLIE GOLDBERG

(mostly silent) and a herd of new wavers (mostly noisy). The punks had come dressed to meet their king: red, blue, green, purple dyed hair, wrap-around sun glasses, black this, black that. Pointy shoes, white shoes, Beatle boots, "punk basketball shoes."

"They're trying to live in some situation that happened in London three or four years ago," says Lydon of the afternoon's crowd. "It doesn't work." He taps cigarette ashes on the arm of the chair. They flutter in the air and land in the deep shag rug. He stubbornly ignores the ashtray on the lamp table, standing cigarettes on their ends and letting them burn out instead of putting them out. While he attempts to balance one, he continues, "They're getting it wrong in such a bad way. They're just too inflexible. The whole idea of that entire movement was to open up your mind, not seal it permanently and live in a time warp."

"People are just scared to go forward. They've found a nice little niche to hide in."

*Second Edition*, despite Lester Bang's rave review in the "Village Voice," where he said, "this is the first music of the '80s," has not, for the most part, been enthusiastically received by former Sex Pistols' fans and many critics. The apolitical lyrics are obscure, dark, repetitive: almost chant-like. In "Swan Lake" off *Second Edition*, Lydon drones, "Seeing in your eyes/Seeing in your eyes/Never really know/Never realize/Til it's gone away." There is a stultifying preoccupation with death and a dull, pervasive bitter cynicism that doesn't make for "easy listening."

The music, too, is anything but "good time." *Second Edition* employs a thunderous, almost menacing bass and drum line, that thuds almost continuously throughout the album. It greatly contributes to a sense of tension, which threatens to explode, ignited, perhaps by jarring guitar notes or dissonate harmonies. It's almost impossible to imagine it on the radio, even so-called progressive FM. At the "press conference" Lydon and Levene refused to talk about their music, insisting, "We're not musicians."

Now, in the quiet of the spacious, yet sterile, hotel room, Levene says earnestly, "Our music's got basic structure but it's . . ." He stops and then continues, "It ain't music 'cause I don't use chords on a guitar. Wobble [bass player with Public Image] does sing notes on the bass. They amount to sound. I do sound on synthesizer. We use rhythm tracks for the drums. It's different . . . it just isn't music. . . ." Keith Levene has curly, light brown, oily hair. His teeth are in ill-repair: grayish and he is missing one on the side. There are circles under his eyes and his skin is yellowish unhealthy looking. He is smaller than Lydon and looks younger.

Lydon cuts Levene's explanation short; blurting impatiently, "I mean we could debate this till the cows come home. We like to think of it as something new, so it ain't music. What's the point of playing countless renditions of old punk tunes? It's just awful. Slavishly copying something. Nobody seems capable of their own. . . ." Lydon stops, unable to think of the word he wants and then says, "When they

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begin a band, it's 'What shall we be... disco? soul? rock? punk? Who shall we play up to? Who are our heroes? Who can we try to sound like?'

By not continuing in the same vein as the old Sex Pistols, John Lydon has decidedly lost the mass new wave appeal that he once had. Audiences haven't followed him down this new, perhaps revolutionary course and, in the last year or so, John Lydon has watched the Clash ascend to the position of "Greatest New Wave Band." Not surprisingly, he doesn't like that band. "They're pathetic." He continues about Public Image, "We're offering alternative entertainment. It's as simple as that. We're not trying to change people's political or economic situation. That's their problem. I will never, never, ever preach. . . . We'll leave that to the Clash."

Lydon says of the Clash's music, "I think it's incredibly dreary." Yet he admits of Joe Strummer, "He knows my view point-of his band and it doesn't get in the way of a friend. I just think his band stinks and that's not personal."

John Lydon throws his hand grenade-like opinions out casually, seemingly without compunction. Yet when he begins to talk about himself, he seems more unsure, self-deprecating. He evasively jokes and resorts to punk posturing. "Well, I've gone through several different hair dyes since the Pistols. I've gotten a bit older. I'm possibly more unpleasant. I'm gradually becoming one of the most awful human beings on the planet."

"One of the most awful human beings on the planet" continues, "It's something most people would be ashamed of being. Everyone wants to be nice. If someone calls you nice—to me, that's a vile insult."

John Lydon doesn't seem to be in immediate danger of that kind of insult. In fact, his record company, Warner Bros., seems to be more than a little bit put out by John and the boys. A newspaper advertising department inquiring about an ad for *Second Edition* received the curt response: "There is no promotion for that album," click.

Lydon decided to do away with the idea of a manager since his fiasco with Sex Pistols' manager Malcom McClaren (Lydon claims McClaren ripped him off in every conceivable way). There is no middle man to go between Public Image and the record company. Relations between the two are tense, "We don't work with them," Lydon explains, "We try to get them to work for us. It's as simple as that. We see their job as distributing and manufacturing our records."

"They feel very threatened that we control ourselves. We have no management and they don't like dealing with us personally. As far as we see it . . . it's our money. No one signs our checks and no one tells us what to do."

John Lydon, whose father supported their family by taking odd jobs like driving a cab says, "I don't give a fuck about security. I take risks all the time. I did all my life. My family is the same. Easy come. Easy go,!"

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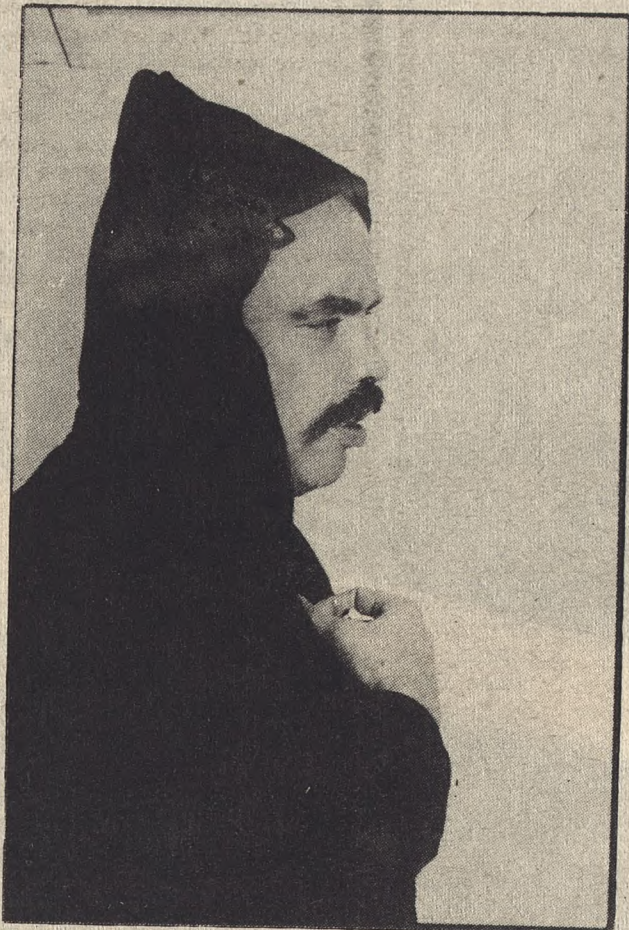
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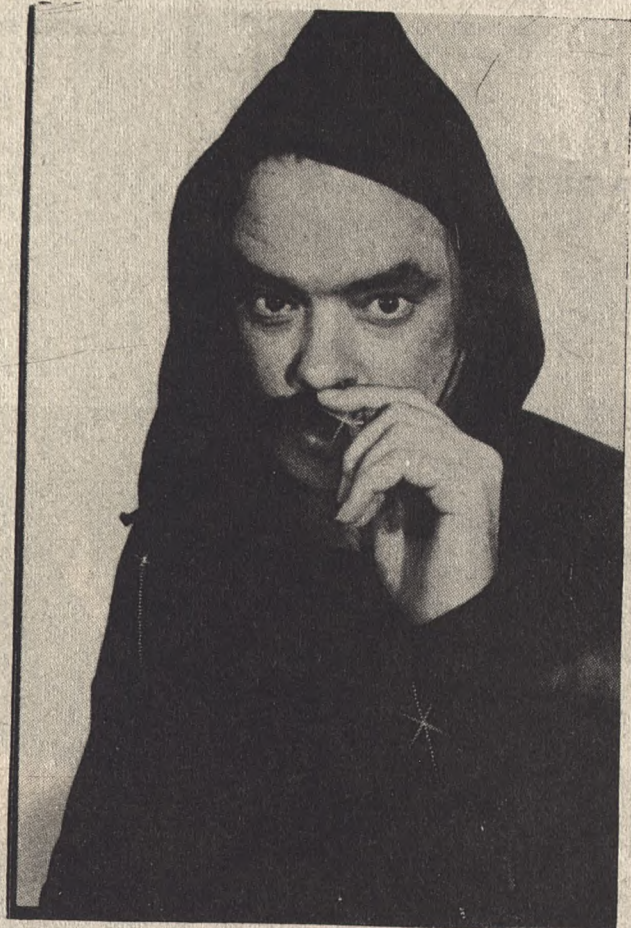
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JIM ALTMAN

BY ROBIN SOSLOW

PHOTOS BY DON HAMERMAN

## THE FUTURE IS NOW

Scattered along the corridor running from Baltimore through DC to Richmond are 15 or more bands that create sounds and images with eccentric and rambling melodies, polyrhythms, intricate textures, strange instruments. They draw from their experiences or fantasies, contemporary sci fi, impressionistic and expressionistic art, and classical, jazz and pop idioms.

Some call them adventuresome. Others call them boring. Still others haven't heard of them at all—because many of them have not yet emerged from the basement.

Avant-garde, experimental, alternative, art rock, space rock, outside music, new music—these labels have been applied to such bands, but for practical purposes they will be collectively referred to here as "progressive." Although clearly inadequate, in some cases inappropriate, and in more than one instance feared by band members themselves, the term progressive has often been associated with bands of their kind (though there was a time when progressive referred to any composition with a new approach or any one not listed in *Billboard's* Hot 100 chart).

IN A MARKET DOMINATED by direct driving rock 'n' roll and r'n'b, and recently charmed by the simplicity of punk off-shoots, the low-key progressive movement seems an anachronism, something that should have been filed between mind expansion and mellowing out, along with *The Hobbit* and *Fantasia*. Something that got washed under the new wave.

At its worst it was artsy-fartsy, pretentious and plodding; but at its best, enticingly experimental and intellectually stimulating. At times it explored the boundaries of musical technology, at other times it exploited the synthesizer, substituting electronics for talent and energy. And the approaches within progressive music ranged from seething emotion to mechanical lifelessness.

One element shared by this area's progressives is a lack of public exposure. It's not uncommon to expect a band to pay its dues before achieving any kind of success—personal or financial. But the progressive band faces even greater barriers from the onset.

"If you're going to be part of the avant-garde, at the front of a musical movement, you're going to be ahead of where most people are—and necessarily restricting your audience and acceptability," explains David Einstein, program director at WHFS-FM. "There are going to be many people who can't understand what you're doing—it's been that way in jazz for years."

Marc Farre, both an observer of and participant in the local progressive scene: "It's very lonely and difficult to endeavor to do something that goes against the current tide . . . I would only ask that audiences would go to a concert and let the experience absorb them."

MOST OF THE AREA'S progressive musicians have suffered setbacks and recognize that their careers will probably deliver rewards more aesthetic than financial. They have witnessed the change in public taste toward simpler, sometimes minimalist, music forms; the waning of the fantasy movement;

the dissolution of international progressive units. For instance, the members of King Crimson, a leader of the eccentric, moody, complex and technologically inventive progressives, have long since separated to pursue new wave, pop rock and fusion-oriented ambitions. Genesis, a once-favored art-rock configuration, has seen members leave one by one while its work grew heavy after the Nursery Cryme years. As the emphasis of the progressive movement seemed to shift from the romantic to the technical, more adherents became critics, disavowing interest in what they now call pompous noodling.

Determined (or naive) anyway, local progressive groups continue to perform their individual compositions—usually in their basements, occasionally in recording studios, and less frequently before audiences other than loyal friends and supportive family members.

In fact, the climate is growing warmer, some say, for progressive musicians and fans. An experimental music series at Glen Echo Park looks hopeful, a new independent recording company has begun production, Random Radar and Interzone are growing stronger, and a new alternative music club may open downtown.

A new Music Coop has sprung from Madams Organ that might benefit experimental artists like Rupert Chappelle and Basilisk as well as new wave musicians. There is a smorgasbord of progressive bands—from otherworldly (Mars Everywhere) to earthy (The Muffins); from rock-opera (Basilisk) to spoofs of contemporary styles (Michael Bass). While Chappelle employs mountains of synthesizers, Bomis Prendin uses toys. Some want to touch their listeners, others want to indulge themselves.

**The Muffins**—One of the area's most successful and talented progressive groups, The Rockville quartet just released its follow-up to *Manna/Mirage*, an album entitled *Air Fiction*. The Muffins are capable of smooth transitions between light, airy passages and fiery, straight-ahead improvisation.

**Mars Everywhere**—The name of this band's first album is *Industrial Sabotage*, which is scheduled for release soon on Random Radar Records. This foursome works with a heavily layered sound; they are looking into Cattail Productions for a light show and booking assistance. They've made few appearances since last year's New Music Festival at Johns Hopkins University.

**Balloons for the Dog**—This unique group's curious combination of theater rock, new wave, fusion and other styles has produced comparative success in the DC area. Two front-men, Georgie Jette and Steele Kitsoulis, create an ambience for each piece performed.

**Jim Altman and Scandals**—Guitarist/composer Altman and his group are working on a single for New Decade Productions, "Lady Lost in Mirrors" b/w Roddy Frantz's "Decisive Moment," due out by July. Said Altman, "Definition of our music depends on the listener . . . we take our music seriously; we're too schizo to follow a trend." This energized band has appeared several times at d.c. space.

**Bomis Prendin**—The name is a computer-produced neologism created to avoid any name with existing connotations. Bill Altice says, "Bomis Prendin and Corvus Crorson started making tapes at home using mutated toys run through different devices, overdubs and layers of exotic music . . . I started contributing guitar by request . . . we all went to art school." Altice compiled a sampler of Richmond's experimental music between 1969 and 1976 for the flexidisc, "Artifacts I" (which label became the group's label). The disc contained some selections from X-Breed, which later evolved into Single Bullet Theory. Bomis Prendin is currently building a new rhythm generator and working on a new flexidisc to follow up on the first one, "Test."

**Idiosavant**—Another Richmond band that has produced an album—"Shakers in a Tantrum Landscape." Most closely aligned with free jazz, the band's music requires the listener to fill in the spaces. Besides various brass and woodwind instruments, members utilize the Duck-o-Phone and fandango.

**Michael Bass**—This Random Radar recording artist has the albums *Parchesi Pie* and *Painting By Numbers* to his credit. "Atonal big band music" vaguely describes his style; he has little interest in playing live.

**Steve Feigenbaum**—This guitarist/composer's collaboration with Muffin Tom Scott has resulted in the newest Random Radar album, *Things Are More Like They Are Now Than They Ever Were Before*. "Everything I do I love . . . I don't normally play in public, but I'm happy when I'm invited." As a founder of RR in 1975, he helped produce *A Random Sampler*.

**However**—"However is a bond more than a band. We've created a music that's sometimes simple, sometimes complex; vocal music with a variety of electric and acoustic instruments; structured music with improvisatory elements," explains Peter Princiotto. The McLean, Va. group is working on an album, and has played with other local groups at universities. The group has a selection on the New Decade Productions cassette being sent to area radio stations.

**Broken Music**—Playing together as a serious hobby, this group is striving for a first-class recording. Member Steve MacNiven described the band's style as "primitive electronic rock with new wave and avant-garde overtones . . . we use a rhythm machine, clarinet and guitar."

**Rupert Chappelle**—Riding the electrowave is Rupert—when not a one-man synthesizer band he teams up with Arthur Harrison, an oscillator enthusiast, as Thunderbug. One of the most visible of the progressives, he has found allies in the new wave and performed frequently at Madams Organ. He released *Ozone Music* last year, and unless a record company pursues him he plans to stay in DC. Experimenting with sonic collages, he is working toward a sound that might be acceptable to radio stations.

**Seventh Dawn**—This Arlington group composes from its members' experiences—they come from around the globe—and incorporates classical, folk, rock and electronics. They joke about "taking over the world," but play erratically at area universities and d.c. space.

**Pierrot**—Marc Farre, WAMU-FM announcer and member of such groups as Standard Appliance, has organized Pierrot (literally, a fool who dances in the moonlight) and hopes that the Eighties will see a merger of the arts in music. "The fact that you can go to the theater and leave with your identity completely intact is a crime—I think a performance must affect you in a very personal way." Farre's goal is to detach the viewer from the creation of a work by establishing delicate ambience. "There's something magical about tones—it's rock'n'roll poetry, little fragments combined in an orderly system." He communicates this idea through his recent recording, "Windowstills," a striking spoken-song that captures the exciting qualities of the human voice. A 45 is under way.

**Bazilisk**—Alice Mann provides the drama in this rock-operatic group, with Norm Lederman on Minitron (a four-octave instrument he constructed to create sound effects like choirs and strings), Dave Meschter on electronic guitar, Brett Kerby on organ (also as singer/songwriter), and Christopher Arminio on drums. The group, which formed at the Washington Project for the Arts last summer, recently completed "The Inevitable Dawn." This opera, which involves death, reincarnation and memories, was debuted earlier this year at Oddfellows Hall in Towson, Md. "It was 2 in the morning, and the audience stayed—they were really moved by it . . . at the end, we came out and they cheered."



**MATTHEW MOORE**



**THE MUFFINS**

**COVERING A HODGE-PODGE** of styles, "progressive" is a label often slapped on non-commercial bands that don't seem to fit into molds.

"Don't call us progressive—call us alternative." . . . "Nobody accuses the Urban Verbs of being progressive" . . . "That term smacks of an elitist, uncomfortable thing" . . . "All those bands come from Bethesda, don't they? I know they didn't come from DC."

Such statements indicate that "progressive" conjures up negative images stemming from the excesses of the style. In a society dominated by image, where nobody wants to be stuck with last year's music, music fans aren't going to be quick to show interest in a form that is supposedly left over from the last decade. Of course, there's more to it than that.

"It's funny how lines are drawn; I'm not pledging allegiance to one form of music," says John Paige, once the hub of Random Radar and now the head of Interzone, a project designed to bring new wave and alternative music into DC. "Something other than enjoyment enters into music—categories prevent people from listening to all types of music. It's a 'my music's better than your music' thing."

**WHILE JAZZ-ORIENTED** new music receives a sort of detached respect, progressive music is often viewed with derision. Under the banner of new wave, a few technicians get away with the excesses that the progressives have been lambasted for. In fact, John Paige, and a couple of the musicians interviewed here assert that, if promoted as new wave, several progressive bands would enjoy a much greater response from Washington audiences.

"Actually, I think the most progressive thing to happen to rock recently has been the new wave," Altman points out.

However's Princiotto says, "Progressive implies change—though to some extent it has become a finite style. It needs something to make it a more solid style." He thinks that, ideally, progressive music should identify fresh approaches, messages and sounds to involve the listener. It shouldn't function as a showcase for technique and technology.

**TED WHITE—KNOWN AS** Dr. Progresso when he was with the Unicorn Times, WGTB and WAMU—believes negative connotations have arisen since most international music lost its freshness. "There's a musical reaction against the romantic excesses of Seventies music. New wave isn't romantic in concept—it's much more cynical and aware, and it reflects the cultural attitudes of the people making and buying it.

"King Crimson excited the listener on emotional, visceral and intellectual levels simultaneously—that was the best side. Later-period ELP was pompous, bombastic, with Wagnerian excesses—the worst side of progressive music."

"It's high-brow cocktail music by low-brows," rock'n'roll critic Joe Sasfy contends, referring to recent manifestations like Tangerine Dream. "So-called progressive music is popular among college students and others interested in using expensive stereo equipment. It's listening music, it's not gutsy, it doesn't have a hard edge.

"Rock in America has a teenage reference point. This is the extremist viewpoint, but many see progressive music as adult jazz intellectual stuff," Sasfy explains. "Rock in America is inextricably linked to blues and r'n'b and it can't transcend the fact that it's derived from American folk music. There's a cultural legacy. There's less of a progressive influence here than in Europe. There, they feel free to tamper with rock'n'roll because they lack the need to honor tradition. The roots of progressive music lie in The Beatles' music . . . they started dealing with rock as a free-form medium, bringing in Indian and other elements. In a way, Dylan was a front-runner of American art rock when looking at his lyrics, yet his music was firmly rooted in r'n'b."

Steve Lorber, announcer for the "Mystic Eyes" program on WHFS, adds, "What it comes down to is that progressive music is no fun . . . it's cerebral."

"It depends on what drug you're on this year," responds White. "I don't see progressive music as

cerebral, but visceral." LSD, he maintains, motivates the user to explore the complexities of sound. The Seventies saw a switch to beer and quaaludes, drugs that dull the senses and make details hard to discern. So, according to White, subtle music lost its audience and simple music with a commanding beat (disco, punk) became the desired fare.

**THERE'S SO MUCH** stratification and yet so much overlap between new wave and progressive," points out Feigenbaum, who also acts as treasurer for Random Radar. "Steve Lorber and I both promote unknown bands, yet he has denied that we exist. Any break for a local band is going to help everyone else—why put up barricades between factions when they can coexist peacefully and even help each other?"

Rupert Chappelle's involvement with the Music Coop is probably one of the few attempts at that. But experimental/progressive musicians disagree about the consequences of a merger between progressive and the more popular new wave sectors. The Muffins' Dave Newhouse says, "The new wave has opened up lots of doors—it's a blend of all cultural influences." He cites the example of Public Image, a progressive/new wave band headed by John Lydon (formerly Sex Pistols punk Johnny Rotten). "There's a freer atmosphere—anything goes."

However collaborator Whitz feels differently. "I don't know if we could work within the new wave framework—the audiences would clash."

Marc Farre agrees. "I see a great polarization between new wave and progressive music. Progressive is artistically oriented music, with the purpose of fulfilling a personal vision." Where new wave is primal, progressive is aesthetic. Farre sees the Urban Verbs as a cross between the two, successfully fusing art and rock.

**"THAT SOUNDS LIKE A 5-year old's birthday party—was it written by Alfalfa?"** This was the response to a cut off the "Artifacts I" flexidisc. Such a response is extreme—although not altogether uncommon—from the uninitiated. There do exist small pockets of followers who don't view the progressives as humorless deadbeats or art-school dropouts. But few area musicians recording or performing alternative styles are satisfied with the DC scene. Most depend on full or part-time jobs for bed, board and instruments ("For two years I've been unemployed, but I've got to go back to work," sighs Bomis Prendin's Bill Altice).

Aside from changing public tastes, several factors have combined to limit progressive bands' exposure: inexperience in promotion, inaccessibility of material, shifts of personnel, lack of management, wariness by club managers, infrequent media coverage and airplay, lack of air-playable material, and an overwhelming preoccupation with basement recording.

"The bands often isolate themselves—they're in their basements recording or rehearsing," observes Matthew Moore, whose WGTB "National Pike Radio Show" is now aired over WJHU-FM in Baltimore. He has joined Ted White in New Decade Productions, a corporation intended to give alternative bands a forum. "If one of them gets a date, the members will print and post some flyers; most of them don't have managers to handle promotion . . . In Baltimore, there are music coops like CoAccident's collective; here bands are ignorant. They do what they think is important—making music."

**"WE DON'T HAVE ANY TIME** to do anything but work and practice," stresses Seventh Dawn's Matt Chabert. So the band is thankful Moore included its selection along with material from However, Chappelle, Altman, Bomis Prendin and others on the New Decade cassette, "Beautiful Music from Washington, D.C."

"In any city it's extremely hard for a progressive band to make it—Captain Beefheart and Zappa made it on their freak images, not on the quality of their music," John Paige points out.

Princiotto observes that people today like to accept what's given to them, but Michael Bass realizes, through his own experience, that the artist has to articulate his message rather than expect the listener to do all the interpretation. "That's why **Painting By Numbers** [his second album] is better than the first . . . you can listen to it on any level—for the superficial elements without understanding the underlying musical jokes, or for the subtleties."

"The urban atmosphere in Baltimore keeps alternative music going," says Mars Everywhere's Carlos Garza. "I think Washington has a more intellectual clientele that demands more—the Urban Verbs must have worked to get so much attention there. We have more gigs out-of-town than in!"



**MARC FARRE**



**STEVE FEIGENBAUM**



# BIOGRAPH

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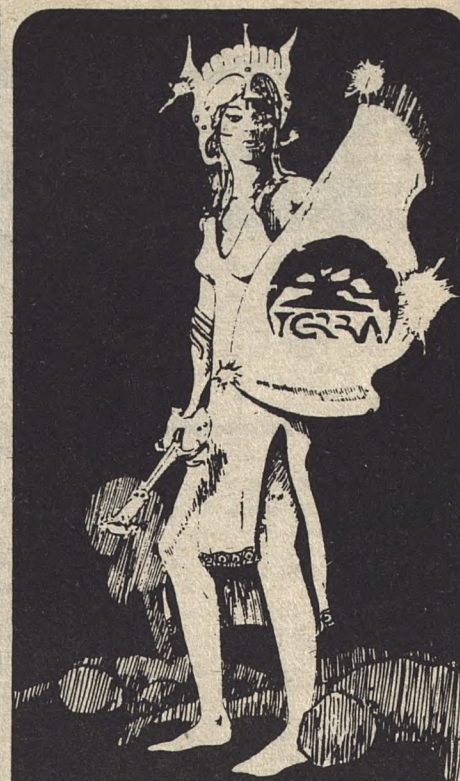
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MANY OF THE MUSICIANS interviewed here agree that the pastures look greener elsewhere—Europe, California (home of Ralph Records), and even Baltimore.

"We recently played in Baltimore with Neige, and it was a wonderful experience," says Bazilisk's Lederman. "In DC you find the so-called progressive audience smaller and older, 25 to 30. These were strong supporters of WGTB when it was on the air; they came out of the late Sixties European progressive music phase. In Baltimore we looked at the SRO crowd—the average age was 18. Ten years ago they weren't listening to too much music."

"It was frustrating watching people at Madams Organ trying to dance—they began leaving . . . But in Baltimore, the audience was dancing—in a free-form, eurhythmic way, not pogoing. They found a way to dance to our music." That experience has prompted Bazilisk to look into other markets like New York—yet they are also changing their style of music.

But former Unicorn editor Richard Harrington warns, "The only thing that New York has is more people. I got this call: 'I want you to know The Penetrators broke up because of lack of interest in Washington.' Maybe it is, but maybe the band was lousy and no one wanted to go see them. That's not lack of interest; maybe it's a sign of taste."

Infiltrator editor Mary Levy observes, "People are getting more enthusiastic about the money that can be made off of DC's alternative music. It's a new business field and there's a lot of talent."

Russell Braen, self-proclaimed punk-rock janitor at Madams Organ, explains that the Music Coop would benefit groups from Bad Brains to progressives like Chappelle, Modern Life and Bazilisk.

Says Chappelle, "I think it's opening up now . . . Washington's always been a little slow to respond." One very real problem, however, is that the supply of progressive and experimental bands currently exceeds the demand—and several club owners will vouch for that.

"FOR THE PIGEON-HOLE they're shooting for, The Muffins are one of the best bands in the country," says Feigenbaum. "A full house of Muffin fans doesn't drink as much as a full house of Nighthawk fans." Club booking managers like the Delly's Massoud Mortazazi and Childe Harold's Billy Flyth agree that selling drinks is one of the most important criteria for getting a gig. Since the bands generally get the gate at local clubs (minus doormen's wages), the club depends on the bar. As Rick Barse of DC's premiere alternative band, Grits, aptly puts it, progressive fans "are more likely to buy hashish than Heineken."

Most of the musicians' comments revealed a realistic attitude about club bookings, one that helps dispel the myth that all progressive artists are short-sighted and self-serving. "Only so much can be done as charity to your local starving band," says Seventh Dawn's self-effacing Chabert.

Bill Warrell, discussing d.c. space's policy: "Entertainment money has become tight for anybody doing anything artistic—just like grant money. It has gotten better recently, but only for those groups that offer something interesting and have a danceable beat, like the Verbs or the Dale Williams Blues Band . . . even Ornette Coleman is doing dance music. It's economics; when people don't have much money they spend what they can on enjoying themselves."

IN ADDITION TO JAZZ ARTISTS, Warrell has booked Jim Altman and Scandals, The Muffins and new wave/progressive groups like Tiny Desk Unit. "Some of the progressives need a lot of polish," he adds.

It's slim pickin's . . . with the exception of Balloons for the Dog, many of the bands are lucky to play this town six or eight times a year. The coffeehouses have vanished. Most bands have played places like d.c. space, Madams Organ (which has been shut down), Washington Ethical Society and college auditoriums—and most recognize the

importance of avoiding oversaturation.

In a city where straight rockers have trouble getting booked in clubs, progressive musicians need prerequisites like demo tapes, references, good media reviews and testimony that they have played at other local clubs . . . tough criteria for the band emerging from the basement.

ONE THING THAT IMMEDIATELY alienates booking managers like Flyth is snobbery. "Some younger musicians age too fast, developing a condescending attitude that, if you don't understand their music, you're stupid." He recommends these steps: (1) someone not in the group act as the business agent—someone who understands booking policies and won't let pride interfere with the arrangements; (2) a solid 45-60 minute set of music put on tape; (3) opening for other local, or possibly national, acts; (4) having a group photo handy; (5) starting in a small club or auditorium to build up a following—and if there's a bar, somehow encourage listeners to drink; (6) remembering that the progressive musician, like anyone else, needs direction in addition to technique.

Since progressive music is intended for listening rather than boogying, it's more suited to a conservatory than a club. The Trinity Theatre in Georgetown offered a fine atmosphere—until a new booking policy prohibited one-night stands. A year ago, it looked as if the Metropolitan Arts and Music Association, with the assistance of Ted White and John Paige, would obtain warehouse space downtown for a progressive music hall. Unfortunately, internal politicking brought the project to a halt.

ON THE OTHER HAND, the Washington Ethical Society offers space for performances at a fixed rental price. Manager Judy Welsh explains, "The Ethical Society is committed to personal growth and exposing the world to as many cultural aspects as possible." She advises progressive groups to channel their motivation to share their music into well-targeted promotion.



SEVENTH DAWN

The recent disbanding of Grits proves that it takes more than motivation to succeed. "In this mass-production society, it's hard to buck the system . . . we slugged it out for ten years, and now I'm taking a sabbatical from the music scene for a few months," Barse reflects. "The only way a professional musician can make a living is to sell alcohol, and the most profitable way is to play nonprogressive music. If we had been able to make a living at it, we'd still be doing it—that's it in a nutshell."

**FAR FROM BEING** lowest-common-denominator music, the progressive sound is infrequently aired on area radio stations. The March 12 FCC decision to award WGTB-FM's frequency to the University of the District of Columbia was a blow to progressive musicians and music fans alike, since the former Georgetown University station provided regular exposure to the avant-garde.

Washington still has "Overnight Express." Marc Farre and Kim Kirkpatrick's WAMU-FM show aired weekends from midnight to 6 am. As Farre pointed out, these are not the most ideal hours.

Other university stations broadcast progressive fare: WCVT-FM in Towson, Md.; WMUC-FM at the University of Maryland, College Park; and Johns Hopkins station WJHU-FM, which broadcasts Moore's "National Pike" show Saturday evenings.

"It helps to have something on vinyl for airplay, I'm sure," admits Falcone, who cited that as one reason for Mars Everywhere's recent studio efforts. Groups like Basilisk and However have mastered tapes and begun distribution.

**BUT HAVING A RECORD**—even on a big label—is no guarantee of success. Falcone recalled a comment made by a WHFS "RadioActivity" contestant, who claimed that the station discouraged him from emphasizing progressive music in his program based on local offerings.

"We give local artists a lot of attention," states David Einstein. Although the WHFS program director has found that avant-garde music receives only a light response, he continues to place such tapes in the station's library.

"The only requirements are that the tapes belong to the station, and that they be at least 7½ or 15 ips, preferably open reel, though we have accepted cassettes," Einstein says. "All that anyone has to do to talk with me is to come through the front door . . . I would believe that some musicians don't want to take the time and would rather be negative. Our format is still basically free-form . . . it's up to the jock on the air." He advises local musicians to continue making and submitting material.

**THE AREA'S BEST-KNOWN** progressive, independent record label is Random Radar Records. Falcone, who is on the board of trustees, explains that Random Radar distributes records selectively, marketing them through appropriate companies like Jem. Random Radar has managed to place its products along the West Coast as well as in Europe. Profits are cycled back into the organization for future activities; only The Muffins have received royalties, according to treasurer Feigenbaum, who notes that the group sold the most records.

Having a low overhead, Random Radar allows artists to produce records at reasonable cost, maintain artistic control and target their productions to the right markets. Customers can also order records by mail, which guarantees that the savings will be passed along (RR's list prices are relatively low).

Feigenbaum says that the next Random Radar sampler will contain material from musicians not included in the first—Broken Music, However, and Baltimore's Klangfarb. (Basilisk members said that Random Radar doesn't care for their style.) Although the company avoids advertising in order to save money, it plans to become involved in concert promotion—and possibly lure international acts into town.

"**INTERZONE AND RANDOM RADAR** are labors of love," says Paige, who has channeled his own energies from RR into his newer projects—Interzone and 9:30, a new new wave showcase in downtown D.C. "We're both trying to make enough money to put out the next record or to put on the next show.

Big companies can take chances—they can drop bands and use them as tax write-offs, or they can tell a band it'll have to make up losses on the next album to keep the contract. So the band ends up having to commercialize. Small companies selectively target the music and the publicity—it's all marketing. They'll start with college radio stations—it's a slow process, but it's best to give it to the audience in small doses.

"Roxy Music never made it in America; The Cars come along and take off. Only if something sounds familiar does it work, and money can't be made off something that can't be boiled down into a formula."

Like Random Radar, Interzone has become involved in releasing European records, like Henry Cow's *Western Culture*, in America. The independents have become increasingly important as the monolithic majors in the record industry grapple with economic problems. And although the Urban Verbs have just released an exciting album on Warner Brothers, Happy the Man's harsh experience at Arista lingers on in the minds of Washington musicians.

**MEANWHILE, MOORE IS** distributing New Decade Productions' cassette, "Beautiful Music from Washington, D.C." The next release from Moore and White's new venture will be Jim Altman and Scandal's single, due this month. Aware of the fragmentation of efforts, both Moore and Paige assert that there are gaps to fill in the area's music scene. "Despite Random Radar's work, there's isolation in DC. Less than half of the progressive rock bands are in contact with Random Radar, which revolves around The Muffins," explains Moore.

Down south, Bomis Prendin records on Richmond's Artifacts label, using an interesting medium, the flexidisc. The band's debut, "Test," offers 24 minutes of music for about \$2.50 on a 9" disc. "We hope to make enough money off the next one to pay our way into a bigger studio and for a real record later," says Bill Altice. "Till now, the sound quality hasn't been worth real vinyl. We've been played on several radio stations and the flexidisc was even reviewed, but we've shrugged off playing DC for now—it seems like a bunch of bands spread around the Beltway." (Artifacts and other independents' releases have been sighted in such stores as Yesterday and Today, Sights and Sounds, Virginia Record and Tape and Penguin Feather.)

Several other small-scale activities are expanding the progressive music offerings in and outside of Washington. Marc Farre is recording in his eight-track studio, which he occasionally shares with other musicians. Paul Reiger is compiling a sampler of Baltimore's progressive music, including tapes from Neige—the title is "Best of Baltimore's Buried." Also noteworthy is "Wayside Music," Feigenbaum's one-man effort to bring non-deleted imports of all genres into the metropolitan area.

"**YOU HAVE TO PRY THEM OPEN** with a crowbar," laughs Seventh Dawn's Chabert about the media. But members of Basilisk, Scandals, Mars Everywhere and other bands take the situation more seriously, believing that the local media ignore the progressive/experimental sector. Although Altman plays more often and releases more material than did some new wave artists in recent months, the latter received much more coverage.

"It's a problem . . . Unless we get a fantastic review in *Unicorn* or the *Post*, we can't get into clubs like Columbia Station," explains Altman. "We played at d.c. space, Key Theater, the Museum of Temporary Art, but never got a mention in *Unicorn* . . . while the *Infiltrator* gave us great reviews."

Basilisk had a different experience. "We finally got someone out from *Unicorn* . . . the bizarre thing was that the reviewer said he was blown away by it, and then gave us a dismal review," says Lederman. "We've felt that some people either can't figure out what to make of our music, or that they try and make too much of it."

"**I FEEL UNICORN COVERS** what it can; many bands are sulking in their basements wondering why they haven't been discovered," asserts Moore—a view shared, incidentally, by the *Unicorn*'s former editor. "There's been little contact [from these

bands]," said Harrington. "Bands offer to do benefits, some because they like the paper, others because they know we'll give the event [and the band itself] free advertising and other publicity."

He noted that many of these bands don't submit news about their performances for the newspaper's free calendar listings, and they don't send tapes. And about coverage in "Live Action"? "I feel a band needs to perform in public more . . . a lot of these bands are the equivalent of intellectuals in college—they don't get so far as communicating with the public."

Larry Ropeik, who filed the Basilisk review, denies telling the band members that they were great. He says he was, however, interested in the Minitron that Lederman built himself and thought this band member demonstrated the effective use of technology.

**EVEN JOE SASFY FORECASTS** better times for the progressive artists: "That's why import sales have gone way up in the last few years—more people want progressive music, and most of it comes from Europe."

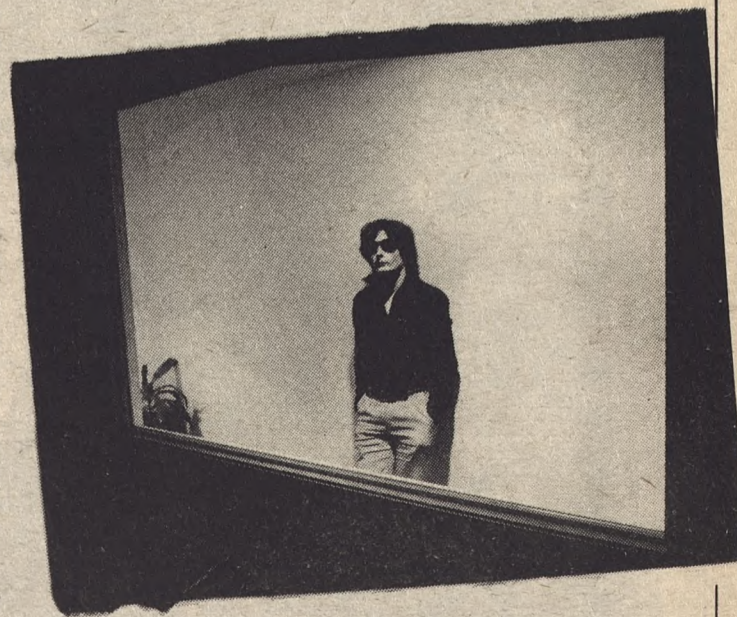
In general, the bands are hopeful about Moore's efforts to arrange a Glen Echo Experimental Music Series on Sundays in August and September. The series would give these bands a needed, low-cost opportunity to reach the public. Moore and associate White expect New Decade Productions to serve as the Washington/Baltimore/Richmond connection and improve the likelihood of the Glen Echo program.

Meanwhile—back in the city—Farre has been arranging an art-music festival that would feature groups such as Pierrot and Scandals.

Also, Paige says that although 9:30's offerings will be primarily new wave, his Interzone Productions has booked Fred Frith and Henry Cow, and intends to toss in more progressive/experimental bands. He and Warrell see the club's location as the focal point of "large-scale arts events." Warrell predicts that as renovation efforts continue, the downtown area will become increasingly attractive. "Also, the Lansburgh project [one of the Warrell group's biggies] will be a showcase for local groups; next fall, it will be open to anyone who applies."

A suggestion directed at Interzone—one which might offer multiple benefits to the progressive musician—is that small local bands open for the kinds of national acts Paige brings into the city. Chappelle offered another constructive—though nowadays, somewhat hard to imagine—comment; a local coop could open a music hall that would not serve liquor . . . a modern-day coffeehouse.

The response to the efforts of Random Radar, Moore and White, Farre, Paige and others will help determine whether progressive music will progress into the Eighties. Possibly, that response will provide enough encouragement to keep Washington's progressive musicians out of their basements. ●



**JON PAIGE**



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The Nighthawks

BY STEVE HOFFMAN

**T**he Nighthawks are undoubtedly Washington's premier blues-rockers, a tough, crowd-pleasing band that has coalesced over the six years they've been together into a tight, professional unit. They do what the Boston-based J. Geils Band was doing in the early '70s and what London's pub rockers like Dr. Feelgood were doing in the mid-'70s, the difference being that the Nighthawks are still doing it.

Local boys make good? It sure looks that way. Not so long ago, an occasional foray to a gig outside D.C., Virginia, or Maryland was a major event for the band. But last year they played over 300 gigs in 32 states. And after recording five albums on locally-based labels, albums that while proficient never quite answered the question "why-should-I-go-and-it," they caught the personal attention of Mercury Records president Bob Sherwood and are now Major Label Recording Artists. Their debut on Mercury, titled simply "The Nighthawks," should satisfy their longstanding area fans, as the band sounds polished enough to be commercially viable without sacrificing their back-to-the-basics approach.

**BEFORE GOING ANY** further, let's make clear what the Nighthawks are not. They are not, in the strict sense, a blues band. Their instinct, their goal, has always been to rock out, and the blues has simply been their primary means to that end. Thus, they are equally at home doing Elvis Presley's "Little Sister" and Willie Dixon's "Don't Go No Further" on the new album, because although the former is a rock'n'roll song and the latter a Chicago blues, both are uptempo rockers. The 'Hawks can get a crowd on its feet and dancing with either one. On the other hand, they are less convincing on slower, stretched-out blues that demand a greater ability to convey emotional depth in the vocals and instrumental solos. Jimmy Thackery's vocals on the new album (he sings lead on seven of the eleven cuts) have a raspy, strutting, unsubtle quality that has more in common with Bob Seeger or Willy de Ville than with Muddy Waters or Otis Rush. And Mark Wenner's harp is deemphasized on the album's mix, something a full-blooded blues band would never do.

None of this is to imply that the band can't handle hard core blues. They can, as attested to by the impressive roster of bluesmen with whom they've played. The point here is that the



Hawks' true strength is blues-based rock'n'roll rather than pure blues. Fortunately, the new album showcases their strength. It contains only one original, a kickass celebration of urban life called "Back to the City," but the carefully chosen material is an eclectic, non-obvious collection of rock, r'n'b, blues, and soul, all rendered with the emphasis on the Big Beat. Recorded at the band's request at Muscle Shoals Studio and produced with such spartan simplicity one can't but assume they've been influenced by rock's New Wave, the album succeeds on its own terms. It rocks.

**THE ALBUM STARTS** with Eddie Hinton's "Mainline," rendered in hard-edged, emphatic fashion—a good song to wake yourself up with in the morning. Next is a swaggering version of an

early '50s r'n'b tune, "Upside Your Head," full of sound and fury and machismo, followed by the more tender sentiments of west coast bluesman Jimmy McCracklin's "Every Night and Every Day." As might be suspected, the 'Hawks don't convey the tenderness as effectively as the machismo. Fourth cut on side one is the rollicking "Back to the City," after which the 'Hawks slow down the pace a bit for Al Green's "one Night Stand," with its enticing chorus: "My baby loves a one night stand/So do all the fellas in the band." A cool jump blues, "Pretty Girls and Cadillac," closes out the side; it's the only cut on the album that swings rather than rocks.

Another hard-edged Eddie Hinton tune, "Brand New Man," kicks off side two, followed by "Little Sister," which is highlighted by mean and greasy

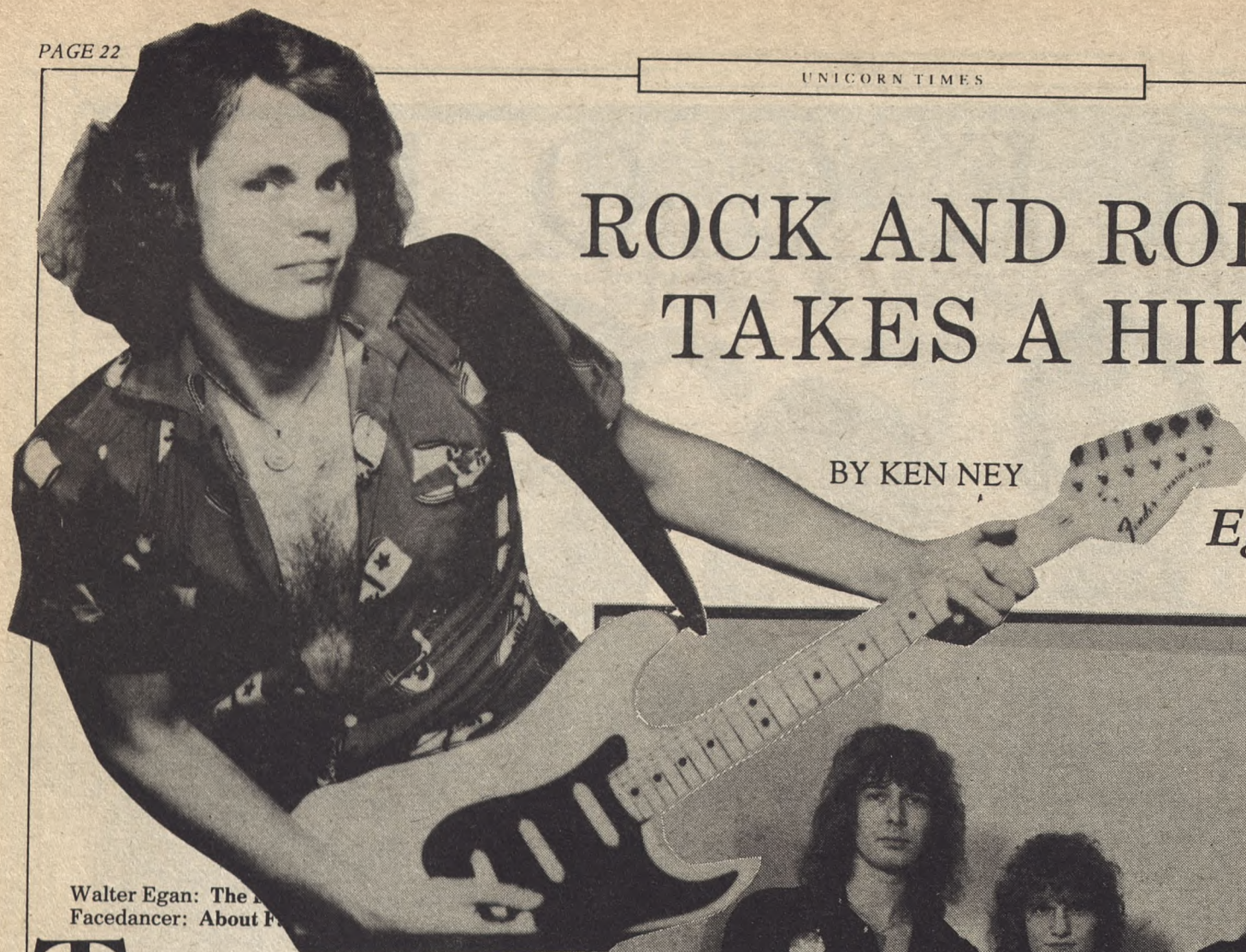
rockabilly guitar licks borrowed from the legendary Paul Burlison. "Don't Go No Further" is quintessential Nighthawks, a rocked-out Chicago shuffle. "Teenage Letter," a '50s r'n'b tune with slightly surrealistic lyrics, is sung a bit stiffly by bass player Jan Zukowski, but drummer Pete Ragusa plays the song's real hook—its clipped, four/four drum riff—for all it's worth. Ragusa handles vocals on the final cut, Bobby Bland's "Wouldn't Treat a Dog (The Way You Treated Me)." As you might guess from the title, it's a sad and bitter song—mostly the latter.

First and foremost, the Nighthawks are a band to be enjoyed live in a crowded, unpretentious rock club, where both performer and audience can kick out the jams over some cold beer. But for a recording, their Mercury debut album ain't bad. ●

# ROCK AND ROLL TAKES A HIKE

BY KEN NEY

*Egan and Facedancer  
Stub their toes*



Walter Egan: The Last Stroll  
Facedancer: About Face



Two former local acts, Walter Egan and Facedancer, have new albums just released off the major labels' assembly lines. Egan's *The Last Stroll* (CBS 36513) just might be, and Facedancer's follow-up to last year's one hit debut is the catchingly titled *About Face* (Capitol 112082). Questions of integrity or style become secondary to locale: Egan rolled off the line in California, while the Facedancer is one of those quasi-imports that England refurbishes for the American market. It's pretty scary to think that a group can be influenced by such already contrived creatures as Kansas and Styx, but Facedancer manages it fairly fast; on the first track, in fact. Egan avoids this name calling, unless one's finger is pointed at a Robert Palmer or two. But then, he also avoids leaving any personal imprint, so that he's got as empty a hand as Facedancer. On album number four, yet.

The early ballyhoo that greeted Egan's first disc was a result of the Buckingham-Nicks production. Early to the point of dangerous, because interested folks wandering through the Rumours period were looking at it like some sort of baby Fleetwood Mac before it had even been released. No, no women to play his keyboards or write his songs. And just a couple in the background two years later, though *Last Stroll* talks of nothing else. From "Baby, Let's Run Away" through "Tuesday Weld" into "Chaminade," it's Girls, Girls, Girls. Too bad they forgot to "Return to Sender," but there is a drowsy nod to the King on the quotable "Motel Broken Hearts."

A tip of the hat, too, to this other Elvis on the album's first two tracks, with a rolling organ and pumping bass line making for a happy, get-acquainted setting. The CBS dilemma is that while Costello is one of the writers in rock, labelmate Egan is only

one more in Southern California. And after side one has raced by in the form of five like-songs going around and around the same track, the music isn't so bland as it is blond.

This sun-drenched droning, peculiar to that region of the country, is called production. The resultant blur of one side and half the second has all the depth of a singing "Smile" button, until the quenching snap of "Chaminade" brings the music to a focus. This Palmerish rocker is quirky enough to singe a bit, and on a record where tan don't burn, "Chaminade" and the listenable "Waitin' for the Rain" take us a little further down the beach.

Best Bet: Either *Last Stroll* lands a hit, or Egan's quest for success may end before ever having the Eagles as backing vocalists. Ironically, Facedancer may do fine without benefit of a hit. Who needs it when you can get plenty of AOR play? Like another new Capitol player, Billy Squire, Facedancer is aimed at the teen-dream al-

bum market where Saun Cassidys and Leif Garretts have grown up to play with serious toys like synthesizers and guitars. After a foot-stomping "Red Shoes" off the first album, the lads have pulled an *About Face* and rediscovered their English roots.

AS MUCH AS CALIFORNIA is infused in Egan's album, *Great Britain*—or how it's been interpreted by late-seventies American bands—is the story behind this new Facedancer. The Egan may be pretty sorrowful on first listen, but once you get over the feeling that he has little or no style, *The Last Stroll* becomes accommodating. With Facedancer, any idea of individuality is, for the time being, out the window. The first listen is it. Once you've tired of who they took what from, and where they put it, the game is over. After that, it's two sides of the morose Styx drumming machine and Kansas vocals; more than enough to keep it being heard throughout the summer on D.C. radio.

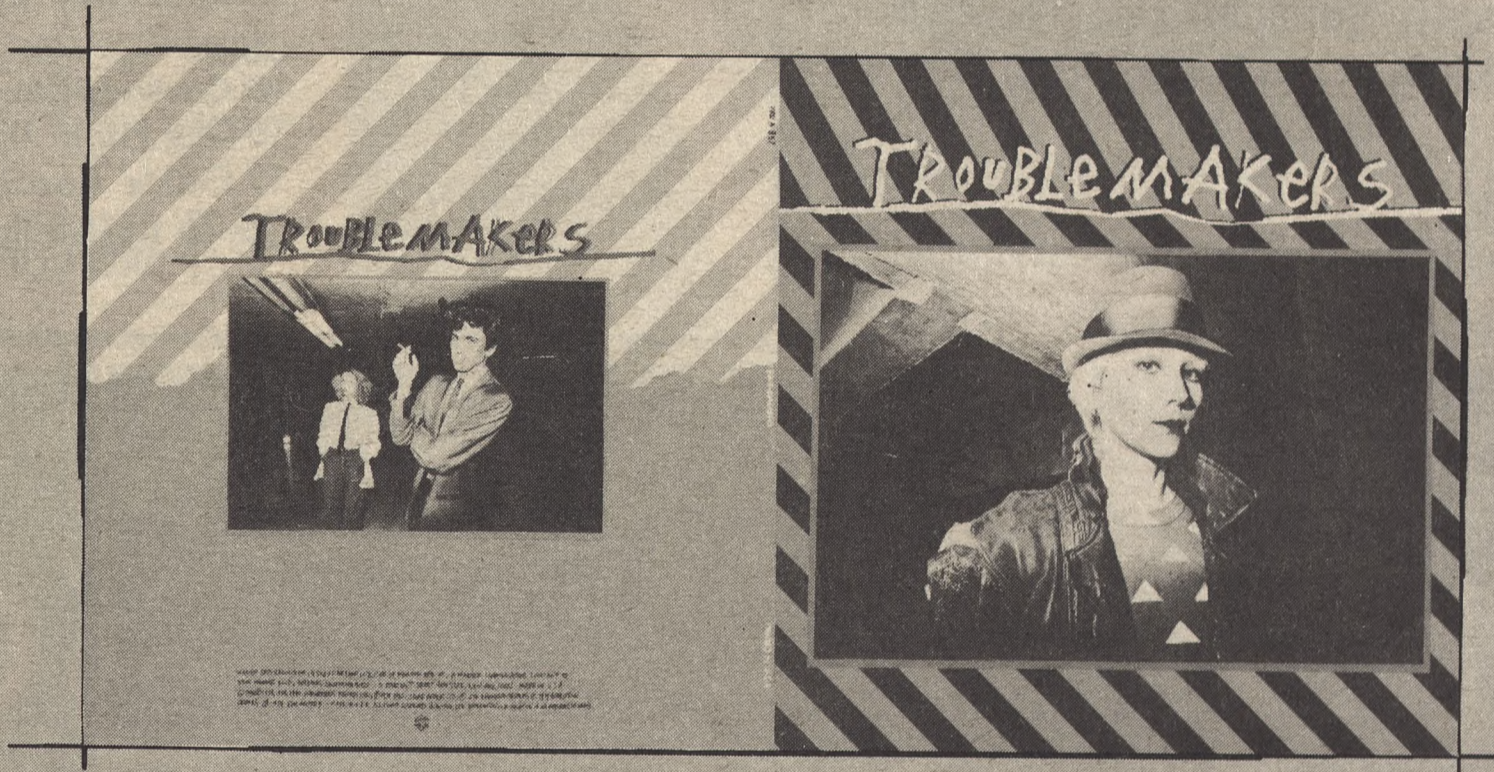
Best Cuts: "I Won't Let You Go," with its patented guitar solo crescendo, and "Shakin' It," another rouser in the "Red Shoes" mold. Neither is terrible, and as this sort of product goes, it's homogeneous with a lot of rock currently on the air. And once the kids tire of Facedancer, the label will roll someone else off the line; some new model that sounds and looks like anything else that happened to sell before it. They fill the airspace between the biggies on the radio, knocking each other off the playlists in hopes of surviving.

It's been difficult for solo performers, like Walter Egan, to continue to release records that don't sell. But for whatever reason, some groups have been able to do it, and a few have been in this Facedancer type. Both Styx and Kansas had a long wait, but they made it; and surely REO Speedwagon must hold some sort of record for Most Albums Released Before Finding Success. But they got there, and Facedancer could, too. Course, the odds are they'll sink as soon as the scene changes. Remember the Knack? Remember the Maine? ●

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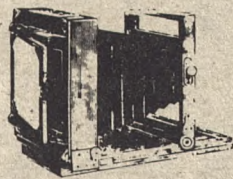
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# KENNY DREW'S QUIET SOLITUDE

BY KEN NEY

**K**enny Drew, in his fifty-second year, is a bop pianist who has made the often deafening walk from one generation to the next in apparent quiet solitude. Others have moved from crowded shadow of Bud Powell and brought some light on themselves: John Lewis, Hank Jones, Tommy Flanagan. Drew, too, but he was gone by then, to Europe, where he's been noticed ever since. His records remain available here, first through Inner City/Steeplechase and now through Steeplechase itself, but too few folks are aware just how good he is.

Of Dexter Gordon's timeless Blue Note lps, the first to mind is *Our Man in Paris*, recorded with Powell's trio. But two were made with Drew, the affable *Dexter Calling* and the stronger *One Flight Up*. He's since continued with Gordon on some later Steeplechase sessions, but his best Seventies output has been his own slew of duo and trio dates, and one finely painted solo lp, *Everything I Love*. To say his latest, *Ruby, My Dear*, is a mild let-down is to comment on my expectations rather than any inadequacies in the album.

**LIKE TOO MUCH** imported jazz, the recording is just beyond recent: 1977. And it marks a shift from Drew's trio of Niels Pedersen and Alex Riel to one of bassist David Friesen and drummer Clifford Jarvis. From the first track, this rhythm section proves synonymous with sympathy, (Friesen especially, in his highlighted role on the well-named "Bassment.") Drew acts as the glue here, welding the three together with the warm torch of his right hand; a coordinating procedure, though, which subdues his role of instigator. Instead of an album with appreciable highs the listener must be content with a soft, glassy view of the technical Kenny Drew.

No disappointment, really, but not the solo peak of *Everything I Love*, where his mastery deliberated on two sides of recollections. The speed of the record sets it apart—the cautiousness in phrasing, the style calmed to the point of tranquility, a tempo which describes his long experience, makes *Everything I Love* an exceptional piano outing. And one hopes that in the three years since making *Ruby, My Dear*, Drew has gone back maybe one more time to sit, alone, and record this quiet solitude again.

**HISTORICALLY**, Duke Jordan has walked much the same path as Drew, right into his recording for Steeplechase. Jordan's lps for the line have been a bit more mainstream, and one, *Flight to Denmark*, is among the best trio sessions of the past decade. His newest, *Duke's Artistry* (1103), features an excellent quartet that, as a foursome, doesn't always result in excellence. Flugelhornist Art Farmer is actually the main artist, and steady as usual, but Jordan has too little solo space, and bassist Friesen garners next to none. Philly Joe Jones is on drums, by the way, giving you an idea of what



## LESTER YOUNG

their next release, sans Farmer, might be like.

Drew and Jordan are but two of the fine pianists Steeplechase has recorded. Fellow expatriate Horace Parlan is another, and a new project is a duet between vibraphonist Walt Dickerson and an acoustical Sun Ra. The European counterpart to this American entourage is Tete Montilou, one of the dominant pianists on the continent and one of the very great figures in jazz. His rare appearance in this city a couple of months back went unnoticed by most Washingtonians and (surprisingly) the press. A definition of his standing in the States.

*Tete a Tete* (1054) is finally available as a domestic release, four years after the recording date. But it's here, and with Pedersen on bass and Tootie Heath doing some light kicking at his drums, the talk never ceases to matter. The two tracks on side one move like solid strides of grace, while his "Catalan Suite" ranges from pronounced themes to breaks where Tete's speed practically supersedes his phrasing. This is his fourth Steeplechase album; all four are worth getting.

**THAT ONE FINDS** Niels Pedersen on both Drew and Montilou's records is hardly worth a blink. After all, Pedersen is Steeplechase, his reputation having been established on endless sessions for the label, and it hasn't stayed a European secret. In mainstream jazz, Pedersen ranks with the likes of Ray Brown among bassists. That his own new album is anything but in the middle is a nice surprise, mixing electric guitar with the reeds of Dave Liebman; who does, I think, make *Dancing on the Tables* (1125) a new Pedersen affair rather than a Pedersen affair.

Pedersen also recorded a string date last summer with violinist Stephane Grappelli and guitarist Joe Pass. All eight tracks have been jazz staples since before I was born, but this unlikely trio of textures turns routine familiarity into an enticing, if glossy, production. And *Tivoli Gardens* (Pablo 2308 220) is good Grappelli, the result of good company.

A new bassist signed to Steeplechase, Johnny Diani, has debuted with one helluva record called *Song for Biko* (1109). His compositions are long and

wide, offering glorious solo space to two deserving players: South African altoist Dudu Pukwana and world traveler Don Cherry. Their duets are powerful and outside, and if you haven't heard Pukwana, buy this and you'll hear him a lot. A similar interaction is available between trumpeter John McNeil and tenor Bob Berg on McNeil's *Embarkation* (1099), though the going isn't quite so hot. A nice touch is lent on the keyboards by Joanne Brackeen, more flashy than usual.

**BESIDES STEEPLECHASE**, Black Saint is also exporting jazz this month, notably George Lewis' *Homage to Charles Parker* (0029). The long title track is a spatial acoustic structure embedded in the synthesizer of Richard Teitelbaum. From his low, swirling notes emerge the reflective solos of pianist Anthony Davis, altoist Douglas Ewart and trombonist Lewis. The synthesized danger of masquerading composition where none exists is avoided by Lewis, as it is by Leo Smith on his new Nessa release, *Spirit Catcher* (n-19). Smith favors more intensity from his cohorts, inciting vibraphonist Bobby Naughton to begin the fire on "Images," and then fanning the flames himself with great flares from his trumpet. The heat is just as forceful from "The Burning of Stones," where, in unison with three harpists, smith solos heavenly for ten minutes. for ten minutes.

Among the other Black Saints to ship over the past few months is a trio album of Joseph Jarman, Don Pullen and Don Moye, *The Magical Triangle* (0038), involving Jarman's accustomed dexterity on six woodwinds. Equally prolific is Maurice McIntyre, whose *Peace and Blessings* (0037) offers some good playing between the multi-reedist and Lester Bowie-influenced Longineau Parsons. The conversation is more subdued in the duos of Ken McIntyre and Grachan Moncur III on Beaver Harris' new disc for Italian Soulnote, *Beautiful Africa* (1002). And that's unfortunate, because that's all the album's got going for it. Unfortunate, too, that Steve Lacy chose to record with French vocalist Irene Aebi, but his quartet certainly does their job on *Troubles* (0035).

Veteran Lacy isn't the only sopranoist to be heard this month. Tenor Glenn Hall turns to this instrument on "Iris," in a work that pianist Brackeen tends to dominate. Besides this admirable lady on piano, top support from Cecil McBee and Billy Hart make Hall's *The Book of the Heart* (101) a welcome release from Sonora. Soprano on a different plane is available from an experimental Jim French on the Metalanguage label's *If Looks Could Kill* (108). Very quirky and often difficult, French's soprano is entirely solo on one side, where small compositions examine more the sounds of this instrument than any set expression.

**METALANGUAGE** is a Berkeley, California, label apparently dedicated to very loose jazz, and while the French may be a shade loose in the screws, Evan Parker and Greg Goodman's *Abacadabra* (104) has enough Cecil Taylorisms and tenor

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variations to keep matters awake. For variations, the label is also distributing the two releases from the Rova Saxophone Quartet (101 and 106), the second of which contains a unique soprano dialogue on "Druids." The group—and the label's—sound is a cold, distant room away from the heat we feel from the Steeplechases and the Black Saints. To be sure, they're outside, and, for me, practically out of reach.

Just as far from my grasp is the California of thirty years ago, so wonderfully heard again on Savoy's *Black California Volume 2* (2242). With an opening number blowout in Wardell Gray's "Blow, Blow, Blow," the record starts rocking and keeps it up on all four sides. Included are some early Helen Humes, Slim Gaillard, and Kenny Clarke with Milt Jackson. The latter two are the leaders on *Bluesology* (Savoy 1130), a collection of 1949 recordings featuring the great Kenny Dorham and a loud, crisp microphone on vibes innovator Jackson. Even earlier are the *Euphoria* dates of Charlie Ventura (Savoy 2243), which will give his catalogue a boost and buyers of the new Jackie and Roy release on *Concord* (115, *Star Sounds*) an idea of what the twosome sounded like waaaaay back when.

A REISSUE OF prime interest to us in DC is the new Pablo release of Lester Young caught live here at Olivia Davis' *Patio Lounge* (2308 219). Well recorded by the house trio, the Bill Potts Group, this finds Young near the end of his career, but playing so very well. I know people don't buy records for liner notes, but Potts' recollections of the President's visit make the music seem even that much closer. With CBS planning volume five of their Young retrospective sometime soon, and Verve already having released a solid reissue in February, this most influential of tenors is due to receive more of his due before the Eighties have had a chance to breathe.

Young's old band, the Count Basie Orchestra, is still rolling along, staying young themselves by keeping involved in the current affairs of recording. Basie's the band on Pablo's first two digital releases, *On the Road* (2312 112) and with Ella Fitzgerald (3212 110). The orchestra's as slick as can be, which should appeal to those in the mood for some big band brass, but I've heard comments going both ways on the quality of these recordings compared to other digitals. Only a buck more, though, than other Pablos.

Carmen McRae, too, is keeping abreast of the changes by hooking up with some of the better known pop-jazz names on her new double set, *I'm Coming Home Again* (Buddah 6501). Regardless of your opinion of Freddie Hubbard, Hank Crawford, Grover Washington or Buster Williams (a recognized bassist who has probably already forgotten his own new Buddah release, a waste of time called *Dreams Come True*), McRae is in sure voice on popular tracks like Washington's "Mr. Magic" and Billy Joel's "New York State of Mind." And Hubbard contributes some hard blowing to offset some of the patented pop licks that are bound to erupt from a gathering of this sort. It may not be the Steeplechase or Black Saint artists, but Carmen McRae is staying current. And staying good. ●

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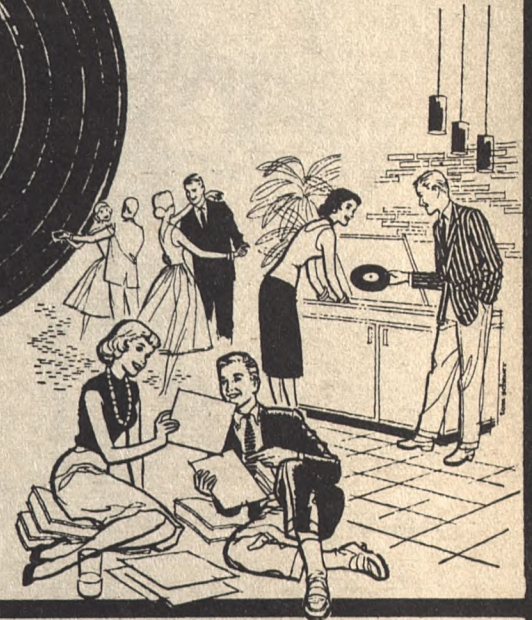
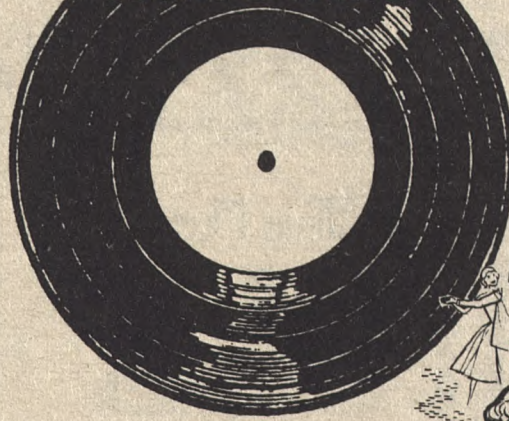
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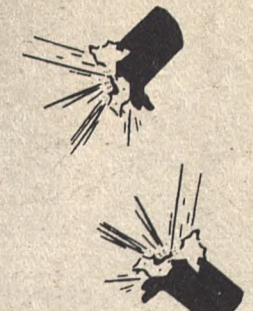


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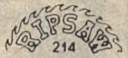
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# CAROLYN MAS

## EXPLODES

BY MARION DEEGAN

Carolyn Mas  
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When she played George Washington University here in February, Billboard's review called her "the rock world's best kept secret . . . explosive as a 20 megaton bomb with a voice that can send shivers running through your body." Her name is Carolyn Mas (Spanish for, pronounced like, "moss"). With one album for Mercury records behind her and another just coming out, Mas is still a marginally known entity.

Her debut album, titled simply "Carolyn Mas," is no slouch. Strollers hearing it outside springtime Washington windows have stopped to ask who it is. New York radio stations were playing the demo tapes prior to its release. Still, the album bumped along the bottom of the charts and for the most part radio stations, including Washington's, ignored it.

The general consensus among industry types, including Mas' super-manager Faris Bouhafa—without whom she couldn't 'a done it, as they say—is that the first album sounds "cautious" and fails to project the grabbing identity radio prefers. What it failed to capture was the electricity of Mas' live performances. One song, "Sadie Says," came close.

"Sadie Says" got enough airplay in Cleveland to make a recent Ohio transplant here remember Mas' name. Robert Christgau of the Village Voice,

who did an offensively erroneous review calling Mas a "folksinger," said he was "surprised to find [himself] enjoying four [of the first album's songs] and getting off on two, "Sadie Says" and "Quote Goodbye Quote." (about that folkie label: Mas tiptoed onto the Village scene as a solo acoustic act. Independent manager Bouhafa, CBS Records artist-liaison escapee, applied the savvy rock n' roll wand that allowed Mas to growl her way to a contract. Christgau, obviously, hadn't opened his eyes to the change.)

At any rate, Mas' second album is out, and if this doesn't soar the major airwaves there is no justice. With the first no-nonsense drumroll of "Hold On," a song of forced departure, Mas and company lay down a full-bodied mix of guitar and sax-dominated Mas originals.

The momentum here is loosely frenzied, with major themes focusing on lovers past and present. Lovers invariably intertwine with the ups and downs of stage life, and it is not all happy news. In "Hold On":

My brain's inside a suitcase/I push it down the stairs/I feel like I've been programmed/out of my own affairs. They tell me take it easy/well nothing's easy here/They try to strap my patience/professional career (strangled scream) Hold on!...Hold on!...little darling, stay true....

"Running from the Highlife," which Mas introduces at her concerts as a (cutting) tribute to journalists, pits the needs for privacy against the demands of publicity. Musically, it's outstanding. Got that, radio? Outstanding.

If you're into guessing games, "He's So Cool," a sassy assessment of an ex-lover turned snooty star, may well be

about Steve Forbert, who was rumored to have caused Mas some emotional consternation during their recent joint-touring. Mas is said to have been closely involved with Forbert during their pre-recording days in New York. (Forbert's song, "You Cannot Win if You Do Not Play," is the only non-original on Mas' album.)

"Tom Dunson's Revenge," a creative gem with a western motif, starts out with "John Wayne" warning: "Well, ya shouldn't ought 'a done that," and goes on to detail a double-crossed lover demanding payment for pain. "Pay!!!" the lady demands, pushing against her classically-trained vocal chords in a strangling way that's bound to make a few voice-teachers—and her ex-lover—wince.

On the few occasions when Mas slows down, she manages to calm without being wimpy. "Amsterdam," a bit too "Hello In There" Bette Midlerish for these tastes, conveys unabashed need for a lover across the seas. The sentiment sounds sincere, and Crispin Cloe's normally excellent sax is downright delicious.

The slower numbers point up one of Mas' few weak spots. Her lyrics, so evident beside the sparse accompaniment of these numbers, tend to be vague, with thoughts not quite developing. "Remember the night when you hurt me once again . . ." tells us she still loves and she still watches, but leaves us feeling we haven't been told quite enough to know Mas. What we end up with is the gist of her message, and for someone faulted for not having a strong and grabbing radio identity, the gist may not be enough.

Musically, however, Mas IS grabbing, and Lord knows there are enough inane lyrics coming across the airwaves to make Mas sound downright professional. She's all right.

If you're looking for the intimate come-on of the Pretenders' Chrissie Hynde, or the jaded mumbling of Marianne Faithful, you won't find it in Mas. Sounding tougher than before, Mas is Mas. She is engaging. She is powerful. She is Long Island New York down to the soul (Syosset High School graduate—you'll hear it in those occasional Bette Midler inflections) and and she is a major talent not to be ignored.

The cautious feeling is gone from her latest album. Let's hope that radio stations catch on. And if promotional considerations send her touring, let's hope Washington's major clubs hook in as well. ●

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# JIGS IN THE KEY OF LIFE

BY MYRON BRETHOLZ

**W**ith a plethora of records having come out in the recent few months and a minimum of space to report on them, let's plunge head-long into the business of separating the wheat from the chaff.

Planxty's reunion lp, *After the Break* (Tara import) is well-produced and arcane, and benefits from the inclusion of flautist Matt Molloy, who has since left this group for The Chieftains (see below). But like many reunion albums, the old spark isn't always apparent. The instrumental selections are upbeat enough, and the vocals (especially Christy Moore's) are appealing, but it's hard to avoid a sense of *deja vu* when listening to this album. Look up Planxty's first three discs, newly reissued by Shanachie, for a taste of what it was really like.

On the other hand, The Chieftains' *Boil the Breakfast Early* couldn't have come at a better time. New member Matt Molloy breathes life into what, after the group's previous outing, seemed a pretty stale affair. This is The Chieftains' best-produced album ever, and arguably has their most creative arrangements—especially recommended are "Patch Through the Woods" medley and Kevin Connell's vocal contributions. And Columbia records' low list price (\$4.98) certainly makes this the best bargain in town. A joy to behold.

**DOLORES KEANE** is known for her vocal work with DeDanaan and The Chieftains, but only recently have we had the opportunity to hear her as a true solo artist. Her first disc, *There Was A Maid*, was spotty and slightly downbeat, but her new album, on which she's co-billed with her husband John Faulkner, is simply one of the great albums of folk music you'll ever be likely to encounter. Called *Broken-Hearted I'll Wander* (Mulligan) it's a tantalizing collection of closely-knit harmonies and exquisitely arranged tunes, and somehow makes the listener feel closer to the musicians than you may have thought possible. This album's immediate importance is easily gauged by the number of local Irish groups that have picked up material from it, and from the amazingly high number of copies which have already been sold in this area. The "mouth music" section is

worth it alone, and Keane has never sounded more in command of her voice. A great Irish album, and a landmark women's album as well.

Martin O'Connor's credits include stints in *Midnight Well*, *The Hags*, Kevin Burke's post-Bothy Band, and, most recently, the Boys of the Lough. Not bad for an accordionist barely into his twenties. O'Connor's first solo album, the long-overdue *Connaughtman's Rambles* (Mulligan), is a great, offbeat, and ultimately very timely album. Featuring generous help from Gerry O'Beirne (12-string), Donal Lunny (bouzouki) and Colm Murphy (Irish drum), the lp features a diverse selection of reels, jigs, a hornpipe and polka medley apiece, and two lovely slow airs.

My favorites here are the jigs on side two (the key change in "Larry O'Gaff" is technically astounding) and the "Jolly Tinker" reel, which puts The Chieftains' rendering to shame. A lot of O'Connor's appeal was visual, but even if you never had a chance to see him play, this lp is a great opportunity to hear him.

Joe Shannon and Johnny McGreevey are two of the stalwart figures in the Irish music community in Chicago, and although they've been playing for over a collective half-century, it's only now that they've been captured on vinyl as a duo. Their lp, called *Noonday Feast* (Green Linnet), is a joyous assemblage of a few old standards and some tunes which have rarely seen the light of day. Shannon's piping is celebrational—there is no other word—and McGreevey's fiddling is a wistful reminder of "how it must have been." Ironic, as both gentlemen were raised in the US, and their initial contact with the music came through recordings as opposed to live music. Shannon's solos include a piping standard—Patsy Tuohy's "Steampacket" medley—and a couple of tunes which the ever-present Chieftains helped popularize. McGreevey's solos include a delightful version of "Sean Ryan's Jig" and an obscure reel simply called "McGreevey's Favorite." And the duo playing is some of the most spirited you'll be likely to hear—the tunes may be familiar, but rarely will you hear them performed with more zest. Mick Moloney's production and backing guitar work cap an album which Irish-Americans can point to with pride—this is the authentic stuff.



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FATHER CHARLIE COEN'S debut solo album, *Father Charlie* (Green Linnet) is a unique assortment of tunes played on concertina, whistle and flute, and songs in Gaelic, sung by Father Charlie himself and by his preteen students. The one word for this lp is peaceful—it's just the record to put on after a hard day at the office. The pace here is leisurely, which is not to say that the music suffers from lack of intensity—far from it. To hear 20 kids singing in Gaelic is an unusual, poignant thrill; the fact that many of the kids are not even Irish-American only further attests to Coen's teaching abilities. The tunes are varied and obscure, many reflecting his Galway origin. An altogether delightful album from one of the nicest figures in Irish music.

Belated recognition must go to Noel Hill and Tony Linnane (Tara import). Hill (concertina) and Linnane (fiddle) first came to light on Christy Moore's *Iron Behind the Velvet* lp, and we knew right away that we wanted to hear more. Their debut album is one of those lucky combinations of catchy tunes, good backup work and brilliant production. Most of the tunes have been worked over in the past, but their treatments here are strikingly inventive and accessible. The backup work, provided by Matt Molloy (again?) on flute, Alex Finn on bouzouki, and Michael O'Domhnaill on harmonium, creates a lush backdrop for Hill and Linnane's tastefully-crafted work. The piece de resistance here is the difficult six-part hornpipe, "Johnny Cope." Hill starts out alone, and is joined by O'Domhnaill on church organ midway through. Put on your headphones for that one.

If you like fiddlers, you'll want to own *An Fhidil* (Gael Linn import), an anthology of five young Dublin-area fiddlers. The album is produced by the great fiddler Paddy Glackin, who does not play on it (his brother does). There are a couple of familiar names here—Maurice Lennon of Stockton's Wing actually is a very accomplished musician, but his playing seems lackluster and cheerless next to the others. Seamus Glackin echoes his older brother's style but has his own talent to fall back on. Sean Montgomery is the sleeper here—his renderings are true and zesty, and he sounds at times a bit like Tommy Peoples. Seamus Thompson and Martin Hayes (son of the great P.J.) are only slightly less awesome on this very special anthology.

Finally, in the local scene: Knockna-Shee's debut album, *Last Night's Fun* (Shanachie), arrived too late for a complete review, but it is a lot of fun as the title connoted. Watch for Celtic Thunder's debut lp (on Green Linnet) late in the year; watch also for flautist Fintan Vallely's *Shanachie* lp soon—with backup provided by local Orphic member C.B. Heinemann. The Childe Harold is putting on Irish music on Sundays—check the Unicorn calendar for complete listings. And people still wonder what became of my old radio program, "Summer Solstice." I'm still trying to find a new location, and solicit any ideas you may have. Even if you just want a copy of my playlist, write me at P.O. Box 9645, Washington, D.C. 20016. ●



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BY STEVEN J. HOFFMAN

I must be getting old; record companies are starting to re-issue blues albums that I bought the originals of! A "reissue" in the blues field used to mean an lp compilation of old 78s originally produced for a black audience during the Twenties, Thirties, Forties—or Fifties at the latest. Now we're getting reissues of entire albums originally recorded for the white college crowd during the Sixties and Seventies.

Two of these are Lonesome Sundown's *Been Gone Too Long* and Phillip Walker's *Someday You'll Have These Blues*, both reissued under the Alligator imprint a scant three years after their initial release on the tiny Joliet label. A second pair of modern reissues—Robert Pete Williams' *Louisiana Blues* and Bukka White's *Mississippi Blues*—are part of a re-packaged Takoma Blues Series being distributed by Los Angeles-based Chrysalis Records, home of Blondie and other Billboard Hot 100 acts.

LONESOME SUNDOWN is not the name of a band. It's the assumed moniker of one Cornelius Green, Louisiana swamp bluesman par excellence. Louisiana swamp blues, an unmistakable and lowdown style that influenced the early Rolling Stones, among others, is marked by drawling vocals and stinging guitar amplified so as to achieve a buzzing, echoey tone. Sundown may be lesser known than Lightnin' Slim and the late Slim Harpo, but *Been Gone Too Long* should correct this historic quirk. On the album, Sundown's tightly controlled guitar and smoky vocals convey an undercurrent of menace along with a deeply Southern, almost lazy nonchalance. And when he departs from the swamp blues and reaches into a soul-blues bag for a couple of somber ballads, one can't help but be impressed by the range of this undeservedly obscure bluesman's talent.

The other Alligator/Joliet reissue, Phillip Walker's *Someday You'll Have These Blues*, won't knock your socks off, but if you're a blues fan you'll probably like it. Walker—no relation to T-Bone, but like him a Texan who moved to the West Coast—performs an admirable selection of contemporary electric blues. He sings emotively without histrionics; he plays guitar the same way. He may not be flashy, but on the other hand he's not pretentious or overbearing. Rather, he comes across sincere and honest—and in the blues, honesty is still the best policy.

ROBERT PETE WILLIAMS' album on Takoma/Chrysalis is titled *Louisiana Blues*, but his style of country blues bears no discernible relation to other bluesmen from that state, nor from any other state. His blues aren't structured into twelve or sixteen bars; his lyrics often don't rhyme. No wonder he plays solo. No one could follow his changes closely enough to accompany him. He approaches country blues the way Captain Beefheart approaches rock: with an almost autistic personal vision. (Beefheart, fittingly enough, has recorded one of Williams' tunes, "Ugly Blues.") Yet despite its weirdness, Williams' music is undeniably blues. His harsh vocals, rapid-fire guitar work and worried lyrics make for engrossing listening, and the excellent liner notes by the late Alan Wilson (of Canned Heat) make for engrossing reading.

In contrast to the self-absorbed Robert Pete Williams stands the ebullient Bukka White. On *Mississippi Blues*, he's the bluesman entertainer, alternately charming and cajoling his listeners, singing, telling tales, and pounding on his National Steel guitar for all it's worth. Even more so than most Delta bluesmen, he used his guitar primarily as a rhythm instrument. On his train songs, for example, the thump of his bass line and his

sliding bottleneck simulate the rhythm of a train. His classic "Shake 'Em On Down" is irresistibly foot stomping; it was a hit for Bukka back in 1937, but not until Takoma Records founder John Fahey rediscovered and recorded him in 1963 did Bukka become a fixture on the coffeehouse and festival circuit. The present album is a reissue of that 1963 session.

IN ADDITION TO these reissues, Alligator and Takoma have each released for the first time recordings of acoustic Chicago blues made in the Sixties by aficionado Norman Dayron. Takoma's *Chicago Breakdown*, an anthology featuring Little Brother Montgomery (accompanied by Mike Bloomfield), James Cotton (accompanied by Paul Butterfield and Elvin Bishop), and others, is pleasant enough listening with some memorable moments.

The same can be said of Alligator's *Johnny Jones with Billy Boy Arnold*, but the album disappoints, at least if one was hoping to hear the crashing piano chords for which Jones was known when he accompanied Elmore James. Accompanied only by Billy Boy Arnold (who sounds, on unamplified harp, more like his idol, James "Sonny Boy" Williamson, and less like the hard-edged rocker we've heard on his recent recordings), Jones performs a relaxed set of blues before a North Side Chicago coffeehouse audience. Otis Spann is quoted on the album cover as calling Jones "my favorite piano player... he beat me at my own game." With all due respect to Spann, I can't hear it. ●

Correction: In my previous blues columns, I've recommended that readers send \$1 for a comprehensive blues catalogue issued by Down Home Music, a mail order record service. Unfortunately, the street address was off by a digit. Down Home's correct address is 10341 San Pablo Ave., El Cerrito, Calif. 94530. Sorry 'bout that.

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# THE B-W PARKWAY AS GOSPEL ROAD

BY STEPHANIE FAUL

The Brothers  
He Brought Me The Light  
and Take Two  
Thomas R. Roberts  
Put All of Your Trust in God

In earlier times, religious and secular music were not as widely separated as they are today. What would now be called "mainstream" musicians wrote both liturgical and popular compositions, with the idea that religion is, as an aspect of human experience, a perfectly valid theme for musical treatment. In modern America, however, there is an embarrassment associated with religious music, a shying away from any religious reference. With the occasional exception of a song such as George Harrison's "My Sweet Lord," the words "God" or "Jesus" are a sure bet to keep a song off the charts.

Another exception of note was "Oh Happy Day" by the Edwin Hawkins Singers, a song which was briefly popular about ten years ago. It was a vivid, exuberant spiritual, exemplifying all of the best qualities of black gospel music. It's hard to understand why it reached the prominence it achieved (it was even on a jukebox in Winchester, England). Not that it lacked musical merit: it was, and is, a terrific song, but intensely religious in nature. It was a small glimpse, in white popular consciousness, of the massive iceberg of black gospel.

Music and religion are closely interwoven, however, and gospel has had vast impact on more secular forms. Performers like The Persuasions, Aretha Franklin and Al Green are popular reflections of a music that originated in church. It can be difficult to tell a hymn from a hit, unless you listen closely to the lyrics.

It is possible to hear occasional live gospel without going to a black church: the various broad-spectrum folk festivals in the Washington area routinely present such groups. At Wolf Trap or the Smithsonian, for instance, church groups constitute a regular portion of the program each year.

Two local gospel groups that have released records recently are The

Brothers and the Tommy Roberts Singers. They represent two different directions for gospel music, and although they share a theme, their approach and interpretation of the music are totally distinct.

Of the two, The Brothers are the more musically sophisticated. They do beautiful a capella harmonies that nonetheless have overtones of a college glee club; their lush, slick arrangements are a little too sophisticated for my taste, and sound a bit bloodless and precise. *Take Two*, a 1976 album, is primarily a capella, and the choral blend is rich and soulful. "Swing Down Chariot" has barbershop influences, while there is a surprisingly likeable calypso version of the Lord's Prayer.

The Brothers' 1979 album, *He Brought Me The Light*, is even more mannered and middle class. A few numbers have Holiday Inn style instrumental backups: "Whiter Than Snow" is definitely lounge music. There is a lot of verve in "If We Ever Needed the Lord Before," and "Good News" is a slightly contrived but winning medley. But I am not sure that the music benefits from the arrangements of Eugene Reid: he sounds like a black Ralph Vaughan Williams.

The Tommy Roberts Singers of Baltimore, by comparison, are totally spontaneous. Their album *Put All of Your Trust in God* (T.R.R., 1012) captures the excitement and charismatic frenzy of a live performance. And with one exception, they are all original compositions by T.R. Roberts. It is tempting to poke fun of songs like "Jesus Is My Natural High," which has the lyrics, "I don't need no dope, I don't need no smoke, I don't need no coke to get by," but taken in the context of social and religious experience, the rejection of chemical in favor of spiritual intoxicants seems perfectly reasonable.

This album has no pretensions to being a slick production, but the music can really rock you with the spirit. It is the kind of record you can listen to loud, through the headphones, and get a taste of the natural high channeled through the power of music and religion. ●

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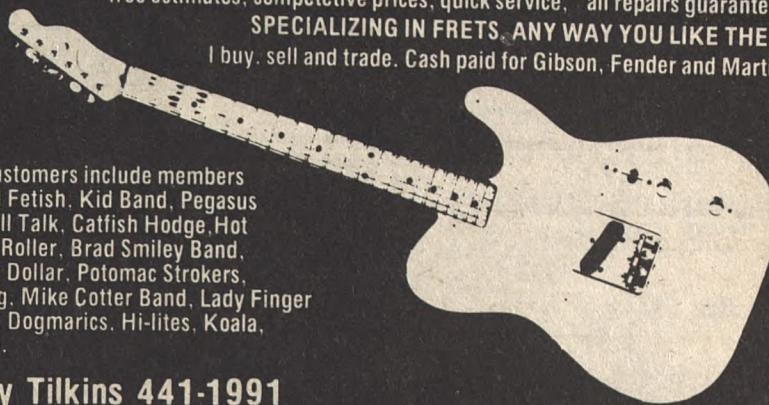
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**DIXIE HIGHWAY SIGN**

BY STEPHANIE FAUL

Dixie Highway Sign  
Robin and Linda Williams with  
Peter Ostroushko  
June Appal JA031

**D**ixie Highway Sign represents a middle ground between harder, faster bluegrass and funkier, mellower old-timey styles of music. The distinction between bluegrass and old-timey may not be too clear to those not actively involved in playing them, but to practitioners of either the lines are as sharply drawn as loyalties during the Civil War. Robin and Linda Williams, assisted by the gifted instrumentals of Peter Ostroushko, have produced an album that manages to include the more appealing aspects of both genres.

The songs are varied in style and composition, from Russell Smith's "I Pity the Mothers and the Fathers," a cheerful bluegrass lament about the empty nest syndrome, to the Williams' dismal "I Traded My Soul." Their "Murderers on the Cumberland Plateau" and Robin Williams' and Jerry Clark's "Step It Out Nancy" are gory and passionate murder ballads in the best broadside tradition. One of the delights on the album is David Olney's "Things Ain't Right," which follows the honored folk tradition of taking an unpleasant subject and putting it to a lively and optimistic tune. This jumpy ballad of hard times takes fundamentally depressing material, wraps it around a brilliant mandolin break and comes out sounding upbeat.

The instrumentals are relaxed and pleasant, yet the crisp mandolin solos and vibrant fiddle work are as technically perfect as any speed-freak festival picker could want. Ostroushko and the Williamses draw from multiple traditions, from the whiney cajun-style fiddle of "Liza" to the bluegrass title tune. "Johnson Girls" is the only tune on the album listed as "traditional," and contains a plunky, modal banjo and mandolin duet that turns into "Loch Laven Castle" (or a variant thereof) at the end.

Linda Williams has a clear, wintry voice that is high and shaky, and either charming or irritating; take your pick. Several songs ("Bamboozled," for instance) are sung straight through in parallel harmonies that get monotonous after the first few verses, but the more interesting arrangements (as on "Red Dancing Shoes" and "Things Ain't Right") provide vocal diversity and a more varied texture.

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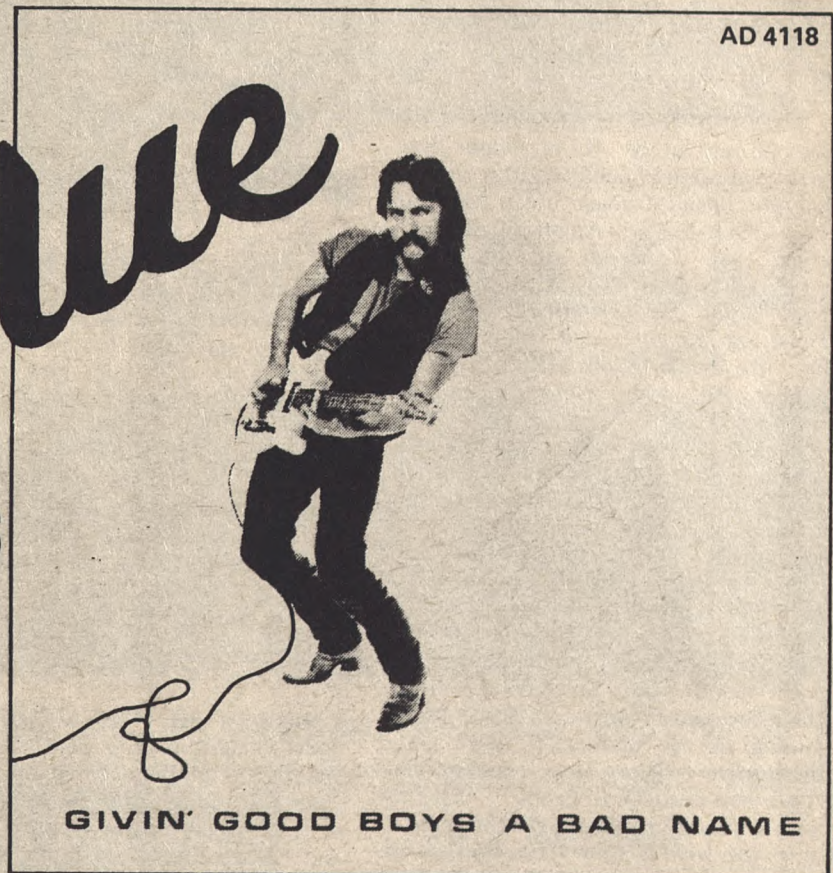
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# I N P R I N T

## CHARLES BUKOWSKI'S ORDINARY MADNESS

BY ROBERT LEGAULT

Charles Bukowski first came to my attention with a big collection of short stories, *Erections, Ejaculations, Exhibitions and General Tales of Ordinary Madness* (City Lights, 1972). I was working in an apple orchard, a lead smelter, and similar places at the time, and his stories of poverty, drunkenness and sexual desperation were just the thing to make me look at life with a bit of amusement. There was an eye for odd characters and ironic situations, and an air of knowledge of the depths of urban existence that was greatly appealing. His writing was rough and flawed—that was obvious enough—but the guy was funny.

*Erections* is still the cornerstone of any Bukowski library. There's an astonishing variety of mood and style throughout the book. Nearly all feature the alcoholic, ideally ugly, perennially impoverished Bukowski, usually in his literary alter ego of Henry Chinaski. Survival is one of the key themes—survival through brutalizing farm and factory labor jobs, affairs with half-crazy women, or alcoholic blackouts—survival not so much of body as of the ability to laugh at life and see beyond the mind-deadening existence that grinds down so many others in these stories.

**SUCCESS HAS STARTED** to reach the old man lately. He no longer lives in a succession of seedy courts; now he has purchased a house up in the hills above his native Los Angeles. He has a good car, a steady income from readings and royalties, and he lives with Linda Lee, a young, beautiful, non-crazy blonde much younger than he. He drinks good wine instead of beer. He even went to Europe recently.

This trip is the subject of *Shakespeare Never Did This* (City Lights, 1979), a slim, attractively designed volume of travel observations, with photographs by Michael Montfort. The trip is not too eventful. Bukowski gives readings, drinks wine, gives interviews, drinks more wine, visits his German relatives, and spends time with various other Europeans, among them filmmaker Barbet Shroeder (why, among all the photos, is there none of him?). There are conventional American-tourist-in-Europe hassles with trains and planes. It's all enjoyable; the writing flows pleasantly, and there is the usual careful ear for dialogue. Linda Lee and Buk, a modern Beauty and the Beast, are interesting subjects for Montfort's photos.

The trouble with the whole thing can best be stated by Buk himself. In his recent novel *Women* (Black Sparrow Press, 1978), a character reads to him from her novel. His reaction: "It wasn't really bad, but it was very unprofessional and needed a lot of polishing. Glendoline presumed that the reader was as fascinated by her life as she was—which was a deadly mistake." Assuming that he's acquitted on the charge of unprofessionalism—probably he could at least come



up with a hung jury on that one, for despite frequent roughness in his writing there is a flow to it all that makes it easy and fun to read—there remains the question: how interested are you? To a reader new to his works, there is little of value here. "Who is this guy, and what makes him so special?" one might ask. Buk takes pains to explain the dues he's paid—factories, drunk tanks, slimy bars—but it all comes across as just pounding his own drum unless you've read the early stuff and know he's not exaggerating.

**BUKOWSKI HAS ACHIEVED** the most recognition as a poet. From early symbolist jumbles to his more recent conversational style, he has amassed a considerable output of good poems—surrealistic flights of fancy and autobiographical fragments that often feature an O. Henry-like ironic closing line that neatly wraps up what seems at first to be formless ramblings. Nearly all of his earlier out-of-print books have been collected and reissued by Black Sparrow, who have steadily continued to release new volumes, of which the latest is *Play the Piano Drunk Like A Percussion Instrument Until The Fingers Begin To Bleed A Bit* (Black Sparrow, 1979). What is still unavailable commercially can be found at the Library of Congress or, if you're in New Orleans, at the Rare Book Room of the Tulane University Library. They're worth searching out.

Any book of Bukowski poetry holds its rewards. An excellent introduction is *Charles Bukowski Reads His Poetry* (Takoma Records TAK 7073). This is the first widely distributed release of an album previously available only on the difficult-to-obtain Bitter Lemon Records as *Poems and Insults*. It's an edited recording of a public reading done in San Francisco in 1972. Portions of this same reading were aired on a PBS special a few years back, along with footage of Buk cruising in his car and buying Michelob at the supermarket (introducing himself to the checker with a smile: "My name's Buk. Rhymes with puke.") The Takoma release replaces the earlier album cover photo of Buk downing a Schlitz with an art brut self-portrait in blue and yellow smears.

**FOR BUKOWSKI FANS** this lp is essential. First of all, there is the voice. I always imagined it would be some sort of guttural growl like Captain Beefheart or Lionel Stander (the star of Roman Polanski's *Cul-de-sac* and the ideal actor for a film of Buk's life), but it is both more ordinary-sounding and more subtle than that. Tenderness and cynicism, desperation and confidence all come out as he reads. There is also bantering with the audience that gets progressively more hostile as the record spins on.

I don't know whether this reading was tamer or more edited, or both, but it's really restrained compared to a reading I attended in Vancouver, B.C.

last fall. There the audience, well fortified with strong Canadian beer from the nearby hotel bar, hurled almost constant insults, questions, requests, compliments and non sequiturs at beleaguered Buk, who weathered it remarkably well as he worked through three bottles of red wine.

There were long pauses between each poem, which brought out the worst in the more vocal members of the audience. "Read your poetry, man!" yelled a nasal-voiced young man. "Right," Buk reflected. "You're here to listen to poetry, and I'm here . . ."—he paused to think—"to make money." "Then you're the ENEMY, man!" whined his fan. Buk's reply was simply, "Right." As if to say, you finally figured it out, this adversary relationship we're in.

There's a similar statement on the record: "Once upon a time a guy called Dylan Thomas was destroyed by poetry audiences. Sit your asses down—I'm gonna destroy you instead of you destroying me."

**IN BETWEEN THE PATTERN**, Buk manages to read 14 poems. The readings, despite (or enhanced by) occasional stammering and beer-burps, are startling in their sense of dramatic timing—it's as good as anything on your favorite TV sitcom. The story of "Death," involving spiders, ants, shit in the bathtub, and the landlord, could be spoiled by rushing it, but Buk always waits for just the right moment to deliver the next line. In "Hot," the words "hot" and "Miriam" (the woman he's racing to see) become a rhythmic device as they're repeated in an exaggerated tone of voice.

Now that he is more wealthy and settled, Buk is facing tough challenges. He has chosen to make his daily life an intimate part of his work. As long as he was leading what he has called "the buried life," there was inevitably a certain fascination in his tales of his struggles. Now, he runs the danger of ending up sounding like Martin Mull's bourgeois entertainer who composes a blues about throwing his drink across the lawn because his car wouldn't start. It hasn't happened yet; *Women*, his most recent fiction, contains some of his most mature work yet in terms of writing, if not behavior. A free-form chronicle of sexual ups and downs, it's ruthless self-observation. Its formlessness only enhances a vision of the labyrinth of human emotions.

**PERHAPS THE BEST** strategy for Buk today would be to interpolate clearly fantastic episodes into his straight autobiography, as in the novels of Jerzy Kosinski (who has a far more bizarre life to draw upon than Buk ever will). He does in fact do this at times. If he doesn't, his readers may be placed in the uncomfortable position of hoping he'll fall so he'll have something more interesting to write about.

That adversary relationship—he's aware of it, all right. It shouldn't have to be that way for Buk—he deserves to have a comfortable life and to continue to write well, too. There must be a way. ●



# IMPORT BIN

BY BRUCE ROSENSTEIN

**M**uch has happened on the British rock scene in the many months that the Import Bin has been away. Space permits only a look at the recent highlights. Activity remains high; new labels come into life daily, and a few have gone under. The major labels, like their US counterparts several steps behind the independents, have moved in on some of the best small-label artists. Business as usual, and we hope to cover it more regularly from now on.

First the Bad News: On May 18, Ian Curtis, lead singer of Joy Division, committed suicide. He leaves behind an almost frighteningly powerful 1979 debut album, *Unknown Pleasures*, and a new album, *Closer*. Both were released on Manchester's excellent Factory label, although the first LP is being released in the U.S. on Rough Trade's new label.

Elvis Costello has had a rush of releases of late. First came a coupling of "High Fidelity" with the non-LP soul oldie "Getting Mighty Crowded" (and a 12" w/ an added new version of "Clowtime Is Over"). Then a simultaneous release of an EP-for-the-price-of-a-single ("New Amsterdam" plus three non-LP cuts: "Dr. Luther's Assistant," "Just A Memory," and "Ghost Train"); and a low-price 45, of "New Amsterdam" and "Dr. Luther's Assistant."

Outside of London, Liverpool is the most prolific center for quality rock. Some, but not all, of the recent records are the debut LPs from Pink Military (*Do Animals Believe in God?*), Echo And The Bunnymen (*Crocodiles*) and *Orchestral Manoeuvres In The Dark*; as well as singles by The Teardrop Explodes ("Treason"), Clive Langer And The Boxes ("Splash, A Tear Goes Rolling Down"), Lori And The Chameleons ("The Lonely Spy"), and Bette Bright ("Hello I Am Your Heart"). Possibly the best of the recent Liverpool crop is the debut album from the Original Mirrors, released to an undeserved fate of obscurity by Arista Records in the U.S. Lead singer Steve Allen was a member of mid-'70s Liverpool cult band Deaf School, with Langer, Bright and Steve Lindsey of The Planets.

There have been scores of compilation albums recently; most of them on a regional basis, led by Rockburgh Records' Northern bands set *Hicks From The Sticks*, with Wah!Heat, Expelaires, Radio Five, Aircraft and others. Safari Records gives us *Uppers On The South Downs*, a South Coast collection with the promising band Teenbeats and two others, while Canterbury bands are unveiled by Criminal Records in *First Offenders*. Manchester's high-quality Object Music label has two new samplers, *Waiting Room*, with new music from three bands, and *Objectivity*, a collection of the label's early, now-deleted 45s.

Of the artists with debut albums, a few which stand out are The Passions (Michael And Miranda), Young Marble Giants (Colossal Youth), and The Distractions (Nobody's Perfect). YMG is a dreamy-sounding band from Wales which debuted with two cuts on last year's sampler of Welsh bands *Is The War Over?* They also have a three-track EP of non-LP cuts. Both EP and LP are on Rough Trade.

Other debuts worth attention include Toyah (*The Blue Meaning*), The Photos, The Teardrops (*Final Vinyl*, with members of The Buzzcocks), Not-sensibles (*Instant Classic*), Glaxo Babies (*Nine Months To The Disco*), the German electro-rock band DAF, Steve Miro And The Eyes (*Rude Intrusions*), The Chords (*Something's Missing*), and The Vapors (*New Clear Days*).

Established and semi-established bands with recent LPs include Sham 69 (*The Game*), The Fall (*Totale's Turn*, a live set), The Cure (*17 Seconds*), the Only Ones (*Baby's Got A Gun*), Human League (*Travelogue*), The Pop Group (*We Are Time*, a collection of previously unreleased cuts), Alex Chilton (*Like Flies On Sherbert*), Ultravox (*Three Into One*, a best-of set from their former label, Island) and Pere Ubu (*The Art Of Walking*, their first for Rough Trade after leaving Chrysalis).

Hundreds of recent singles are deserving of mention, but here are at least some of the standouts. First, the newer artists: Killing Joke ("Wardance," their second and one of the best new bands), UB 40 ("My Way of Thinking," after the hit "Food For Thought"), U2 ("11 O'Clock Tick Tock"), Mystere V ("No Message"), Girls At Our Best ("Warm Girls"), Drinking Electricity ("Shakin' All Over"), Boots For Dancing ("Boots For Dancing"), Scars ("Love Song"), The Regents ("See You Later"), The GTs ("Boys Have Feelings Too"), The Expressos ("Hey Girl"), Holly And The Italians ("Miles Away"), The Akrylykz ("J.D."), and The Freshies ("Yellow Spot").

Established-artist 45s include Joe Jackson (three new songs, including his version of "The Harder They Come"), The Specials (the new cuts "Rat Race"/"Rude Boys Outa Jail"), Gary Numan ("We Are Glass"), Gang Of Four ("Outside The Trains Don't Run On Time"), Siouxsie And The Banshees ("Christine"), Devo ("Girl You Want" with non-LP "Turn Around"), Lene Lovich (a six song double-single with four live, non-LP cuts), and The Jam ("Going Underground").

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1,2-JOHN CONNERLY  
3,4,5,10,11,12,17,18,19-RICK HINES & MIKE VOYATZIS  
6,13,20,27-RICK HINES  
7,14,21,28-CHIP FRANKLIN  
8,9,29,30-DEBBIE & PAUL  
15,16,22,23-HARRY TRAYNHAM & LOU PERANG  
24,25,26,31, 8/1,2-DOVE BAND  
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July 2,3-MINESHAFT, Charlottesville, Va.  
July 4,5 ELBOW ROOM, Harrisburg, Va.  
July 10,11,12-ITALIAN GARDENS  
July 18,19-TAKOMA TAP ROOM  
July 28,29-BENEATH IT ALL

bookings and information: Pat Day 965-0037

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Classifieds are available at \$5.00 for 30 words or less. Each additional six words or portion thereof costs an extra \$1.00. All Classifieds must be received by the 25th of the month prior to publications, and must be accompanied by checks or cash. Address them to *Classifieds, Unicorn Times, 930 F Street, N.W., Suite 511, Washington, D.C. 20004*. Please include your full phone number, including area code. No personal ads, and please, **NO CALLS**.

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## MUSICIANS AVAILABLE

● **GUITARIST** looking for work. Much experience—electric, acoustic, 12-string, dulcimer, etc. Sessions or stage. Very adaptable and tasteful. Call John Eggers (301) 946-4658 or (301) 593-7272.

● **INDEPENDENT PRODUCER? SONGWRITER? BASSIST** available for Radio Jingles, TV, Commercials, Musical group productions and studio work. Very dependable. Call or write C.L.H. Productions, Inc., 2803 Clifton Avenue, Baltimore, Md. 21216. (301) 383-8226 Attn. Mr. Harris

● **DRUMMER** would like to join band into energetic FM rock. Have some experience and a willingness to work hard. Good equipment and transportation. (301) 474-2208.

● **CONGA-PERCUSSIONIST**, 27 doubling on flute and soprano sax, seeks group of serious musicians. Experienced in a variety of styles. Call Ralph (301) 340-8034.

● **DRUMMER, 25, and BASSIST**, 24, available for AC/DC, Cars, Bad Co., Solid Rock and Roll. Good equipment and trans. Doug 888-1726; Steve 579-6653. Rickenbacker 4001 Stereo bass w/case \$350.

● **GUITAR SINGER/SONGWRITER** with 4 yrs professional solo experience looking to form acoustic/semi-electric band with direction toward originals; yours & mine; No new-wave. Have basement & PA. Call Ned 779-4924

● **PUSHY DRUMMER**—Dynamic drummer seeks musicians who dig spiced up rhythm. Tired of playing with laid back cats. Jazz rock oriented, loves Latin. Call Greg 258-0832 or 977-7551

● **ENERGETIC GUITARIST, VOCALIST, WRITER** with no hang ups and act together seeks serious wailing rock band; join (or form). Reckless abandon by nature. Gig and record; originals and covers. Call John (301) 946-4658

● **DRUMMER, PERCUSSIONIST**—Tom Teasley is available for recording sessions and/or working groups. Most recently with Catfish Hodge Band. Experienced in jazz, rock, Latin, classical and recording. Doubles on marimba, vibes, bongos and all percussion. Bachelor Degree in Percussion. Attended Peabody Conservatory and American University. Tel. (703) 370-3669 or (703) 549-8922.

● **PROFESSIONAL FEMALE VOCALIST** seeks serious original wave band. Interested in more original music. Also plays guitar. Call anytime and leave name and number. (703) 323-7063 Va. area

● **SERIOUS FEMALE VOCALIST/GUITARIST** wishes to join working band. Willing & able to sing anything from country to blues, rock or Pop. Call 926-4531 before 10 a.m. or after 6:00 p.m.

● **WELL KNOWN LEAD VOCALIST** from several DC area and semi-national bands to join career oriented rock band. Six years experience in clubs and recording—Dynamic stage presence—Degree in music—keyboards and guitar. Call 926-4531.

● **ZEPPELIN, MCLAUGHLIN, TROWER TYPE GUITARIST** seeking talented musicians with recording equipment to make original demos. Will also do studio guitar work for heavy metal bands. (614) 992-5420. Mid July call 455-5221.

● **WOODWINDS, VOCALS**, available for evening and weekend activity. Very versatile, some equipment, no transportation. Would like to form or join working band. I have my own ideas about what an audience will enjoy. Let's talk. Call (202) 544-2650 and leave message.

● **FEMALE VOCALIST** with rhythm guitar looking to sing with new wave oriented band. Varied interests, Pretenders, Elvis, Ferry, Faithful, etc.... Call (703) 538-2488 for Clyde.

## MUSICIANS WANTED

● Looking for semi-experienced **ROCK & ROLL** band with enthusiasm and a taste for success. Must be willing to work hard and adjust to constructive criticism. I'm willing to promote in Maryland, Washington and Virginia areas. Call Frank—(301) 761-5333 After 6:00 pm call (301) 760-8689. CHARM CITY ROCK PRODUCTIONS.

● **BASS & DRUMS** for professional blues rock band. 424-5607 or 251-9407.

● **DRUMMER, BASSIST and a GUITARIST or KEYBOARDIST** needed to play original new wave, pop-rock & roll w/a guitarist-singer. Professionally minded people (preferably w/vocals) please call: Gill 530-5497.

● **LEAD GUITARIST** with lead harmony vocals to join serious part-time progressive country-rock / power-pop / wave band forming in Oxon Hill. Sensitive, creative attitude and sense of humor. Craig (301) 292-6827 eves

● **LEAD VOCALIST-SHOWMAN** needed. We are a tight, powerful group of musicians looking for a flamboyant male vocalist with strong crowd appeal & good stage presence to add another dimension to our band. Covers & some originals. Doug (301) 774-4592. Paul (301) 490-6069

● **WANTED—TOP 40**, dance oriented for work in college and high schools. Must be professional and have good equipment. (301) 889-3900 Baltimore. Washington 621-2256.

● **BASSIST, DRUMMER, KEYBOARDIST** to form new wave rock band with guitarist with original material. Must have equipt, voc., ability, orig. ideas, desire to learn and experiment. Serious inquiries only. Joshua Home (202) 223-0408. Work (202) 797-1095.

● **BASS PLAYER** needed for working original rock band with occasional odd meters. Full time people who are willing to work. George 652-0410.

● Musicians in Arlington need **LEAD VOCALIST/LYRICIST-SONGWRITER** to help complete rock/new wave band. Call Jim (703) 536-8502 evenings.

● **HOT WAVE INFLUENCED BAND FORMING**. Low decibel. High quality. Marc Post 588-3583 eves. 296-4791 days. Dedication and cooperation more important than experience.

● **SINGER**—wanted for working blues band. Call 971-3480 or 971-3175.

● **PROFESSIONAL SHOW BAND SEEKS EXPERIENCED GUITARIST, DRUMMER AND TWO FEMALE VOCALISTS**. Versatility, reading, personal appearance important; women must move well. Full time traveling. We have plenty of bookings at excellent hotels and resorts. Call Sammy, 341-5976.

● **RECORDING ARTIST** seeking experienced studio musicians: drums, guitar, and female vocal, for recordings in Orlando. Must read and be versed in commercial styles. Call Sammy, 341-5976

● Male looking for **FEMALE VOCALIST** with keyboard ability to form duo. Age 25-35 yrs. I have PA and transportation. Many styles of music. Call Bob (703) 437-3427.

● **MUSICIANS NEEDED**: to form country-bluegrass band; serious minded persons need only apply—upper Marlboro area Danny Mayes—Day (301) 423-4820; eves (301) 868-8495

● **FUSION GUITARIST** needed for established, recording group. Must have strong jazz background, play funky, and make a guitar sing. No rockers. Lv. name and no. (703) 527-6991.

● **GUITARIST NEEDED** for all original pop/rock group (Interval On). Melodic approach, ability to work within highly structured arrangements needed. Good voice. Writers welcome. Please call (703) 536-6705. Falls Church area

● **FEMALE KEYBOARD PLAYER** with some vocal ability to work with present keyboard man, in black funk, soul band. Working but also doing recording. Looking for someone with level head. (Joe 202-547-2905).

● **MUSICIANS TO FORM BAND** Vocals, adaptability, and the ability to follow instructions are very important; dependability and a sincere desire to play (for

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MUSICIANS WANTED • MUSICIANS AVAILABLE  
HELP WANTED • SERVICES MISCELLANEOUS

# classifieds

## FOR SALE

● **GUITAR AMP**: Ampeg UT-22, \$195 or best offer; 534-3442, 9 to 5, Mon-Fri. Also: Small acoustic steel string guitar (contesa) \$30.

● **KING 2B TROMBONE**. Used, good condition. \$40 or best offer. 301/229-0667.

● **LUDWIG DRUMS**—excellent condition, hardly used, 5 piece, zildjian cymbals. All hardware included (in original cartons). \$700/best offer. Call Matt (301) 929-3120.

● **GUITAR: GIBSON BARNEY KESSEL**. Arch top acoustic-electric. Gold hardware; cherry sunburst. With case, \$700 or trade for Gibson solid body. Alan (301) 262-2497.

● **BIAMP 1682**—Eight or twelve channels not enough? Board in brand new condition. Many features. Stereo pan, isolated monitor send, balanced inputs. Many others. \$700. Call 963-8981 or 474-7244.

● **MINI MOOG**—Custom 2 voice w/Anvil case \$750.; Roland Space Echo \$300.; Sony TC 126 Portable Cassette Deck \$100.; Marantz 1060 preamp/amp \$100. All excellent cond. 301-262-5208.

● **HAMMOND B-3 ORGAN**—Good condition w/122RV Leslie \$2000 or best offer for bot. Also some pro sound equip. Call for info (301) 933-4993.

● **EPIPHONE EL DORADO ACOUSTIC GUITAR**. Beautiful blonde wood. Very good condition. \$175 with case. Call evenings (202) 462-3217.

● **GRETSCH DRUM SET**: 20x14 bass; 12x8, 14x14 toms; 5 1/2x14 snare and stands, wood finish, \$300, call (202) 523-0862 or 234-7254 after 6.

● **SOUND SYSTEM**—Yamaha, EM-150 Head, So112TJ speakers, Sony & Beyer mics. Excellent cond. Best offer near \$1000. Call Dave at 229-2350.

● **LUDWIG HI HAT**, Atlas stand w/Avedis Zildjian 14" \$100; Microphone—Beyer Dynamic M500 low impedance \$80, excellent condition. Call 897-5133.

● **MARTIN D-28**—Excellent condition 640 Case included, string type med bronze. Asking \$650. If interested call Patrick at (202) 638-7388. If no answer leave name and number.

## WANTED

● **FINANCIAL BACKING** wanted for an album of original songs by John Guernsey featuring some of Washington's best musicians. All recording has been completed. If interested call 942-5319 or 942-3145.

● **N-CEE BAND** Progressive Soul, Funk group look for serious and dedicated management. (Joe 202-547-2905; Steve 202-529-6683).

● **INVENTIONS WANTED**. Ideas, inventions, new products wanted for presentation to industry. Call 202/223-4430 or write IMI-UNI, Suite 1001, 1701 K St., N.W., Washington, D.C. 20006.

● **SOUNDMAN**—Wanted for working blues band. Call 971-3480/971-3175.

● **RECORDING ARTIST** needs commercial songs for male vocal, Manilow to M. Jackson style, for recordings in late July. We can publish; prepare cassette and call Bob, 229-4697.

● **WANTED**—A copy of The Nighthawks' "Rock & Roll" album on Alladin Records. Will pay well if willing to sell. Please call collect at (717) 532-6873. Ask for John after 5:00 p.m.

## HELP WANTED

● **ACTIVISTS**: Seeking concerned persons for environmental/consumer/energy and political campaigns. \$130 plus/week with travel and advancement opportunities. Call 202-638-1196 or write Citizens Campaigns, 1341 G St., N.W., Suite 200, Washington, D.C. 20005.

● **ADVERTISING SALES PERSONS** to sell advertising for the Unicorn Times/ Some practical newspaper ad sales experience and a car is necessary. Part-time, full-time, salary and commission positions are open. Let's talk about it. Call Elliot Ryan at 783-6363.

● **HAWKERS NEEDED** to sell Unicorn Times on the street. Earn from \$30 to \$50 per day in the District. No license is required. A car will be helpful but is not needed. Immediate cash daily. Call Nellie at 783-6363.

## SERVICES MISC.

● **8-TRACK recording time** — \$125/8 hours plus tape. Rate applies M-F, 8 a.m.-6 p.m. 16 channel console, dbx noise reduction, digital delay, desibilance, compression/limitation. Original music a specialty. 933-5541.

● **GUITAR AND AMP REPAIR** including custom pick-up installation, refinishing, restoring, rewiring, and all work guaranteed. Call Bob Perry at (301) 435-5216

● **LIFE DRAWING** continues through July, 7:30 to 9:30 Monday and Wednesday p.m., in the co-op studio of Nancy, John, Alice, & Herminia. Call Nancy at 347-9698, noon to 7 p.m. weekdays for information.

● **PROMOTION & PUBLICITY** We make the videotape—you get the bookings. Videotest 559-4681

● **UNICORN & YOU**, the international association for "single-horned" idealists, and fans invites you! Membership, info, samples: \$3.00. UNICORN 9284, Wilmington, DE 19809

● **ENTERTAINMENT LAW** - copyright, contracts, personal representation. John M. De-Joseph, attorney and counselor-at-law. 703-893-7633.

● **DEAR BOB:** What's so special about Carolyne Mas, anyway? Ever since her new Mercury album, "Hold On," came out, you've been too busy to see me. Maybe she does sing and write better rock 'n' roll than anyone. But I thought you only liked blondes. Love, Deborah H.

● **My dearest Tex:** How could a country boy like you fall for a rock 'n' roller like Carolyne Mas? Sure, her new Mercury album, "Hold On," is loaded with darn good, powerful music—but I thought I gave you all you could handle. Love, Dolly

● **Dear Jerry:** You're no good. You've completely ignored me since you got the new Carolyne Mas Mercury album, "Hold On." Is her music that good, or is it her sexy eyes? Does this mean I'm not your first lady anymore? Love, Linda R.

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 1239 Wisconsin Ave. (between M and N St.)  
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 hours: M-Th 10-10, Fri-Sat 10-midnite, Sun 12-6



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July 3, 4, 5	ANNANDALE, 6912 Braddock Road, 354-3117
July 7, 8	OXON HILL, 6177-B Livingston Road, 567-2980
July 10, 11, 12	LAUREL, 9709 Ft. Meade Road, 498-2120
July 14, 15	WHEATON, 1351 Lambertson Drive, 649-1595
July 17, 18, 19	ALEXANDRIA, 261 S. Van Dorn Street (Van Dorn Plaza) 370-5333
July 21, 22	FORESTVILLE, 77218 Old Marlboro Pike, 568-9521
July 24, 25, 26	GAITHERSBURG SQUARE, 534 N. Frederick Avenue, 258-0246
July 28, 29	LOEHMAN'S PLAZA, 7263 Arlington Boulevard, 573-1668
July 31, August 1, 2	WHEATON, 1351 Lambertson Drive, 649-1595

TERMS: Trade in 4 or 5 (in good condition) unwanted records for any red tagged album priced \$5.99 or \$4.99. Kemp Mill reserves the right to be selective on records accepted for trade. All albums accepted for trade will be re-sold at a discount price and available at any of Kemp Mill's 14 locations.



Appearing in July

- 5 5TH ANNUAL 4TH OF JULY PARTY (Call us for details)
- 11, 12, 13 QUINCY'S Arlington
- 18, 19 SHED Old Town
- 20 QUINCY'S Arlington
- 25, 26 PAMIR Fairfax
- 27 QUINCY'S Arlington

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APPEARING IN JULY

Wednesday, 2  
NORTH STAR BAND

Thursday, 3  
GAS

Friday & Saturday, 4 & 5  
DIRTY WORK

Wednesday, 9  
NORTH STAR BAND

Thursday, 10  
ISLAND

Friday & Saturday, 11 & 12  
ORIGINAL FETISH

Wednesday, 16  
NEW WAVE SPIN NIGHT  
(no cover)

Thursday, 17  
OMAR AND THE HOWLLERS and  
DOUBLE TROUBLE  
(Austin, Texas)

Friday & Saturday, 18 & 19  
TEX RUBINOWITZ AND  
THE BAD BOYS

Thursday, 24  
GROUND ZERO BAND

Friday & Saturday, 25 & 26  
SMALL TALK

Tuesday, 29  
ROOT BOY SLIM and  
CRYIN OUT LOUD

Wednesday, 30  
BILLY PRICE AND  
THE KEYSTONE RHYTHM BAND

Thursday, 31  
ISLAND

Friday & Saturday, August 1 & 2  
TEX RUBINOWITZ AND  
THE BAD BOYS

For additional July scheduling,  
call 654-5424

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

# 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	31		

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

## Concerts

Scott Alarik—10 at 8:30—Bethesda Community Cafe  
Allman Brothers Band—5 at 7 pm—Merriweather Post  
Beltsville Chorale—2 at 7:30—Newton White Mansion, Enterprise Rd., Mitchellville, Md.  
Big Band Sound—25 at 7-9—Montpelier Mansion Lawn, Rt. 197, South Laurel, Md.  
Blues Brothers—3 at 8 pm—Merriweather Post  
Jackson Browne—14-16 at 7:30 pm—Merriweather Post  
Jimmy Buffett and the Coral Reefer Band—10-11 at 7:30 pm—Merriweather Post  
Charlie Byrd Trio—13 at 1:30-4:30 pm—C&O Canal  
Beach Boys—4 at 4:00-5:30 pm—Washington Monument, free  
Oscar Brown Jr. and Jean Pace—6 from 5-9 pm—Famous Ballroom, Baltimore  
Judy Collins—16 at 8:30 pm—Wolf Trap  
Devilish Mercy—14 at 8:30 pm—Augusta Heritage Arts Workshop, Elkins, W. Va.  
DEVO—27—Merriweather Post  
Doobie Brothers—17 at 7:30 pm—Merriweather Post  
Cathy Fink and Marty Somberg—3 at 8:30 pm—Bethesda Community Cafe  
German Band and Dancers—13 at 7:30 pm—Duvall Field, College Park  
God's Generation—4 from 11:45 am to 12:45 pm—Ellipse  
Greenbelt Concert Band—6 at 3 pm—Glenn Dale Hospital, John Delhomme, conductor  
Grim Pickers—30 at 7:30 pm—Newton White Mansion  
Tom T. Hall and Charley McClain—3 at 8:30—Carter Barron  
Lionel Hampton and Terry Wilson, with Tim Eyermann—10 at 8:30 pm—Carter Barron  
Alberta Hunter—20—Carter Barron  
Phyllis Hyman—5 at 8:30—Carter Barron  
International Jazz Festival—4 from 2-9 pm—Filene Center, Vienna, Va.  
John Kay and Steppenwolf—2 at 8 and 11 pm—Bayou  
Kenny Loggins and Firefall—26 at 7:30 pm—Merriweather Post  
MAC 1 Air Force Rock Band—17 at 7:30 pm—New Carrollton Neighborhood Park  
Madeleine MacNeil and John Molineaux—18 at 7:45—Bluemont, Va.  
Herbie Mann—10—Bayou (Anderson for President benefit)  
Marden Abadi—4 at 2 pm—Jefferson Memorial  
John McCutcheon, Woody Simmons and Blackie Cool—21 at 8:30 pm—Augusta Heritage Arts Workshop, Elkins, W. Va.  
Micronesian Song Concert—18 at 11 am—Dept. of Interior auditorium  
Music Crafters—12 at 8:00 pm—Coolidge Auditorium, free  
National Symphony Orchestra—4 at 8 pm—U.S. Capitol, conducted by Sarah Caldwell  
New Century Singers—9 at 7:30—Newton White Mansion, Enterprise Rd., Mitchellville, Md.  
Old-Time Fiddlers Convention—18-19—New River Valley fairgrounds, Dublin, Va.

Tony Orlando—15 at 8:30—Wolf Trap  
Outlaws—30 at 8 pm—Merriweather Post  
Paul Hill Boy's Club Drum and Bugle Corps of Chicago—4 at 10:30 am—Ellipse  
Philharmonic Pops Orchestra—8, 29 at 8:30—Carter Barron  
Prince George's Symphony Orchestra—4 at 8—Fort Washington Park, Md., conducted by Frederick Marden  
John Prime and Leon Redbone—12—Carter Barron  
Lou Rawls—1 at 8:30—Wolf trap  
Leon Redbone—12—Carter Barron  
Todd Rundgren's Utopia—19 at 8—Merriweather Post  
Sam Brothers Five—10 at 12 noon—Neptune Plaza, Library of Congress, free  
Earl Scruggs—3-4—Eskimo Nell's (with the North Star Band)  
Richard Smallwood Singers—27 from 1:30-4:30 pm—C&O Canal  
Soviet Emigre Orchestra—1 at 8:30—Carter Barron  
Teen Concert in the Park—19 from 7-9 pm—Beltsville Community Center  
Jerry Thompson and Rusty Rudder—2 at 8 and 10:30 pm—Cellar Door  
Tracy's Family Band and Bakeba Konte—28 at 8:30—Augusta Heritage Arts Workshop, Elkins, W. Va.  
Trapezoid and Johnny Johnson—7 at 8:30—Augusta Heritage Arts Workshop  
US Marine Corps Band—4 from 9:15-10:15 am—Ellipse  
US Navy Brass Quintet—8 at 7:30—Oxon Hill Library  
US Navy Ceremonial Band—1 at 9:15 am—Ellipse  
US Navy Clarinet Quintet—1 at 7:30 pm—Oxon Hill Library; 13 at 3 pm—Round House Theater, Wheaton  
US Navy Commander's Trio—3 at 12:15 pm—Market Square Park, 8th & Pennsylvania NW; 17 at 12:15—Market Square Park  
US Navy Commodores—16, 23, 30 at 6 pm—Museum of History and Technology, free  
US Navy Concert Band—Wednesdays at 8:40 pm—Navy Yard, Leutze Park, with the Sea Chanters and the Ceremonial Band, free (reservations required); 3 at 8:30 pm—Jefferson Memorial; 5 at 8 pm—Inner Harbor, Baltimore; 7 at 8 pm—West Terrace, US Capitol; 10 at 8:30 pm—Jefferson Memorial; 14 at 8 pm—West Terrace, US Capitol; 31 at 8:30—Jefferson Memorial  
US Navy Port Authority—8 at 9:15 pm—Ellipse; 16 at 7:30 pm—Fort Davis Park, SE; 17 at 7:30 pm—New Carrollton Park; 18 at 7:30—Naval Surface Weapons Center, Silver Spring  
US Navy Sea Chanters—14 at 8 pm—West Terrace, US Capitol  
Frankie Valli and the Four Seasons—11 at 8:30—Carter Barron  
Vandalia Arts Ensemble—22 at 8:30 pm—Augusta Heritage Arts Workshop, Elkins, W. Va.  
Van Halen—22—Baltimore Civic Center  
Dionne Warwick—28 at 8:30—Wolf Trap  
Washington Saxophone Quartet and the Rosebud Ragtime Ensemble—23 at 7:30—Newton White Mansion, Enterprise Rd., Mitchellville, Md.  
Wolf Trap International Jazz Festival—2-3 at 8 pm—Wolf Trap



IN JULY

- 1,12 — VINCE OLDS
- 2,14 — ROBERT BRUCE CUMMING
- 3,18,26 — MIKE SAN JUAN
- 4 — CLOSED
- 5,9 — SCOTT BISTLINE
- 6,24 — BOB ORTIZ
- 7,28 — LAURA CANAAN & DAN KELLY
- 8,15 — MATT HOLSEN
- 10,23 — CHIP FRANKLIN
- 11,17 — MIKE COTTER
- 13,22 — JIM PEISSER
- 16 — ROGER HENDERSON
- 19,21,27 — PETER EXTON
- 20 — KEVIN GALLAGHER
- 29 — DEBI SMITH
- 30,31 — PAGE WILSON



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- Wednesdays  
ROGER HENDERSON
- Thursdays  
JOE WALKER
- 4,5 SMALL TALK
- 11,12 BEAR
- 18,19 KILL DEVIL
- 25,26 TRUCKERS DELIGHT

# Classical, Chamber

Linn Barnes and Allison Hampton—8 at 6:30 Healy Lawn, Georgetown Univ; Renaissance Music for Two Lutes  
 William Crane Organi Recital—3 at 12:10 p.m.—St. John's Church, Lafayette Square, free  
 Peggy Deinberg, Organ Recital—13 at 5 p.m.—Washington Cathedral  
 William Entriker Organ Recital—20 at 5 p.m.—Washington Cathedral  
 Evensong, Choir of the Cathedral Church of St. John—13 at 4 p.m.—Washington Cathedral  
 Holy Eucharist, Choir of the Cathedral Church of St. John—13 at 11 a.m.—Washington Cath.  
 The Joy of Bach—Lydian Chamber Players and Dancers—16 at 7:30 p.m.—Newton White Mansion, Enterprise Road, Mitchellville  
 Lydian Chamber Players—13 from 1:30 to 4:30 at the Foundry Mall, C&O Canal  
 Douglas Major—4 at 11 a.m.—Organ Recital at The Washington Cathedral  
 Douglas Mears—6 at 5 p.m.—Organ recital at the Washington Cathedral  
 Mt. Calvary Episcopal Church Choral Prelude—20 at 10:30 p.m., Washington Cathedral  
 National Symphony—2, 9-10, 18-20—Filene Center, Wolf Trap Farm Park; call (202) 785-8100 for times and programs  
 National Symphony—4 at 8 p.m.—West Lawn, U.S. Capitol (American Festival/Concerts); Sarah Caldwell conducting  
 Ohio Boy Choir Prelude—20 at 3:30 p.m.—Washington Cathedral  
 Philharmonic Pops Symphony with Roberta Peters—8 at 8:30—Carter Barron  
 The Soviet Emigre Orchestra—1 at 8:30 p.m.—Carter Barron  
 Don Williams Organ Recital (with Richard Ingraham, voice)—27 at 5 p.m.—Washington Cathedral

matched love affairs, mistaken identities and mixed up sex roles (thru July 27).  
 Fords: Joseph and the Amazing Technicolor Dreamcoat—Andrew Lloyd Webber and Tim Rice of Jesus Christ Superstar fame bring us another delightful musical, wittily using a variety of musical styles to tell the story of the Biblical hero and his famous "coat of many colors" (Thru Aug. 10).  
 Kreeger: Mummenschanz!—Internationally acclaimed mime-mask theater; captivating performance of amazing agility and body control, a truly enjoyable experience (thru July 13).  
 Opera House: 42nd Street—Old plot, new energy: understudy turns star in this '30s era musical

spectacular with songs and dance from several Broadway musical movies (thru July 27).  
 Terrace Theatre: Boogie Woogie Landscapes—The National Black Touring Circuit brings raw energy in song and dance to Ntozake Shange's memories of a "young woman grown up in America" (thru July 13).

### DINNER THEATER

Burn Brae: The King and I—A strong-willed English schoolteacher signs on as a governess to the many children of an equally strong-willed Siamese monarch (thru August 31).  
 Capital: The Odd Couple—Two divorced men—one clob sportswriter, one perfectionist photog-

rapher—turn roommates and drive each other crazy (thru August).  
 Colony 7: Cabaret—Cabaret singer Sally Bowles and her friends seek love, pleasure and divine decadence in a Berlin coming under the spell of Nazism (thru July 27).  
 Harlequin: Finian's Rainbow—When a whimsical Irishman steals a pot of gold from a leprechaun, the effects are felt from Glocca Morra to Missitucky, USA; a musical fable (thru July 20; non-smoker's night July 16; special price week of July 4).  
 Hayloft: The Amorous Adventures of Fanny Hill—A lusty, bawdy musical follows the carnal adventures of a 17th century maiden in England (thru Aug. 3; special price week of July 4).

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Suite Time 13	Telluride 14	Grace Archer 15	16 Midnight Shift	TBA 17	TBA 18	TBA 19
Free Water 20	Redeye 21	TBA 22	23	TBA 24	Silverspring	
The Heat 27	Guitar Gable 28	Departure 29	TBA 30	Suite Time 31		

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# Theater

### OPENINGS

Carter Barron Amphitheatre: 1776—Howard da Silva recreates his role as Benjamin Franklin in this award-winning musical (July 22-27).  
 Howard Theater: Nobody: An Evening with Bert Williams (July 24-26)  
 National: Ain't Misbehavin'—The joint will be jumpin' once again when the national company of the sensational Fats Waller musical creates a living portrait of the great jazzman's wit and exuberance (July 2-27).  
 Opera House: The Berlin Ballet opens with a magnificent performance of Valery Panov's The Idiot, an intense array of human emotion (July 30-31; Aug. 3, 6-7).  
 Prism Theatre Ensemble: Stripes and Checks—Hilarious comedy revue directed by Matthew Coughlin introduces a zany plot to Monty Python/Saturday Night Live-type satire (thru Aug. 2).  
 Round House: Summerfest '80 features four one-act plays: Emily Dickinson's The Belle of Amherst (July 10-12); The Frogs, outrageous comedy by Aristophanes (July 17, 18, 24 Aug. 1-2); exciting modern dance in Dance 'Round (July 16, 19, 25, 30); and Four by Four (July 23, 26, 31).  
 Spheres Theatre Company (at d.c. space): Two one act plays by Tennessee Williams: A Perfect Analysis Given By A Parrot—two women looking for a good time in a bar; and Portrait of a Madonna—a story of unrequited love (July 8-20).  
 Warner Theater: Bubbling Brown Sugar—This rousing musical revue celebrates some of the most famous people, places and night spots of Harlem from 1910-1940, featuring show business legend Cab Calloway (July 1-20).  
 Wolf Trap: Wolf Opera, The Empire (July 19 12 midnight); New York City Opera, Il Bardiere Di Siviglia (July 23; 8 p.m.); Don Giovanni (July 24, 27; 8 p.m.); La Boheme (July 26 8 p.m.).

### CONTINUING RUNS

Eisenhower: Whose Life Is It Anyway?—Brian Clark's award-winning play dramatizes the conflict between a quadriplegic sculptor's desire to die and his physician's drive to keep him alive (thru July 27).  
 Folger Shakespeare Library: Shakespeare Performances Through the Ages; Elizabethan Great Hall; 10 a.m.-4 p.m. daily.  
 Folger Theatre Group: Twelfth Night—Shakespeare's comic romance bubbles with mis-

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HUTHER Allison	ROD BOY SLIM CRYIN' OUT TOP & THE BLACK SILK STOCKING	JIMMY ROGERS BLUES BAND	Steve Vaughn & Double Trouble
2. SHOWS	allstars from Charlottesville	23	TEX RUBINOVITZ AND THE BAD BOYS
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## Theater

Lazy Susan: **Funny Girl**—Touching, spirited comedy musical chronicles the life of Fanny Brice in her rise from the slums of New York to fame and fortune on the Siegfried stage leaving love behind (thru July 27).

### COMMUNITY THEATER

Back Alley: **Father's Day**—A comedy by Oliver Hailey (thru July 13).

The Cockpit in Court: 1980 Shakespeare Festival: **The Merry Wives of Windsor and Othello**—(Alternating outdoor performances July 8-13; Essex Community College, Batimore).

Greenbelt Cultural Arts Center: One-Act Play Festival includes, **Open Window, Where Have All the Ghosts Gone, Make Up Artist, the Wall, and Welcome to Andromeda** (thru July 13).

Jewish Community Center Summer Theater: **Once Upon a Mattress**—a delightful musical fable questions the birthright.

Olney Theatre: **Bedroom Farce**—Alab Ayckbourn's amazing play views marriage through three bedroom settings: "You can tell so much about people from their bedrooms." (thru July 13).

Paradise Island Express/Independent Theater Project: **Sam Shephard/4 Plays**—Includes **Killer's Head, Action, Cowboy Mouth and Suicide in B-Flat** (July 3-13).

Silver Spring Stage: **Murder Among Friends**—Bob Barry's comedy-thriller provides romance, comedy, suspense and intrigue—even several mysterious conflicting murder plots—all set in the elegant penthouse of a Broadway matinee idol (weekends through July 19).

Silver Spring Stage Auditioning for Neil Simon's **California Suite** July 7 & 8, 8:00 p.m. For more info, call: Cheryl Laughery at 496-6838 or 530-8656.

The Theater School presenting its Summer Session of professional training in Scene Study and movement (accredited by Nat'l Assn. of Trade and Technical Schools). For details contact: Barbara Luchs, 333-2202.

Young Victorian Theatre Company: **The Pirates of Penzance**—Popular Gilbert & Sullivan operetta of pirates, policemen, a bevy of beautiful maidens, a stupid nursery maid and a little boy of five (July 2, 5, 9, 11, 12; Baltimore).

### PUPPETS & CHILDREN'S THEATER

Augusta Heritage Arts Workshop: 26, **Wonderworld of Puppets**

Nowie Community Center: **Puppet Show for Elementary/Pre-school ages** (July 16; 1 p.m.)

Clearwater Nature Center: **Jackie Miller and Her Puppet and Marionette Show**. Free; call 297-4575 for reservation (July 22, 29).

Children's Radio Theater: Radio plays for children aired on the 1st Saturday of each month at 9 a.m. over WPFW-FM, 89.3; children can call in (783-3104) after each show and talk to the characters.

Dial-A-Story: Sponsored by D.C. Library. Call 638-5717; new story every week.

Drop-in Storytime: Children ages 3-5 enjoy action rhymes, filmstrips, stories and more at various PG County Library locations; Beltsville,

Thursdays, 1 p.m.; Bowie, Tuesdays, 2 p.m.; Hyattsville, Tuesdays, 2 p.m.; Laurel, Thursdays, 10:30-11:15 a.m.; New Carrollton, Wednesdays, 10-10:30 a.m.; Fairmont Heights, Wednesdays, 10:30 a.m.

Fort Ward Park: Local performer, Joe-Joe, will present a 30-min. demonstration on juggling techniques. Free. (July 1; 11:30).

Puppeteers Program: Summer locations in central PG County; free puppet shows. For details call 249-9220.

Round House Theatre: **Peter and the Wolf**—The tale of a Russian boy's exciting encounter with a wolf, told in dance and mime (July 11; 10 a.m.). **Pierrot**—Zany slapstick mime (July 19 & 26 at 1 p.m.)

Wolf Trap Farm Park: Free programs, sponsored by the National Park Service, are held Monday-Friday at 10:30 a.m., noon, and 1:30 p.m., including the areas finest storytellers, mime and puppet performers, theatrical participation events and musical reviews. "Theatre in the Woods" features a puppetshow "Potpourri," Library theatre's "Story Theatre," and Capitol Hill Arts Workshop "Free To Be You and Me" set to song and dance; "Meadow Tent" presents Playwright's Center of Minnesota in "Storytellers" and "Make Mime Yours."

## Dance-Mime

Augusta Heritage Arts Workshop, School for Movement Theatre: 2—**The Mime of Ronlin Foreman**; 9—**Anner the Eccentric**; 11—**Showcase II**; 16—**Tears & Laughter**; 18—**Corporeal Mime**; 23—**Karen Flaherty**; 24—**Showcase III**; 25—**Dances of Court & Theatre (12th-19th Century)**. Elkins, W. Va. For catalog of events, call 304-636-0006.

Lydian Chamber Players & Dancers—16 at 7:30 p.m.—**The Joy of Bach, The Dance Exchange Music Under the Stars Program** (Mitchellville, Md.)

The Connecticut Ballet—17-19 at 8:30 p.m.—**Carter Barron Amphitheatre**

Contemporary Dancers of Alexandria—13 at 1:30 p.m.—**Glen Echo Park, Spanish Ballroom (free)**

Glen Echo Dance Theater—20 at 1:30 p.m.—**Join in the Spirit World**—Children's dance, Glen Echo Park, Spanish Ballroom (free)

Joffrey Ballet—30 & 31 at 8:30 p.m.—**Wolf Trap**

Joy of Motion Dance Center—13-20—**Dance in the Valley**—Classes in modern, jazz, tap, mime, improv and body dynamics conducted at Berkeley Springs, W. Va. Ages 12-adult. Special workshops by local artists in clogging, square dance and country music. Call 262-1320 for details

National Dance Company of Senegal—13 at 8:30 p.m.—**Carter Barron Amphitheatre**

Round House Theatre—**Ethnic Dancing Under the Stars (Picnicking & music)** (July 5, 7:30 pm)

Roz Glatzer Dance Company—6 at 1:30 p.m.—**Glen Echo Park, Spanish Ballroom (free)**

Tandem and Prince George's Ballet Company—27 at 1:30 p.m.—**Glen Echo Park, Spanish Ballroom (free)**

## Poetry & Readings

Karen Anderson and others—6 at 7 p.m.—**Market Five Gallery**

Agnes Anillian—18 at 6 p.m.—**Market Five Gallery**

Ebenezer Cooke Poetry Festival—27—Third annual muse-event features poets from the Md.-Va.—DC area reciting original works on Maryland and Chesapeake Bay heritage as part of St. Mary's Summer Festival in Old St. Mary's City State House. Contact Karin Stanford, (301) 994-0779 to participate.

Round House Theatre—28 at 7:30 p.m.—**Second Meeting of The Roundtable play-reading club**

### ARTS & CRAFTS

Augusta Heritage Arts Workshop—offering a variety of workshops on numerous crafts from basketry & pottery to musical instrument construction. For details write: P.O. Box 1725, Elkins, W. Va. 26241

The Cockpit in Court—Art Exhibit featured at Cockpit's Renaissance Festival presenting "Watercolors of the Essex Community College Watercolor and Shakespeare Marching Band Society" (July 8-13; Baltimore)

Montpelier Cultural Arts Center—Summer Art Classes for children, teens and adults; registration July 8 (late registration July 9-14); classes begin July 14. for details call 953-1993 or 490-2329.

Town Center Summer Festival—Open Stage Mondays—open to amateur, semi-professional and professional performers to present their new acts, or just break away from the club and bar circuit and entertain on the lakefront stage in Columbia, Md. Also serves as an audition for next year's programs (mondays, July and August, 7:30 p.m.)

42nd Annual Folk Festival (July 11-13) sponsored by the National Council for the Traditional Arts; Wolf Trap Farm Park

## Festivals

### MARYLAND

4-6 Independence Bluegrass Week-End—Susquehanna Campgrounds, Mt. Soar Rd. off Rt. 222, 1 mile N. of US 1, Canowingo, Mailing information: Fred Graybeal, Mt. Zoar Rd., Canowingo, Md. 21918; phone (301) 378-4294

27—Deer Creek Fiddlers Convention—1 mile E. on 136, 1 mile N. on Carea Rd., 1 mile E on Channell Rd.—mailing information: David Greene, 500 E. 42nd Street, Baltimore, 21218, phone (301) 435-0967

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11-13—Susquehanna Bluegrass Festival—Hidden Acres, Rt. 147, Halifax—mailing information: Alma Heyne, P.O. Box K, 17032; phone (717) 896-3474  
 11-13—Westmoreland County Arts and Heritage Festival—Twin Lakes, Greensburg—Mailing information: Courthouse Square, 15601; phone: (412) 834-2191  
 Last Week in July—Oil Heritage Week—Oil City Mailing Information: CC, National Transit Mall, 16301; phone (814) 676-8521

**DELAWARE**

18-26—Delaware State Fair—Harrington, Del., on U.S. Rt. 13; mailing information: F. Gary Simpson, P.O. Box 28, 19952; phone: (302) 398-3269  
 19-20—Brandywine Mountain Music Convention, Nealin Grist Mill, Rt. 1, Concordville; mailing information: Carl Goldstein, P. O. Box 3504, Greenville, 19807; phone (302) 654-3930

**WEST VIRGINIA**

3-5—Celebration '80 2nd Annual Holiday Bluegrass Music Weekend, Aunt Minnie's Farm, Stumptown; mailing information: Jim Clark, Va. Folk Arts Society, P.O. Box 186, Fairfax, 22030; phone: (703) 521-6431  
 3-7—Mountain State Art and Craft Fair—Cedar Lakes, Ripley; mailing information: John Holt, Cedar Lakes Conference Center, 25271; phone: (304) 372-6263

11-13—Joe Meadows Bluegrass Convention Mason Co. Fairgrounds, Point Pleasant; mailing information: Joe Meadows, P.O. Box 3, Spanishburg, 25922; phone (304) 425-1474  
 19-20—Oglebay Institute Crafts Festival—Wheeling Park, Rt. 40; mailing information: Mary E. Fish, Stifel Fine Arts Center, 1330 National Road, 26003; phone (304) 242-7700  
 25-26—Annual Bluefield Old Time & Bluegrass Fiddlers Convention—New Glenwood Park, Rt. 20, Bluewell; mailing information: J. C. Parks; P.O. Box 275, Thorpe, 24688; phone (304) 448-2840  
 25-26—Tenth Huntington Square/Round Dance Festival; mailing information: Sonny and Mary Bess, 646 Adams Avenue, 25701; phone (304) 523-4522

**NORTH CAROLINA**

3-4—Old Fashioned July Fourth and Bluegrass Festival—Morehead High School Stadium, Eden; mailing information: Garry Tudor, 848 Warren Avenue, 27288  
 3-5—Bluegrass Festival—Jim and Jennie's High Country, Near Blue Ridge Parkway; Crossmore; mailing information: Jennie C. Vance, P.O. Box 132, Crossmore, 28616; phone (704) 733-2807  
 4—Folklife Festival—Durham—phone Durham Rec. Dept. (919) 684-4355  
 4—Fourth Celebration—Carrboro Town Hall Grounds; mailing information: Carol Rosemond, Rec. Dept., P.O. Box 337, 27510; phone (919) 942-8541  
 5-Sept. 6—Shindig on the Green—City Co. Plaza, Asheville; mailing information: Mrs. Jackie Ward, P. O. Box 1011, 28803; phone (704) 254-1981  
 15-19—Annual Guild Fair—Civic Center, Asheville; mailing information: James Gentry, P. O. Box 9545, 28805; phone (704) 298-7928  
 24-26—Smokey Mountain Folk Festival—Waynesville Jr. High School, Waynesville; mailing information: Joe Sam Queen, 117 Pigeon Street. Phone (704) 452-1476

**VIRGINIA**

3-5 Country Gentlemen Festival—Wayside Park near Stuart—mailing information: Cecil Hall, Rt. 5, P.O. Box 192, Stuart, Va. 24171; phone (703) 694-7009  
 4-5—Fredericksburg Heritage Festival, Fredericksburg—mailing information: Jo Willis, 706 Caroline Street, Fredericksburg, Va. 22401; phone (703) 373-1776  
 10-13 BVC's OLD TIME FIDDLERS and Bluegrass Convention—Cumberland Bowl Park, Jonesville—Mailing information: Vance Yeary, P.O. Box 350, 24354; phone: (703) 783-3495  
 11-13 July Bluegrass Festival—Orange Blossom Park, Waynesboro; Mailing Information Jim Orange, 2487 Galf Mtn. Rd., 22980; phone: (703) 942-1068  
 18-19—Pulaski's Bluegrass and Old Time Fiddlers Convention—New River Valley Fairgrounds, Dublin. Mailing Information: J. Foster Murray, P.O. Box 1556, Pulaski, 24301; phone: (703) 980-8027  
 19-20—Pork, Peanut and Pine Festival, Surry; mailing information: Mrs. Dale Fuss, Rt. 1, P.O. Box 89, 23883; phone: (804) 294-3944  
 25-27 Steam and Gas Engine Show, Berryville, mailing information: Mrs. Jame McDonald, Rt. 1, Box 275-B, 22611; phone: (703) 955-3243

26 Black Arts Festival, Fredericksburg; mailing information: Jo Willis, 706 Caroline Street, 22401; phone (703) 373-1776  
 26-27 Virginia Scottish Games, Episcopal High School, Alexandria; mailing information: VSG, 3900 W. Braddock Rd., 22302; phone: (703) 549-0205  
 31-2 A. P. Sara-Maybelle Carter Memorial Festival—Carter Family Bldg, Hiltons; mailing information: Janette Carter, P.O. Box 111, 24258; phone: (703) 386-9480

**WASHINGTON, D.C.**

42nd National Folk Festival—Wolf Trap Farm Park, Vienna, Va. (Nation's oldest, multicultural festival); mailing information: NCTA, #1118, 1346 Connecticut Avenue, N.W., Washington, 20036; phone (202) 296-0068

**PENNSYLVANIA**

Bavarian Summer Festival, Barnesville; mailing information: Kermit Deitrick, P.O. Box 20, Kempton, 19529; phone: (215) 756-6000  
 4-5 Barkpeelers Convention—Pennsylvania Lumber Museum near Galeton—mailing information: Potter Co. Rec. Inc., P.O. Box 245, Cloudersport, 16915; phone (814) 435-2394

**Jazz**

Air Apparent—Mon & Tues—The Wharf (with Armen Boyajian)  
 The Grace Archer Band—6—Takoma Tap Room (with Video Buddies); 16-17—Far Inn  
 Melissa Berman—Fridays, Saturdays & Sundays—The Wharf  
 Jonas Bernstein—1—Community Cafe  
 Oscar Brown, Jr.—6—Famous Ballroom, Baltimore (with Jean Pace)  
 Charlie Byrd & Teddy Wilson—15-20—Charlie's, Georgetown  
 Charlie Byrd Trio—13—Foundry Mall, C&O Canal; 10-13—Charlie's, Georgetown  
 Kenny DeFinis Band—11—Childe Harold with Bob Margolin  
 Departure with Ken Navaro—7—Blues Alley  
 Joe Doswell Quartet with Ronnie Wells—21—Blues Alley  
 Herb Ellis with Barney Kessel—22-27—Charlie's, Georgetown  
 Tim Eyermann and the East Coast Offering—4—Monument Grounds with the Beach Boys; 4-5—Park Plaza, 10—Carter Barron; 11-12—Tiber Creek Pub; 15—Marvin's, Pittsburgh; 27—Foundry; 28-2—Tiber Creek Pub  
 Art Farmer—1-6—Blues Alley  
 Larene Flack—Fridays-Sundays—The Wharf  
 Don Goldie—1-6—Charlie's, Georgetown; 10-13—King of France  
 Group Therapy—Sundays (6,13,20,27)—Boar's Head Restaurant (Rt. 7, Falls Church, 8:30)  
 Hands Jazz Trio—Wednesday and Thursdays—The Wharf  
 Heritage Hall Jazz Band of New Orleans—26-29—King of France  
 International Jazz Festival—2-3, Wolf Trap  
 Barney Kessel and Herb Ellis—22-27—Charlie's, Georgetown  
 Morgana King—22-27—Blues Alley  
 Yusef Lateef—8-13—Blues Alley  
 John Malachi—Tues-Sat—219 Club, Alexandria  
 Gap Mangione Quartet—31-Aug 3—King of France  
 Jay Marx—Mon thru Fri—The Black Horse Tavern  
 Jay Mar—Mon thru Fri—The Black Horse Tavern  
 Donnie McGowan and Friends—10,24—Beneath It All  
 Natural Bridge—4—Monument Grounds with the BeachBoys; 11-12—Talbot Street Cafe, Ocean City, Md.; 31—Cellar Door  
 Ken Navaro & Departure—7—Blues Alley; 9,16, 23,30—Beneath It All  
 Lee Nichols—Sun-Mon—219 Club, Alexandria  
 Anita O'Day—15-20—Blues Alley  
 Jean Pace—6—Famous Ballroom, Baltimore (with Oscar Brown, Jr.)  
 Peabody Preparatory Summer 1980—28-1—Workshop in Jazz. (301) 837-0600, ext. 27, for information  
 Hal Posey Sextette—7,14,21,28—Charlie's, Georgetown  
 Gregory Royal—14—Blues Alley  
 Sitting Ducks—3—Mr. Henry's Tenley Circle  
 Swingwork—28—Blues Alley, Big Band  
 Bob Wilber & his septet—24-27—King of France (Benny Goodman Tribute)  
 Mary Lou Williams—29-Aug. 3—Blues Alley  
 Teddy Wilson and Charlie Byrd—15-20—Charlie's, Georgetown  
 Teddy Wilson Trio—7,8—Charlie's, Georgetown  
 Toni Wilson Band—7-10,14,17,21-24—Tiber Creek Pub  
 Jac k Zuckler—1—Community Cafe with Jonas Bernstein



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National Archives, 8th and Pennsylvania, N.W. Showtimes: Thurs. 7:30, Fri. 12:00 and 2:30, Sat. 10:00

**AU**  
American University, Ward Circle Bldg., free.

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

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

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

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

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

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

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

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

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

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

# ON THE SCREEN

1

Films of the Langley Punks BIO  
The Man Who Fell To Earth (Roeg 76) and Slaughterhouse Five (Hill 72) CIR (through 7/3)  
Beauty and the Beast (Cocteau 46) AFI 6:30  
The Wild Bunch (Peckinpah 61) AFI 8:15

2

11th edition of Expose Yourself: selected films by area filmmakers BIO (through 7/3)  
Boots and Saddles AXB 7:30  
The Awful Truth MLKL  
West Side Story PGL-GA 7:00  
Five Easy Pieces AU 8:00  
The Wild Bunch AFI 6:30  
Beauty and the Beast AFI 9:15  
Festival at Mizumi: A Japanese Celebration of Life HIRSH 8:00

3

San Francisco PGL-B 7:00  
Lassie Come Home PGL-F 2:00  
The Emperor Jones (Murphy 33) LDC 7:30  
Lady in the Dark (Leisen 44) AFI 6:30  
Duck Soup (McCary 33) and City Lights (Chaplin 31) AFI 8:30

4

Day at the Races and Night at the Opera (through 7/6) BIO  
Last Tango in Paris (Bertolucci 72) and Cabaret (Fosse 72) CIR (through 7/5)  
City Lights and Duck Soup AFI 5:30  
Lady in the Dark 9Leisen 44) AFI 9:00  
The Great Swamp SMN 12 noon

5

The Grapes of Wrath (Ford 40) AFI 5:00  
Wild Strawberries (Bergman 57) AFI 7:30  
Blithe Spirits (Lean 45) and The Scoundrel (Hecht and MacArthur 35) AFI 9:15  
The Great Swamp SMN 12:00, 2:00 pm

6

You Can't Take It With You (Capra 38) and It Happened One Night (Capra 34) CIR (through 7/8)  
The Grapes of Wrath AFI 5:30  
Blithe Spirit and The Scoundrel AFI 8:00

7

Le Sex Shop and Dona Flor and Her Two Husbands (Barreto 77) BIO (through 7/8)  
Wild Strawberries (Bergman 57) AFI 6:30  
I Married a Witch (Clair 42) and It Happened Tomorrow (Clair 44) AFI 8:15  
Amo Clay ANM 10:00 am

8

The Fire worshipers (Flemming 30) and The Medicine Man (Pembroke 30) AFI 6:30  
The Invisible Man (Whale 33) and The 5000 Fingers o Dr. T (Rowland 53) AFI 8:30

9

The Ruling Class and The Man in the White Suit BIO (through 7/10)  
Hawaii Revisited AXB 7:30

Cloudine MLKL (7/12)  
Sound of Music PGL-L 7:00  
The Story of Pele PGL-GA 7:00  
It's a Wonderful Life AU 8:00  
The American Friend (Wenders 77) and Taxi Driver (Scorsese 76) CIR  
Perceval (Rohmer 78) AFI 6:30  
All About Eve (Mankiewicz 50) AFI 9:00

10

Seventh Voyage of Sinbad PGL-B 7:00  
Mrs. Frisby and the Rats Nimh and The Ugly Duckling PGL-F 2:00  
No Mops on My Tops (Marenberg 79) UDC 7:30  
All About Eve AFI 6:30  
A Star Is Born (Cukor 54) AFI 9:00  
Koko: A Talking Gorilla SMN 8:00 \$6.00

11

Monty Python and the Holy Grail (75) and And Now For Something Completely Different BIO (through 7/13)  
The Spy Who Came In From the Cold CMC 9:00  
The Tall Blond Man With One Black Shoe (Robert 72) and Bedazzled (Donen 67) CIR (through 7/12)  
Short films of George Melies (Melies 02-12) and Peter Pan (Branon 24) AFI 6:30  
Psycho (Hitchcock 60) and The Night of the Hunter (Laughton 55) AFI 9:00  
Young People's Film Festival: films about black children ANM 10:00 am and 1:00 pm

12

A Star Is Born AFI 5:30  
The Night of the Hunter and Psycho AFI 8:30  
Guale SMN 12:00 noon  
Beach: A River of Sand and Sand Dunes: Guardians of Our Coast SMN 2:00

13

Murmur of the Heart (Malle 71) and The Virgin and the Gypsy (Miles 70) CIR (through 7/14)  
The Thief of Baghdad (berger 40) AFI 4:45  
A Connecticut Yankee in King Arthur's Court (Garnett 49) AFI 6:45  
Sweet Charity (Fosse 69) AFI 9:00

14

Nasty Habits and The President's Analyst BIO (through 7/15)  
Hallelujah (Vidor 29) AFI 6:30  
Sweet Charity AFI 8:45

15

The Garden of the Finzi Continis (DeSica 71) and A Brief Vacation (DeSica 74) CIR (through 7/16)  
The Thief of Baghdad AFI 6:30  
Metropolis (Lang 26) AFI 8:45

16

Bedtime For Bonzo and Knute Rockne, All American BIO (through 7/17)  
Romeo and Juliet AXB 7:30  
Stagecoach MLKL (7/19)  
Monkey Business and Band Concert PGL-L 7:00  
The Cat People PGL-GA 7:00  
West Side Story AU 8:00

Town Bloody Hall (Pennebaker and Hegedus 79) AFI 6:30  
Sullivan's Travels (Sturges 41) and Make Way For Tomorrow (McCary 37) AFI 8:15

17

Cartoon night PGL-B 7:00  
Snowbound: A Story, A Story and The Steadfast Tin Soldier PGL-F 2:00  
Two-Gun Man From Harlem (Klein 32) UDC 7:30  
The Trial (Welles 62) and The Red and the Black (Autant-Lora 54) CIR  
Metropolis AFI 8:30  
Zabriskie Point (antonioni 70) AFI 8:45

18

The Thin Man and Dinner at 8:00 BIO (through 7/20)  
Dona Flor and Her Two Husbands and Cousin, Cousine (Tacchella 76) CIR (through 7/20)  
Yolanda and the Thief (Minnelli 45) AFI 6:30  
Rebel Without a Cause (Ray 55) AFI 8:45  
Rock 'n' Roll High School (Arkush 79) AFI 10:45  
Young People's Film Festival: films about black children ANM 10:00 am and 1:00 pm

19

The Absent-Minded Professor (Stevenson 60) AFI 5:30  
Rebel Without a Cause AFI 7:30  
Rock 'n' Roll High School AFI 9:45  
The Thin Green Line and Alligator SMN 12 noon and 2:00 pm

20

The Absent Minded Professor AFI 5:00  
Yolanda and the Thief AFI 7:00  
Gentlemen Prefer Blondes ((Hawks 53) AFI 9:00

21

Hi, Mom and Putney Swope BIO (through 7/22)  
Walkabout (Roeg 71) and Zulu (Endfield, Baker and Hawkins 64) CIR  
The Jazz Singer (Crosland 27) AFI 6:30  
Gentlemen Prefer Blondes AFI 8:30

22

Top Hat (Sandrich 35) and Swing Time (Stevens 36) CIR (through 7/23)  
The Maltese Falcon (Huston 41) AFI 6:30  
The Sin of Nora (Goldstone 33) and Today (Nigh 30) AFI 8:30

23

Bedazzled (Danen 67) and The Bedsitting Room BIO (through 7/24)  
Pygmalion AXB 7:30  
Hounds of the Baskervilles MLKL (7/26)  
Seventh Voyage of Sinbad PGL-L 7:00  
Bye Bye Birdie PGL-GA 7:00  
Divided World and Diamonds of the Night AU 8:00  
The Wind (Sjostrom 28) AFI 6:30  
Dona Flor and Her Two Husbands (Barreto 77) AFI 8:45

4

"Trouble With Tribbles" and "Setting on the Edge of Forever" (Star Trek) PGL-B 7:00  
The High King PGL-F 2:00  
The Black Theater Movement (King 78) UDC 7:30  
Casablanca (Curtiz 43) and To Have and Have Not (Hawks 45) CIR (through 7/26)  
Bringing Up Baby (Hawks 38) AFI 6:30  
Cobra Woman (Siodmak 44) and Arabian Nights (Rawlins 42) AFI 8:30

25

Adam's Rib and The Philadelphia Story (through 7/27) BIO  
Dona Flor and Her Two Husbands AFI 6:30  
Bringing Up Baby (Hawks 38) AFI 8:45  
Freaks (Browning 32) AFI 10:45  
Young People's Film Festival: films about black children ANM 10:00 am and 1:00 pm  
Guale SNM 12:00 noon

26

McCabe and Mrs. Miller (Altman 71) AFI 5:30  
The Big Parade (Vidor 25) AFI 8:00  
Freaks AFI 10:30  
Song of a Sandy Mooring SNM 12:00 noon and 2:00 pm

27

The Maltese Falcon (Huston 41) and The Big Sleep (Hawks 46) CIR (through 7/28)  
Topper (McLeod 37) AFI 5:00  
The Green Pastures (Connelly and Keighley 36) AFI 7:00  
Hair (Forman 79) AFI 9:00

28

Slaughterhouse Five (Hill 72) and How I Won the War BIO (through 7/29)  
A Woman of Paris (Chaplin 23) AFI 6:30  
Hair (Forman 79) AFI 8:30

29

The Little Foxes (Wyler 41) and Wuthering Heights (Wyler 39) CIR (through 7/30)  
Rashomon (Kurosawa 50) AFI 6:30  
I Am a Fugitive From a Chain Gang (LeRoy 32) and The Big Heat (Lang 53) AFI 8:30

The Apprenticeship of Duddy Kravitz and Oh, Lucky Man Bio (through 7/31)  
Mr. Hulot's Holiday AXB 7:30  
Cover Girl MLKL (8/2)  
Where the Lilies Bloom PGL-L 7:00  
The Making of Star Wars PGL-GA 7:00  
Braverman's Condensed Cream of Beatles and Monterey Pop AU 8:00  
Meshes of the Afternoon (DeRen and Hommid 43), Scorpio Rising (Anger 64) and Wavelength (Snow 67) AFI 6:30  
The General (Keaton and Buruckman 26) and Sherlock, Jr. (Keaton 24) AFI 8:30

30

Sergeant York PGL-B 7:00  
Dinky Hocker and The Velveteen Rabbit PGL-F 2:00  
Jimi Hendrix (Boyd 73) UDC 7:30  
Bread and Chocolate (Brusafi 76) and Dear Inspector (DeBroca 78) CIR (through 8/2)  
The Wizard of Oz (Fleming 39) AFI 7:00  
Rashomon AFI 9:00

ANM

Anacostia Neighborhood Museum, 2405 King SE. 357-2020, free.

SMN

Smithsonian Museum of Natural History, 10th St. and Constitution Ave. NW. 357-2020, free unless otherwise noted.



# Rock

Aspex—21-26—Fancy Dancer (w/Orphan Annie)  
 August—1,4,5—Fancy Dancer (with Lover); 6—Paragon; 7—Crazy Horse; 10-11—My Brothers Place (Salisbury, Md.); 20—Shiley Acres (W. Va.); 28-29—Silver Fox (Woodbridge)  
 Backstreet—13,27—Bambino's (Riverdale, Md.)  
 The Boyz—2-5—Colony; 6—Louie's Rock City; 7-8—Silver Fox; 9—Club Sunrise; 11-12—Louie's Rock City; 13-17—Back of the Rack, Ocean City; 18-19—Garfields; 22-26—Outside Inn  
 Chaser—4,5,6,11,12—Bayou  
 Cowboy Jazz—1,8,15—Chatham Lounge, Ellicott City; 2,9,16—No Fish Today, Baltimore; 4-5—J.B. Saloon, Cumberland, Md.; 10—Outdoor Concert, Lake Front, Columbia, Md.; 11—Beneath It All; 12—Maritime Museum, Chester, Md.; 17-19—Eskimo Nell's; 22-26—Fagers Island, Ocean City; 30-31—Rusty Rudder, Delaware  
 Cryin Out Loud—20—Desperado's Root Boy Slim; 31—Columbia Station  
 D.C. Motors—22-23, 29-31—Far Inn  
 Force—1—Bayou  
 Freewater—28—Desperado's  
 Gangster—1-6—Crazy Horse; 28-31—Misty's  
 Gas—3—Psyche Delly  
 Danny Gatton & The Maximum Brothers—11-12—Beacon's Back Stage; 25-26—Beneath It All  
 Ground Star—15-20—Fancy Dancer  
 Billy Hancock & The Tennessee Rockets—10—Beneath It All; 25-26—Marble Bar wthe Original Fetish; 31—Takoma Tap Room  
 Jazz Bo—23-26—The Sunrise Club, Charlotte Hall, Md.  
 Joint Effort—16-19—The Club Sunrise, Charlotte Hall, Md.  
 Ice Are—1-13—Pall Mall; 14—Crazy Horse; 15-20—Bayou  
 Kill Devil—11-13,20,27—Quincy's; 18,19—The Shed; 25,26—Pamir, Fairfax  
 King Pin—1-5—Jimmy Combers; 10-12—Elbow Room; 16—DiGennaro's  
 Lostar—9-12—The Club Sunrise, Charlotte Hall, Md.  
 Lover—1-5—Fancy Dancer; 11-12—Louie's Rock City; 14-19—Jimmy Combers; 21-22—Silver Fox  
 Metropolis (formerly Grande Hotel)—6—d.c. space; 25-26—Louie's Rock City  
 Monarch—1-2,21—Beachcomer Old Orchard Beach, Maine; 4-6—Louie's Rock City; 8-12—Outside Inn; 16-17—Showring, Bangor Maine; 22—Paradise, Boston; 23-26—Free Street, Portland, Maine  
 Orphan Annie—21-26—Fancy Dancer (w/Aspex)  
 Pegasus—105—Misty's; 11-12—Far Inn; 17-19—Italian Gardens; 21—Mr. Pips; 23-26—Bayou; 28-29—Charlies West Side, Annapolis  
 Roxidy—Look for them at Louie's Rock City beginning June 28  
 Savage—6—Louie's Rock City; 8-12, 29-2—Fancy Dancer  
 Secrets—1-5—Bombay Grove; 7-12—Jimmy Combers; 18-19—Louie's Rock City; 21-3—Concert for Queen  
 Sinbad—8-13—Lucas McCain's, Frederick; 22-26—Garfields  
 Sledg—6-7—Fancy Dancer  
 Small Talk—4-5—The Shed; 10—Desperado's; 12—Fort Reno Park; 13-14—Fancy Dancer; 17—Hideaway (Front Royal, Val); 18-19—Mine Shaft (Charlottesville); 21-22—Charlie's West End, Annapolis; 25-26—Psyche Delly; 31,1,2—Outside Inn  
 Brad Smiley Band—2,3,17-19—Far Inn  
 Stagey—2-5—The Club Sunrise, Charlotte Hall, Md.  
 Sunburst—4-5—Pamir, Fairfax  
 Tempest—2-4—Clarke's Landing, Hollywood, Md.; 23,25,26—Stardust, Waldorf, Md.  
 Triple Threat—27-28—Fancy Dancer

# Bluegrass & Old Timey

Appalachian Reign—Saturdays—Shakey's, Rockville; Tuesdays—The Gallery; 6—Susies, Sykesville; 4—Lion's Club Field, Burtonsville  
 Bennie & Vallie Cain—4—Sportsman Paradise, West Virginia; 5,12—Ricky's; 18—Zips, Beltsville; 19,26—Ricky's  
 Country Gentlemen—11,25—Birchmere  
 D&D Bluegrass Review—22—Takoma Tap Room  
 Double Decker String Band—2—Takoma Tap Room  
 Dry Branch Squat—4-5—Birchmere

Fiddlers Convetion—18-19—New River Valley Fairgrounds, Dublin, Virginia  
 Cathy Fink & Marty Stromberg—3—Community Cafe  
 Foggy Bottom—12—Birchmere  
 Front PorchSwing—1,8,15,22,29—Quincy's  
 Grass Image—3,10,17,24-25,31—The Pits (Rockville)  
 cancel the above for grass image

Grass Image—3,10,17,24-25,31—The Pits, Rockville  
 The Grim Pickers—30—Newton White Mansion, Enterprise Rd., Mitchellville, Md.  
 Hobotoe String Band—30—Takoma Tap Room  
 Johnson Mountain Boys—4,11—Zips; 5,27—Pete and Bennies, Frederick, Md.; 12,13—Lake Forrest Mall; 9,16,23,30—The Gallery, Rockville, Md.; 13—Montgomery Village Amphitheater; 7—New Market Md. Carnival; 19—Urbana, Md., Carnival; 20—Suzies, Sykesville, Md.; 25—Hyattstown, Md., Carnival; 4—Richard Montgomery High School  
 Jubilo String Band—9—Takoma Tap Room  
 July Bluegrass Festival—11-13—Orange Blossom Park, Waynesboro, Va.  
 Pat Pending—2,9,16,23,30—Birchmere  
 None of the Above—26—Birchmere  
 Seldom Scene—Thursdays—Birchmere  
 Spectrum—18-19—Birchmere  
 Stars & Bars—1—Takoma Tap Room; 9,30—Eskimo Nell's; 19—Zip's Country  
 Susquehanna Bluegrass Festival—11-13—Hidden Acres, Pennsylvania  
 Three Blades of Grass—8—Takoma Tap Room

# Country, CountryRock

Backslyder—20—Beneath It All  
 Cobble Mountain Band—30-31—Desperado's  
 Cold Steel Benders—2,3—Quincy's  
 Corn Dodgers—23—Takoma Tap Room  
 Crystal Clear Country—30,31—Quincy's  
 D.C. Motors—10—Takoma Tap Room  
 The Flyers—18-19—The Pits  
 Good Humor Band—17-19—Desperado's  
 Hey Boys—31—Beneath It All  
 Rick Hines—3-5,10-12,17-19—Pour House Pub with Mike Voyatzis; 6,13,20,27—Pour House Pub  
 NancE Jourdan & Fast Break—1-2—Beneath It All  
 Buddy Lyle Band—2—Gallery Deli  
 No Name Band—4-5—The Pits (Rockville)  
 North Star Band—2,9—Psyche Delly; 3-4—Eskimo Nell's with Earl Scruggs Review; 5,8,15—Eskimo Nell's; 7,14—Classic Country;

10-12—The 117, Blacksburg, Va.; 16—Desperado's; 17—Takoma Tap Room; 18-19—Beacon's Back Stage; 22—Little Bear, Evergreen, Co.; 23—Mishawaka, Toudre Canyon, Co.; 27-28—The Olympic, Boulder, Co.; 29—Sam's, Ft. Collins, Co.; 31,1-2—Apples, Long Mont, Co.; 3—Horsetooth, Colorado  
 Rainbow Riders—7,14,21,28—Quincy's; 4,5; 11-12,18-19,25-26—Trader Lee's, Ocean City  
 Red Eye—7,14,28—Bambino's; 20—Takoma Tap Room  
 Rock Creek Band—25-26—Takoma Tap Room  
 Silverspring—3-5—Beneath It All; 7-10—Gloria's Cape May; 11-12—The Pits, Rockville; 14-15—Charlie's, Annapolis; 23—Elbow Room, Harrisburg; 24—Takoma Tap Room; 25-26—Mr. Henry's Tenley Circle; 30—DiGennaro's; 31—No Fish Today, Baltimore  
 Southern Sage—14—Arty's  
 Bob Spates and Friends—14—Takoma Tap Room  
 Trucker's Delight—16-19—Quincy's  
 25-26—The Shed  
 Whitewater—4-6, 23-26—Quincy's



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<b>1</b>	All Stars Blues Jam (no cover)	<b>15</b>	All Stars Blues Jam (no cover)
<b>2</b>	Brutus	<b>16</b>	Stokers
<b>3</b>	Puppets & Ground Zero	<b>17</b>	Departure and Balloons for the Dog
<b>4,5</b>	Townes Van Zandt & Mary Blankemier	<b>18, 19</b>	Original Fetish
<b>8</b>	Stains Blues Jam (no cover)	<b>22</b>	All Stars Blues Jam (no cover)
<b>9</b>	Bad Brains	<b>23</b>	Bill Blue Band
<b>10</b>	Punk Rock Janitors & Pin Ups	<b>24</b>	John Brannen Band (no cover)
<b>11</b>	Bob Margolin with Kenny Definis Band	<b>25,26</b>	Jr. Cline & The Recliners
<b>12</b>	Jim Ringer and Mary McCaslin	<b>29</b>	Bowl 'N' Green John Cephes (no cover)
<b>13</b>	Gesundheit Institute Benefit with Doug Wilder (formerly Greg Allmen Band)	<b>30</b>	Debris
		<b>31</b>	Dirty Work

# Irish

Hags—Wed-Sat—Delaney's; 12-13—Maryland Irish Folk Festival, Mount Airy, Md.  
 Celtic Thunder—4—Gandy Dancer; 5-6—Irish Festival, Hoffman's Plaza (Day), Baltimore; 5—Heritage Festival, Dundalk, Baltimore, night; 6—Cat's Eye, Baltimore, night; 8-24—Touring Ireland; 30—King of France Tavern, Annapolis

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1-5 tiber creek pub (bellevue hotel)  
6,7 blues alley  
july: 9,16,23,30 beneath it all  
17 child harold  
25, 26 la paz (frederick)  
29 mr. henry's (tenley circle)



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MON	TUE	WED	THU	FRI	SAT	SUN
	1 Stars & Bars	2 Double Decker String Band	3 Tex Rubinowitz and the Bad Boys	4 Stokers	5 Stokers	6 Grace Archer Band
7 Folk Hoot	8 Three Blades of Grass	9 Jubilo String Band	10 D C Motors	11 Ernie Steele Band	12 Ernie Steele Band	13 Mammals
14 Folk Hoot	15 Bob Spates & Friends	16 Harmony Sisters	17 North Star Band	18 Rhythm Masters	19 Rhythm Masters	20 Redeye
21 Folk Hoot	22 D & D Bluegrass Review	23 Corn Dodgers	24 Silver Spring	25 Rock Creek Band	26 Rock Creek Band	27 Stains
28 Folk Hoot	29 Last Resort	30 Hobotie String Band	31 Billy Hancock and the Tennessee Rockets			

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## Rhythm & Blues

**Alley Kat**—8-9, 15-16, 22-23—Backstage, Falls Church  
**All Star Blues Jam**—1, 15, 22—Childe Harold, no cover  
**Allstars**—3—Devil Door, Charlotte, NC; 4-5—The Mill, Atlanta; 9—The Other Place, Harrisonburg; 10—Eskimo Nell's, Arlington; 11-12—Casa Blanca, Richmond; 13—East Carolina U., Greenville; 15—Shamrock Club, Covington, Va.; 17—Stanhope House, Stanhope, NJ; 18-19—Red Rail, New York; 20—Gloria's, Cape May, NJ; 21-22—Desperado's; 24-26—Downtown Cafe, Atlanta; 28-29—Country Comfort, Virginia Beach; 30—Kings Head Inn, Norfolk; 31—J.J.'s Music Hall, Greenville  
**Almost Blues Band**—18-19—Pamir Lounge, Fairfax; 27—Beneath It All; 30—Elbow Room, Harrisonburg  
**Mary Blankemeier**—4-5—Childe Harold with Townes van Zandt; 10, 24, 31—Whitey's; 11—Eskimo Nell's, Arlington; 16-17—Talbot St. Cafe, Ocean City  
**Bill Blue Band**—23—Childe Harold  
**Blue Rockers**—26—The Pits  
**Blue Southern**—4-5—Mr. Henry's, Tenley  
**Jr. Cline and the Recliners**—3-5—Desperado's; 10, 17—Columbia Station; 25-26—Childe Harold  
**Cryin' Out Loud**—11-12—No Fish Today, Baltimore; 16—Columbia Station with Jr. Cline and the Recliners; 20—Desperado's; 25-26—O. B.'s Saloon, Cumberland, Md.; 29—Psyche Delly with Root Boy Slim; 31—Columbia Station  
**Tom Larsen Blues Band**—1, 10, 22—Country Squire, Rehoboth, Del.; 2, 9, 16, 23—Rusty Rudder, Dewey Beach, Del.; 3—Live on WIOQ, Philadelphia; 4—Zink's Place, Wilmington; 5-7—Talbot Street Cafe, Ocean City; 11-13, 28—The Tide, Beach Haven, NJ; 17-24—Peanut Room, Dover, Del.; 18-20—Jewish Mother, Virginia Beach; 25—Oscar's, Wilmington (2-6 pm); 26—Oscar's  
**Bob Margolin**—11—Childe Harold with the Kenny DeFinis Band  
**Nightown Blues Band**—2—Desperado's  
**Skip Castro Band**—4-5—Hard Times, Richmond; 6—Peabody's, Virginia Beach; with Robbin Thompson; 8—No Fish Today, Baltimore; 9—Desperado's; 11-12—Cabaret, West Chester, Pa.; 17—Bambino's, Riverdale; 18—Mancini's, Pittsburgh  
18—Mancini's, Pittsburgh; 19—Scorpion, State College, Pa.; 23-24—Charlie's, Annapolis; 25-26—Columbia Station; 29—1849 Club, Salisbury, nc; 30—The Attic, Greenville, NC; Mondays—Mineshaft, Charlottesville  
**Billy Price and the Keystone Rhythm Band**—7-8—Desperado's; 11-12—Columbia Station; 30—Psyche Delly, Bethesda  
**Rhythm Masters**—2-3—Mineshaft, Charlottesville; 4-5—Elbow Room, Harrisonburg; 10-12—Italian Gardens, College Park; 18-19—Takoma Tap Room; 28-29—Beneath It All  
**Jimmy Rodgers Blues Band**—23—desperado's  
**Sitting Ducks**—3—Mr. Henry's, Tenley  
**Sliders**—7—Beneath It All  
**The Stains**—6—Beneath It All; 8—Childe Harold blues jam; 27—Takoma Tap Room  
**Ernie Steele Band**—11-12—Takoma Tap Room; 18-20—Bambino's, Riverdale; 25-26—Hideaway, Front Royal  
**Townes van Zandt and Mary Blankemeier**—4-5—Childe Harold  
**Dale Williams Blues Band**—24—Columbia Station  
**Koko Taylor and His Blue Machine**—1-Desperado's

## Original Acoustic

**Millard Arbutina**—3-5, Stumpton; 10—Talbot Street Cafe, Ocean City; 11—Castle Pub, Ocean City; 13-14—Winnipeg & Manitoba, Canada  
**Scott Bistine**—5, 9—The Warehouse, Alexandria  
**Mac Bogert**—25-26—Arty's, Rockville  
**Laura Canaan and Dan Kelly**—7, 28—Warehouse, Alexandria  
**Mary Chapin Carpenter**—Wednesdays, Gallagher's Pub; 10, 11, 14, 24, 28—Food for Thought; 19—Eugates, Fredericksburg; 31—Grant's Tomb (new club on Wisconsin)  
**John Connerly**—1, 2—Pour House Pub  
**Craig Cummings Band**—5, 11, 12—Carroll Creek Dam, Frederick, Md.; 18, 19—Angels Grotto, Towson, Md.; 23—Pete & Bennie's, Urbana, Md.; 25, 26—Le Bistro, Frederick, Md.

**Robert Bruce Cumming**—Sundays—Cellar Club, Alexandria; Tuesdays—Gallagher's Pub; Saturdays—Gallagher's on the Hill; 2 & 14—Warehouse, Alexandria  
**Dark Horse**—3, 8, 15, 22—Arty's, Silver Spring; 4—The Harp, Baltimore; 11, 12, 18—Eugates, Fredericksburg; 19—Carroll Creek Dam, Frederick; 25, 26, 27—Nice and Easy, Rehoboth Beach, Delaware; 28, 29—Talbot Street Cafe, Ocean City, Md.  
**Dayton & Doyle**—4, 28—Arty's  
**Debbie & Paul**—8, 9, 29, 30—Pour House Pub  
**Dove Band**—24-26, 31—Pour House Pub  
**Barbara Driscoll**—Mondays, Tuesdays & Wednesdays—Holiday Inn, Catholic University  
**Peter Exton**—19, 21, 25, 27—The Warehouse, Alexandria  
**Chip Franklin**—7, 14, 21, 28—Pour House Pub; 8, 11-12, 15, 22, 29—Grant's Tomb (new club on Wisconsin Avenue); 10, 23—The Warehouse, Alexandria  
**Kevin Gallagher**—20—The Warehouse, Alexandria  
**Karen Goldberg**—1, 8, 15, 22, 29—Bixbie's Tavern; 2, 9, 16, 18, 19—Mr. T's, Olney; 20-23—The Three Dimensions; 3, 10, 17, 24, 31—Oxbow Inn, Severna Park; 11, 12—Banana Stand, Greenwich Village; 22—Georgetown Univ 6:30-7:30 p.m.; Healy Lawn; 25-26—Talbot Street Cafe, Ocean City Md.  
**Roger Henderson**—Wednesdays—The Shed, Alexandria; 16—The Warehouse, Alexandria  
**Matt Holsen**—Wednesdays—Round Table; 7, 8, 10—Babes; 15—The Warehouse, Alexandria  
**Len Jaffe**—6, 27—Armand's, College Park; 9—Arty's, Colesville, Md.; 11-12—P.J.'s, Eldersburg, Md.  
**Kevin James**—8, 15, 22, 29—Round Table; 9, 10, 25, 26—Grant's Tomb (new club on Wisconsin Avenue); 11, 12, 18, 19—English Horn, Leesburg, Va.; 19—Benefit, Northern Va. Training Center; 30—Enlisted Men's Club, Bethesda Naval Center  
**Russ Jones & Paul Murray**—8-10—Far Inn; 12, 19—Arty's  
**David LaFleur**—1—Castle Pub, Ocean City; 2, 15, 22—Angel's Grotto, Towson; 3, 4, 5—Whitey's, Arlington; 10, 17, 24—The Gallerie, Rockville; 31—Arty's, Colesville  
**Lovett & Moran**—2-5, 16-19—Grant's Tomb (new club on Wisconsin Avenue, at Tenley Circle)  
**Magpie**—4—Coolfront, Berkeley Springs, W. Va.; 5—Ron's Deli, Hagerstown; 11-13—Cafe Lena, Saratoga Springs, NY; 17—Godfrey Daniels, Bethlehem, Pa.; 18—Dallas Klien Coffee House, East Canaan, Ct.; 19—New Harmony Coffee House, Ct.; 25-26—Eugates, Fredericksburg, Va.  
**The Marbles**—5—Arlington Hall; 8-10—Garfields, Arlington; 11-12—Crews Nest, Bethesda Naval Hospital; 15-16—Garfields, Arlington  
**Greg Martin**—4, 11, 12—Country Inn, Chestertown, Md.; 6-8, 21—Country Squire, Rehoboth Beach; 9, 19, 23—Feed Bag, Fenwick Island, Del.; 15-17—Nice and Easy, Rehoboth Beach; 20—Rusty Rudder, Dewey Beach, Del; 28-31—Babes  
**Medium Rare**—2, 16—Arty's  
**Joe Mornini**—5, 12, 19, 26—Gallery Deli  
**Reuben Musgrave**—2, 4, 9, 11, 16, 18—Quarry House, Silver Spring, Md.; 3, 8, 17, 25, 31—Food for Thought; 10, 24—Gallaghers Pub; 19—Eugates, Fredericksburg, with Mary Chapin Carpenter; 23, 30—Grant's Tomb (new club on Wisconsin Avenue at Tenley Circle)  
**Bob Ortiz**—6, 24—Warehouse, Alexandria  
**Vince Olds**—1, 12—The Warehouse, Alexandria  
**George Pappas & Skip Rusbosin**—3, 10, 17, 24, 31—Gallery Deli  
**John Parsley**—7, 21—Arty's  
**Jim Peisser**—13, 22—The Warehouse, Alexandria  
**Margaret Redfern**—29—Arty's  
**Rick & Randy**—26, 30—Castle's Pub, Ocean City, Md.; 27, 28, 29—Country Squire, Rehoboth Beach, Del.  
**Jim Ringer and Mary McCaslin**—12—Childe Harold  
**Mike San Juan**—3, 18, 26—The Warehouse  
**Debi Smith**—Wed. & Sat.—Delaney's; 12, 13—Mt. Airy Festival; 17, 31—Gallaghers Pub; 24—Singers Studio; 29—Warehouse, Alexandria  
**Telluride**—21, 22—Beneath It All  
**Harry Traynham & Lou Pfrang**—15, 16, 22, 23—Pour House Pub; 13, 27—Grant's Tomb (new club on Wisconsin Avenue at Tenley Circle); 24-26—Far Inn  
**Troubadour**—1—Arty's  
**Joe Walker**—Thursdays, The Shed, Alexandria  
**Robin and Linda Williams**—9-12—Quarter Moon Club, Columbia, S.C.; 18-20—Down Home Music Festival, Johnson City, Tenn.; 24—Golden Link Folk Club, Rochester, NY; 25-17—Toronto Folk Festival; 29—Market House Music Hall, Oswego, NY; Django's, Potsdam, N.Y.; 31—Tapper Lake High School, Tapper Lake, N.Y.  
**Page Wilson**—The Warehouse, Alexandria 30, 31  
**You & Me**—23—Arty's

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  - 23,24 charlie's Annapolis
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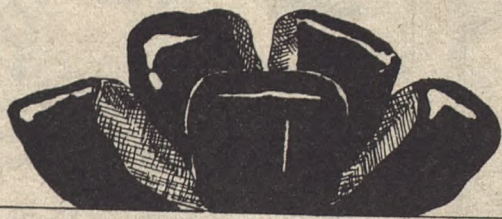
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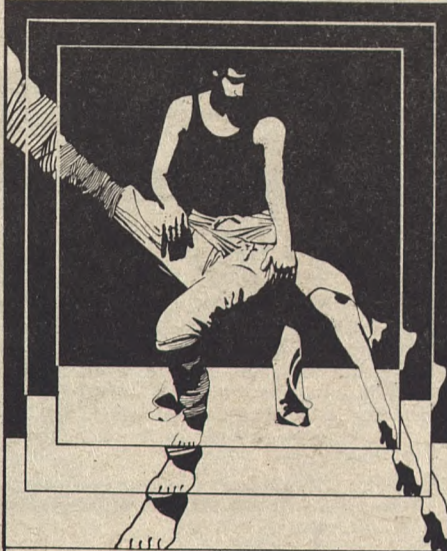
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Orphan Annie—2-5—Kelley's, Dover, Del.; 9-12—Colony; 14-19—Tiki Room; 21-26—Fancy Dancer  
 Pegasus—1-5—Misty's; 11-12—Far Inn; 16-19—Italian Gardens, College Park; 21—Mr. Pip's, Bowie; 23-26—Bayou; 28-29—Charlie's West Side, Annapolis  
 The Pin-Ups with the Punk Rock Janitors—10—Childe Harold  
 Primadonna—1-2—Bambino's, Riverdale; 4-5—Stardust, Waldorf; 9-10, 16-17—Chatham Lounge, Ellicott City; 10-12—Bambino's; 24-26—False Alarm, Woodbridge, Va.; 28—Gildersleeves, New York; 30—Outside Inn; Punk Rock Janitors and The Pin-Ups—10—Childe Harold  
 The Puppets—3—Childe Harold with the Ground Zero Band  
 The Reason—6—Desperado's with The Pin-Ups; 9—One Flight Up with the Ground Zero Band; 11—Marble Bar, Baltimore with Nightman; 25—Bread and Roses Coffeehouse, Baltimore  
 Rhythm Method—10-12—Mr. Henry's, Tenley; 17-19—Beneath It All  
 The Ritz—13-14—Beneath It All; 18-19—Reeks on the Hill; 27—Scandals  
 The Rockats—6—Desperado's with The Pin-Ups and The Reason  
 Root Boy Slim—20—Desperado's with Cryin' Out Loud (two shows); 29—Psyche Delly  
 Tex Rubinowitz and the Bad Boys—3—Takoma Tap Room; 4-5—Columbia Station; 11—Buchanan Hall, Upperville, Va.; 12—Beneath It All; 17—No Fish Today, Baltimore; 18-19—Psyche Delly, Bethesda; 25-26—Backstage, Falls Church  
 Slickee Boys—6—One Flight Up  
 Son Seals—14-15—Desperado's  
 The Stokers—4-5—Takoma Tap Room; 16—Childe Harold with The Tools; 25-26—The Other Place, Harrisonburg  
 Terra—7—Scandals; 19—AM Space  
 Thanks—8, 15—Beneath It All  
 Tiny Desk Unit—3—Bayou with Robert Fripp; 4—9:30 with the Bad Seeds  
 The Toasters—8, 15, 22, 29—Bambino's, Riverdale  
 Tru Fax and the Insaniacs—5—Marble Bar, Baltimore, with Risa and the Rooters; 11-12—Reeks on the Hill with The Nurses; 19—Columbia Station  
 Utopia—19—Merriweather Post  
 Stevie Vaughn and Double Trouble—24—Desperado's, with the Mystery Light Man

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Judy Collins—16—Wolf Trap  
Foggy Bottom Five—12—Crystal City Ballroom  
Jeff Ford & Larry Welch—5—Arty's  
Tony Orlando—15—Wolf Trap  
George Rucker—19—Crystal City Ballroom  
Dionne Warwick—28—Wolf Trap

## Top 40

Central Heat—1-5—Tortuga, Hagerstown; 11—  
Hideaway; 12—Private Party; 15-20—Mr. Pips,  
Glen Burney; 24-27—Golden Horseshoe,  
Charleston; 29-2—Much More, Richmond  
Section Eight—1—Paddock, Ocean City; 4-6—  
Rod & Reel; 8-12—Paragon; 14,19,21-26—  
Tortuga, Hagerstown; 31-3—Golden Horseshoe,  
Charlestown

## Folk

John Brennon Band—24—Childe Harold  
Fold Hoot—7,14,21,28—Takoma Tap Room  
Folklife Festival—4—Durham, N.C.  
John Cefus—29—Childe Harold (No cover)  
Harmony Sisters—16—Takoma Tap Room  
Dave Heuther Quartet Four Play—10—Houdits  
Glen, Columbia, 9-1; 16—Columbia By the  
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Smokey Mountain Folk Festival—24-26—  
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Doug Wilder—13—Childe Harold, Gesundheit  
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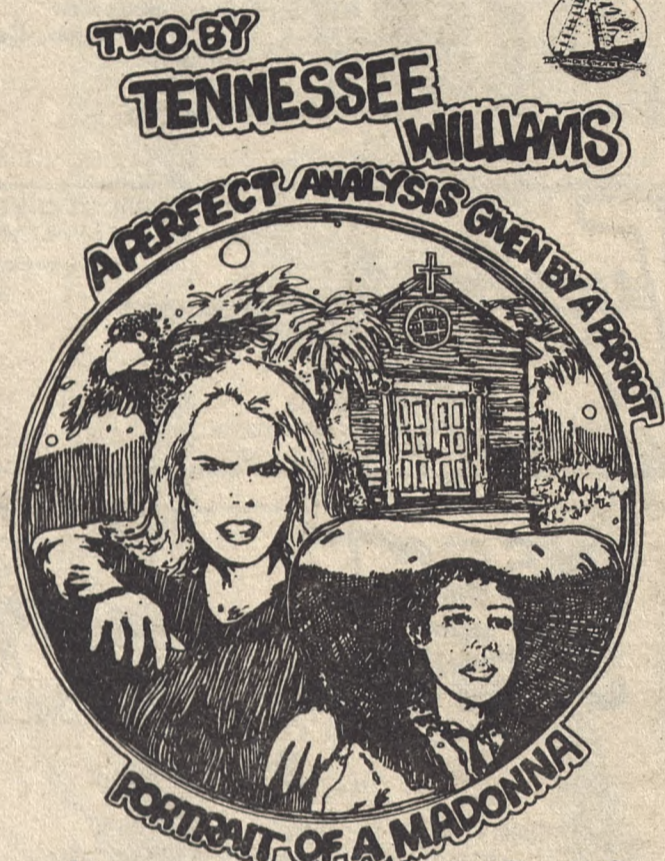
## Unusual

Quilt Show—11-13—North Bend State Park,  
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## Original Rock

Father Allison—13—Desperado's  
Bad Seeds—4—9:30 with Tiny Desk Unit  
Balloons for the Dog—25-26—Reeks on the Hill  
with the Teresa Gunn Group  
Bad Brains—9—Childe Harold  
Bear—11-12—The Shed, Alexandria  
Blitz—2-5—Italian Gardens, College Park  
The Brains—15—Bayou with The Motels  
Brutus—2—Childe Harold  
Rupert Chappelle—2—One Flight Up with  
WKGB  
Craig Cummings Band—5, 11-12—Carroll Creek  
Dam, Frederick; 18-19—Angel's Grotto, Tow-  
son; 25-26—Le Bistro, Frederick; 17, 30—  
Pete and Benny's, Urbana, Md.  
Casse Culver and the Belle Star Band—9-10—  
Quincy's  
The Dark—9—One Flight Up with the Slickee  
Boys; 12—Marble Bar, Baltimore  
Debris—30—Childe Harold

Deliverance From Evil—6—Bambino's, River-  
dale  
Departure—9, 16, 23, 30—Beneath It All with  
Ken Navarro; 17—Childe Harold with Balloons  
for the Dog; 29—Mr. Henry's, Tenley  
Dirty Work—4—Psyche Delly, Bethesda; 5—One  
Flight Up; 20—Scandals; 25-26—Bambino's,  
Riverdale; 31—Childe Harold  
Elevators—18—Cellar Door  
Facedancer—1, 8, 15, 22, 29—Gerads, Balti-  
more; 3-6—Sand Bar, Pasadena, Md.; 16-19—  
Electric Circus, Ocean City; 24—Louie's Rock  
City; 25-26—LoVedes, Baltimore  
Free Base—2—9:30; 4-5—Toni's Dream, Balti-  
more; 5—Painter's Mill (5 pm); 13—One Flight  
Up; 16—Scandals, no cover; 23—No Fish  
Today, Baltimore  
Ground Zero Band—1, 8—Scandals; 3—Childe  
Harold; 9—One Flight Up; 19—Fort Reno  
Park; 24—Psyche Delly, Bethesda  
Teresa Gunn Group—4-5—Columbia Station with  
Tex Rubinowitz; 13—Scandals; 25-26—Reeks  
on the Hill with Balloons for the Dog  
John Hammond—9—Bayou  
Hi-Fi—10-12—Garfield's  
Bill Holland and the Rent's Due Band—1—  
1849er, Salisbury, NC; 2—P. B. Scott's, Blow-  
ing Rock, NC; 4-5—La Paz, Frederick; 6—  
Cellar Door; 16—Columbia Station, UNICEF  
benefit; 17-31 vacation  
Insect Surfers—4—One Flight Up with the Dental  
Eyeballs; 12—9:30 with Los Microwaves;  
18—Columbia Station with Martha Hull;  
19—Columbia Station with Tru Fax and the  
Insaniacs  
Islands—10, 24—Psyche Delly, Bethesda  
King Bees—27—Desperado's  
Lamont Cranston Band—19-20—Cellar Door  
Last Resort—29—Takoma Tap Room  
Mammals—13—Takoma Tap Room  
The Motels—15—Bayou with The Brains  
Nightman—3—Columbia Station; 11—marble  
Bar, Baltimore with The Reason; 23—One  
Flight Up  
The Nurses—11-12—Reeks on the Hill with Tru  
Fax and the Insaniacs  
Omar and the Howlers—11-12—Desperado's;  
17—Psyche Delly with Double Trouble  
Original Fetish—3-5—Reeks on the Hill; 11-12—  
Psyche Delly, Bethesda; 18-19—Childe Harold;  
25-26—Marble Bar, Baltimore



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- 4 Milwaukee World Fest, Milwaukee, WISC
- 5 Howard Street Tavern, Omaha, NB
- 6 Kansas City "Concert in the Park" Penn Valley Park, K.C., MO
- 8 Brief Encounter, Columbia, MO
- 9 Night Moves, St. Louis, MO
- 10 The Bluebird, Bloomington, IND
- 12 The Agora Ballroom "An Evening with The Nighthawks" Painesville, OH

- 15 The Agora Ballroom Cleveland, OH
- 16 Evergreen Hotel, Pittsburgh, PA
- 22 P.B. Scott's, Blowing Rock, NC
- 23 Nashville, TN
- 24 Solomon Alfred's, Memphis, TN
- 25 Brother's Bar, & 26 Birmingham, AL
- 28 Four Winds, Wilmington, NC
- 29 The Casino, Nags Head, NC
- 30 The Mineshaft, Charlottesville, VA

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