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UNICORN

APRIL
1981

50¢

T I M E S

MUSIC

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THEATER

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WASHINGTONIAN DIVISION



16 PAGES ON THE
BURGEONING
LOCAL SCENE

JIM CARROLL:
PEOPLE WHO SURVIVED

TUNING IN TO
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PsycheDely

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APRIL 81

	MON	TUE	WED	THU	FRI	SAT
			1 TOUGH LUCK	2 ROCKABILLY • ROCK & ROLL • BLUES • The Diversions ROCK & ROLL • RHYTHM	3 GOOD RATS + Lilly & THE SHAKES	4 DEUCE + Lilly & THE SHAKES
N.E.C. 15 HITMAN	NO COVER Weekdays Except New Era Concerts	N.E.C. 7 Jonathan Edwards	8 Rock Creek Band	9 the kids	10 PASSIONS Former members of The Puppets & Tuff Darts The REACTIONS	11 M.Y. SHOW CASE Defunct Roots Vibrations
12 T.B.A.		14 Zan Boogie	15 ROCKABILLY • ROCK & ROLL • BLUES • The Diversions ROCK & ROLL • RHYTHM	16 THE STROKERS	17 N.E.C. COMMANDER CODEY + Calfish Hodge	18 N.E.C.
19 Billy Hancock & X-BAD BOYS		21 N.K.B.'S	22 DARK HORSE BAND	23 TOUGH LUCK	24 Lilly & THE SHAKES Plus the kids	25 Doctor Goodfoot and the Jailor FAT RECORDING ARTISTS DOCTOR GOODFOOT AND THE TOXICITY THE NURSES
MARTH HULL THE STEADY JOBS the kids		28 the tools	29 ROCKABILLY • ROCK & ROLL • BLUES • The Diversions ROCK & ROLL • RHYTHM	30 Rock Creek Band	MAY 1 SORROWS CBS Recording Artists	MAY 2
26 Frankie and The Actions						

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UNICORN

T I M E S

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GENERAL INFORMATION

ADDRESS & TELEPHONE: 930 F Street, N.W., Suite 515, Washington,
 D.C. 20004. Telephone (202) 783-6363

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 name, address, and zip code, with payment in full, to: Subscriptions,
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 tion requests cannot be processed without zip codes. Change of address:
 Include both old (mailing label, if possible) and new address; allow 4 to 6
 weeks for change.

MAILING: Controlled Circulation postage paid at Washington, D.C.
 POSTMASTER: Send address changes to 930 F Street, N.W., Suite 511,
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 Unicorn Times should be addressed to Publisher, Unicorn Times, 930 F
 Street, N.W., Suite 511, Washington, D.C. 20004.

FREE LISTINGS: The Unicorn Times prints events for our free listing
 from those received by the 25th of the month preceding publication.
 We would appreciate receiving copy as early in the month as possible.
 Address all events to Calendar, Unicorn Times, 930 F Street, N.W., Suite
 511, Washington, D.C. 20004.

Cover design and
 layout by Carla Badaracco



NEXT MONTH IN THE UNICORN

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 Jerry Garcia
 Joe "King" Carrasco

Plus:
 The return of
 Rod Kierkegaard



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 Washington's growing art community.

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EXIT "FRONT LINES"

With this issue we are inaugurating two new
 sections of the Unicorn—SHORT NOTICE
 and COMMUNIQUES—and saying goodbye
 to a column that has been variously called
 "Sneak Previews" and "Front Lines" over
 the past few months.

A "Here Comes Everyone" SHORT
 NOTICE is not, but for a few choice morsels
 of what's upcoming in D.C. entertainment,
 you'll be able to depend on it every month
 from now on. This month, it starts on
 page 6. COMMUNIQUES, meanwhile, will
 be reserved for brief news items of interest
 both on the local and national scene, and it
 can be found this month on page 9.

Hope you enjoy the changes.

Sneak Previews

CANCELLED ON SHORT NOTICE

APRIL 3

Now that big government is off your back, you've probably got some extra cash lying around the house. Go on, spend it, and revel in songs of supply side economics by Michael Garin. A native of Greenbelt, Md., Garin is making his D.C. debut (he's in self-imposed exile in N.Y.C.) when he opens for singer Ronee Blakley at the Cellar Door April 3 and 4. Blakley, who starred in Nashville, is a survivor of Dylan's Rolling Thunder Tour and appeared in Renaldo and Clara.

If a film freebie is more consistent with your economic sentiments, check out Christopher Petit's anti-thriller *Radio On* with music by David Bowie, Kraftwerk, Robert Fripp, Lene Lovich, and Devo, 8 pm, tonight and tomorrow at the Hirshhorn.

Get in on the ground floor of the latest major art movement by catching *Fear and Loathing in Gotham*, a 1975 performance art piece by pioneer of the field Ping Chong (Obie Award Winner for *Humbolts Current*). Using slides, shadow play, live dance, mime, and acting, the piece is loosely based on the movie *M* and explores the concept of "the outsider." With music composed by Meredith Monk, at Washington Project for the Arts through Sunday. Call 347-8304 for times and reservations.

APRIL 4

It's a *Liquid Liquid* invasion. The band with a very percussive modern, dance-

able sound from N.Y.C. is joined by Reesa & The Rooters, pop rockers from Philly, at the 9:30 Club.

The long-awaited animated adaptation of *Gnomes*, the popular Wil Huygen and Rien Poortvliet book, will get its Washington premiere at the Hirshhorn. 11 am and free.

The ever popular *Lone Ranger* and his faithful man-servant Tonto ride into town on a vintage TV bill shared with *Amos & Andy*, *Richard Nixon*, and *The King*, through Tuesday at d.c. space. What you'll get is Elvis' first TV appearance, Nixon's first baring of his soul to the American public (the Checkers speech), TV's first controversial sit-com, and, of course, that indefatigable do-gooder with the mysterious past.

APRIL 5

D.C. has long been the nation's leader in bluegrass music, a position that has less to do with commercialism than with the passing down of an undiluted tradition from one musician to another. You'll get more than just a taste of our local bluegrass flavor at O'Carroll's today at the annual Capitol Area Bluegrass & Old Time Music Association Festival. Among the groups performing are Dixie Grass, the Downhome Pickers, Uptown Grass, the Maryland Ramblers, and the Bolderson Brothers. (Some of these folks have been performing in the area for more than 20 years.) It all starts at 2 pm. In Arlington the number is 524-5066.

APRIL 6

Longtime Washington favorite Cris Williamson is reaching wider audiences while remaining faithful to her feminist followers. She is accompanied by bassist/cellist/vocalist Jackie Robbins. June Millington, member of the early '70s all-woman rock band "Fanny," opens with Trete Fure tonight and Wednesday at the Bayou.

APRIL 7

If you lived through the '60s and don't know any Firesign Theater routines by heart, someone in your life does. All bozos off the bus for two days of free-form comedy at the Cellar Door.

Opting out of the hit-single-pop-songster syndrome after his 1973 million seller "Sunshine," Jonathan Edwards is back (he never really left) with a new band and material spanning styles from reggae to country rock. "Honest John" is at the Psyche Delly for one night only.

APRIL 10

It's that time of year again, and the Orioles are making a bid to be the first team since the '40s to put three consecutive 100-win seasons together. Any Birds devotee can tell you that the first eight weeks will be the most crucial of the year for the O's, who can depend on winning 7 out of every 10 games after June. Cy Young award winner Steve Stone will be the opening-

day starter for Baltimore and he'll be facing the American League Champion Kansas City Royals.

Friz Freleng, veteran Warner Brothers cartoonist, and creator of *The Pink Panther*, will be in town tonight and tomorrow at The American Film Institute Theater. Freleng will present a number of Looney Tunes during his lecture. The evening will probably be a sellout; for tickets and additional information contact the AFI box office at 785-4601. That's all folks.

APRIL 11

If you're no supine consumer of finished products you can explore the creative process with the Dance Exchange Performance Company. The company will present an informal "works in progress" performance and a discussion between the audience and artistic director Liz Lerman in preparation for their Kennedy Center debut in the Dance America series next month. 5 pm at Mt. Vernon College Chapel. Call Diane Hull to reserve tickets at 783-8900.

A birthday celebration for Billie Holiday is in order and no one is likely to do it better than Clea Bradford and the Charlin Jazz Society. One of the best scat singers in the business, Ms. Bradford is a student and interpreter of Holiday's music, and is steeped in anecdotes about the singer. At the Charlin concert location, 7750 16th St., N.W. Tickets are \$6; call 484-1697 for more info.

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SHORT NOTICE

APRIL 12

If high-powered, tough, urban rock and roll is your cup, **Garland Jeffreys** and his band, **The Rumour**, will be happy to oblige. Just back from a successful European tour, they're at the **Bayou** tonight and tomorrow.

None of the Above, one of the area's long-established bands, will play a variety of bluegrass mixed with country and pop at the Smithsonian's Baird Auditorium.

APRIL 13

The doctor is in. Long-time radio host, columnist, and reviewer **Dr. Royal Stokes** will be conducting a survey of jazz from its beginnings to the 1980s on eight successive Monday evenings (8 pm) at Glen Echo Park. The course requires no previous knowledge on the subject and will utilize recordings, taped interviews with major jazz personalities, slides, and optional field trips to jazz performances. His long-running radio program, "I thought I heard Buddy Bolden say . . .," is heard on alternate Sunday evenings on WPFW-FM. Call 476-4107 or 492-6282 for info.

APRIL 14

Tonight at **Desperado's**, the irrepressible **New Rhythm and Blues Quartet (NRBQ)** return with their ability to bring out the best in early rock and roll. They've defied categories for more than eleven years now with rockabilly, boogie-woogie, and blues-accented material.

When **Evel Kneivel** says: "You're crazy to do stuff like that," you know you must be doing something right. That is, if you're circus daredevil **Elvin Bale**. Elvin defies death 58 times in the next couple of weeks with the **Ringling Bros.** and **Barnum & Bailey Circus**, at the **StarPlex Armory** through the 27th. 544-1620.

APRIL 16

"My recreation is working," says **Isaac Asimov**, and he's having one hell of a good time. Asimov has written more than 200 books, including some exceptional non-fiction works on a multitude of subjects ranging from the Dark Ages to nuclear physics, but he is perhaps best known for his fictional achievements (**I, Robot**, **The Naked Sun**, and **Pebble in the Sky** among many others). Future technology is the theme as **Dr. Asimov** displays his gift for narrative in the U. of Md. **Student Union Grand Ballroom** at 8 pm. Tickets are \$2 for UMCP students and \$3 for the public. 454-2830 for info.

John Huston's suppressed 1945 documentary **Let There Be Light** (Feb. U.T.) will be shown for the first time in D.C. at the **AFI** tonight and Saturday. 332-1256.

APRIL 17

Speaking of cerebral excursions, **The Brains** are back and attacking the charts with a new album. Best known for their "Money Changes Everything" they'll share the bill with **New Math**, from upstate New York, at the 9:30 Club.

APRIL 18

A visual extravaganza is in store for those who show at the 9:30 for **Strange Party**. They're a spin-off from Klaus Nomi with **Joey**, **Janice** and seven others. Theatrical, danceable, and a best bet for new wavers.

Guitarist **Leo Kottke** is in town for an all-too-rare performance. The folk-influenced virtuoso brings his unique finger styling to the **Bayou** for tonight only.

APRIL 20

Women are helping keep jazz Alive! The five women who make up this rapidly-rising band (a scat vocalist backed by four instrumentalists) blend bebop, rhythm and blues, Afro-Cuban, and gospel music styles. Catch them on their way up at **Blues Alley** tonight only.

APRIL 21

The **American Film Institute** is featuring the young and beautiful **Myrna Loy** in two of her first sound films, the 1931 **A Connecticut Yankee in King Arthur's Court** (with **Will Rogers**) and the 1934 **Broadway Bill**, an early Frank Capra picture that also stars **Preston Foster**. Due to legal arrangements both films have been out of circulation since the '30s and you may not get another chance, so don't miss this special showing. Call 785-4601

APRIL 22

Creativity and inspiration is the subject and **Walter Sorell** is the authority. The well-known dance critic, author, and painter will lecture with slides in a fundraiser for **Dance Arts, Moving Arts** at the Church of the Epiphany, 13th & G St., N.W., at 7:30. Proceeds will go to the creation of a **Moving Arts Theatre** for local artists, particularly those who incorporate other forms into dance, at the church. Call 332-1256.

Ever been to an Anything Goes Tournament? It's just the kick-off for three days of competitive games, clowns, films, workshops, music and much more at the **University of Maryland Spring Festival**. Today, in addition to UMCP teams competing in "new" games, there will be 100 crafts, ecological, and campus organization booths to wander among, a screening of the film **Where Did the Colorado Go?** and workshops by the **Earth Day Committee**.

APRIL 23

The U. of Md. Spring Festival continues and **Glass Onion Concerts** presents Washington's own (not really, but let's say that) **Catfish Hodge** in the **Grand Ballroom of the Student Union** with **Mary Blankemeier** at 8:30. The festivities are wrapped up tomorrow with an outdoor **Bluegrass Concert** at 8 pm. Call 454-4987.

To celebrate or not to celebrate—that's the question. The answer is a resounding "Yea" when it's **Will Shakespeare's** birthday and the **Folger Theatre and Library** have scheduled a full day of festivities at their Capitol Hill home. There'll be a flea market where Bard T-shirts and props and costumes from previous shows will be sold, concerts by Renaissance singers, performances by Folger acting class students, and the world-renowned **Folger Consort** will play. Perhaps the highlight of the day is the opening of the **Folger Reading Room**, filled with irreplaceable first folios, manuscripts and stained glass. 547-3230.

Guitar whiz **Bob Hill** will be opening for guitar whiz **Larry Coryell** at the **Cellar Door**, tonight and tomorrow. Although Hill lives in Washington, he performs

in this area only occasionally. The last time he opened for Coryell, they got together for a final set that blew the house down. Don't miss it this time.

APRIL 25

Hands-on the arts. Over 30 Montgomery County artists and art organizations will conduct participatory workshops on a wide array of visual, literary and performing arts activities as part of **Arts Experience Day** on the Rockville campus of **Montgomery College**. There will be more than 20 performances of dance, theatre, poetry and classical-to-contemporary music beginning at 10 am throughout the campus. Call 279-5235 or 424-2470 for the details.

Stimulators from N.Y.C. with famed teen drummer boy **Harley Flannagan** are at the 9:30 tonight with **Black Market Baby** (how's that for an opener?!).

APRIL 28

More than 45 dance companies auditioned for the fifth annual **City Dance Festival**, and the nine groups chosen reflect the rich diversity of the area's performers. The **Maryland Dance Theater**, **Raquel Pena Spanish Dance Company**, the **Hoffman Dance Consort**, and the **D.C. Youth Ensemble** are at **Lisner Auditorium** Thursday the 30th. On Friday it will be the **Washington Ballet**, the **African Heritage Dancers**, and **Glen Echo Dance Theater**. And new this year to **City Dance** will be a lunch-time series in downtown galler-

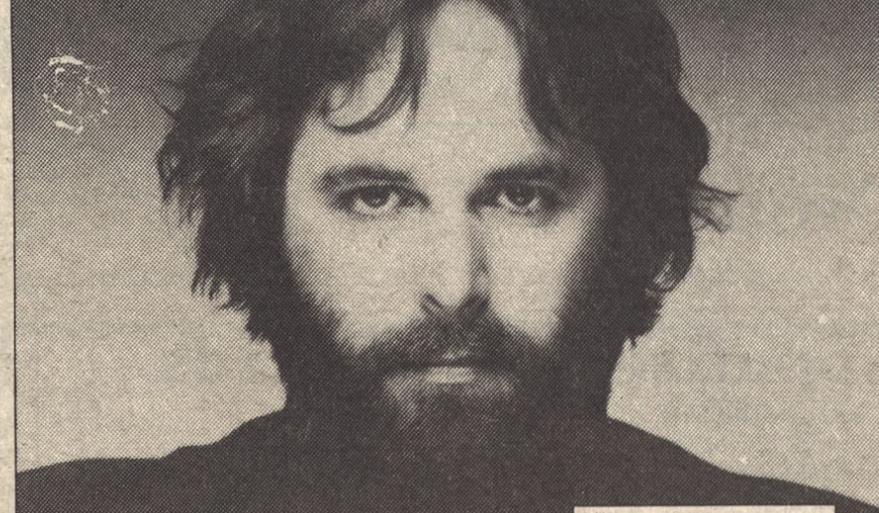
APRIL 29

D.C. will be denied no longer. After successful runs in N.Y.C., Boston, and Atlanta last summer, **Rude Boy** is finally at a Washington theater, for one night only at the **Embassy Circle**. It stars **Ray Gange** and **The Clash** pitted against a fascist society in economic decline. Suspicious at first of political solutions, Gange is eventually won over by the revolutionary ideas of **The Clash** and earns a job with them as roadie. Touring Scotland, they confront police and over-zealous bouncers in their efforts to "grab the future by the face." To make a good thing better, there will be a party afterwards at **The Embassy** on Columbia Rd., N.W. Admission is \$5 with proceeds going to **Media Against Registration for the Draft** (just in time, too).

MAY 1

You'd have to have a heart of steel to be unaffected by **The Willmar 8**, a new political documentary film that is also magnificent cinema. It chronicles the lonely two-year struggle of eight women in a small Minnesota town to win a sex discrimination fight against the bank that employs them; it's being shown by the **D.C. Area Feminist Alliance** as part of their annual fundraising event. 8 pm at **Antioch Law School**, room 101; 829-3848.

NOT A BOY.



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April 15



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 FRI 3 THE NAILS a ska dance band from N.Y.C. w/ ~~guest band~~
 SAT 4 LIQUID LIQUID from N.Y.C. w/ REESA & THE ROOTERS

NIGHTCLUB
9:30

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WED 8 SECRET AFFAIR w/ MOD d.j. Ray produced by I.M.P.
 THURS 9 MOTOWN MIXER w/ DALE WILLIAMS BAND
 FRI 10 IMMUNE SYSTEM from Chicago w/ NNB from N.Y.C.
 SAT 11 PREMIERE INTERNATIONAL w/ MIGHTY INVADERS

WED 15 DEAD KENNEDYS w/ 1/2 JAPANESE
 THURS 16 METHOD ACTORS from Georgia w/ GRAPHIC SHADOWS
 FRI 17 THE BRAINS polygram recording artists w/ NEW MATH from Upstate NY
 SAT 18 STRANGE PARTY from N.Y.C. visual, theatrical, danceable

WED 22 d.j. night 50's ROCK N' ROLL
 THURS 23 BILLY HANCOCK w/ ex-members of THE BAD BOYS
 FRI 24 3 BANDS \$3, *Sleepers*
 SAT 25 STIMULATORS from N.Y.C. w/ BLACK MARKET BABY

WED 29 d.j. night DISCO APOCALYPSE
 THURS 30 SLICKEE BOYS w/ COUNT 4
 SUN 3 (May) THE DAMNED produced by I.M.P. rescheduled from April 5 tickets on sale now!



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the childe harold

Dinner . . .

Appetizers

- Oysters on the Half Shell
- Clams on the Half Shell
- Oysters Rockefeller
- Clams Casino
- Spiced Shrimp
- Crab Sauté
- Cold Salmon with Capers
- Snails in Mushroom Caps
- Pâté homemade
- Hot Artichoke with Lemon Butter
- Cold Artichoke with Vinaigrette or Hollandaise
- Asparagus Vinaigrette

Salads

- House Salad
- Avocado Salad
- Watercress Salad

Soups

- Soup of the Day
- New England Clam Chowder
- French Onion Soup

Main Courses

- Filet Mignon
- Filet Mignon with Pâté and Brown Sauce
- New York Strip Steak
- New York Strip with Brandied Mushrooms
- New York Strip with Pepper Sauce
- Veal with Mushroom Cream Sauce
- Veal Oscar
- Chicken Breast with Scallion Cream Sauce
- Duck with Ginger Sauce
- Fresh Swordfish Steak
- Fresh Salmon Steak
- Fresh Rockfish Steak
- Fresh Sole Sauté
- Shrimp Sautéed with Pasta
- Shrimp Creole
- Crab Cake Platter

Desserts

- Cream Caramel
- Carrot Cake
- Cheese Cake
- Pecan Pie
- Hazelnut Torte
- Chocolate Layer Cake

Communiqués

ACCESSORIES TO THE CRIME

□The possession of a pack of rolling papers could land you in jail for 30 days and mean a \$100 fine if a drug paraphernalia bill now before the D.C. City Council is enacted into law.

The proposed legislation, being sponsored by Council members William Spaulding and Jerry Moore, would slap the above-mentioned maximum penalties on owners of drug paraphernalia — which can mean everything from waterpipes to whipped cream dispensers. The key to the law is that enforcement authorities must be able to prove that the owner of the devices intended to use them for illegal purposes.

Meanwhile, the law would impose maximum penalties of 6 months in prison and a \$1,000 fine on those selling the drug apparatuses. Selling paraphernalia to a minor could put the vendor behind bars for as long as eight years.

The proposed law is being supported "in concept" by Mayor Barry, according to D.C. legislative analyst Greg Swartz. In 1979, when he was running for office, Barry was in favor of the decriminalization of marijuana. Asked if this was not a contradiction, Swartz explained that the bill before the council is aimed at other drugs besides marijuana.

Similar anti-paraphernalia legislation has been adopted in about a dozen other states, but in nearly every case it has encountered fierce legal opposition, according to Kevin Zeese of the National Organization for the Reform of Marijuana Laws. Opponents are claiming that it is impossible to prove that a person plans to use the devices for illegal purposes, and that the laws are therefore unconstitutional. Recently, the U.S. Court of Appeals in Ohio agreed, finding a paraphernalia law in violation of the first, fifth and fourteenth amendments.

If the D.C. law is adopted, Zeese said, "it would be enjoined before it was enforced."

Maryland recently passed a strong paraphernalia law, but thus far only three seizures have been made and no paraphernalia shops have closed down, according to Zeese.

The D.C. proposal is now pending before the City

Council's judiciary committee; Swartz said the Council will likely take action on the bill before summer.

GOODBYE TO THE MONITOR

□The *Rock Creek Monitor*, "The newspaper of Dupont Circle, Adams Morgan and Mt. Pleasant," is no more, and the neighborhoods it served are decidedly poorer as a result.

For three years the *Monitor* kept us abreast of tenant struggles, landlord shuffles, the city council and the general state of the community in a straight-ahead, unpretentious fashion. It was "successful" in every aspect of the word except one, and it's sad that a resource such as the *Monitor* — which from the start defied market mechanisms by pursuing good will instead of profits — had to finally be judged by the balance sheets.

We wish the best to Jude, Brian, Linda and the rest of the staff, and hope that their considerable talents don't go to waste.

TONY TAYLOR, JIMMY HICKS

□The Washington jazz community suffered two severe blows last month with the deaths of drummer Jimmy Hicks and jazz patron Tony Taylor.

Hicks was well known in the D.C. area for his skills and frequently appeared at Mr. Y's lounge in a variety of contexts. Tony Taylor, on the other hand, owned (along with Angelo Alvino) the Bohemian Caverns from 1959 to 1968, a major showcase for such talents as Miles Davis, John Coltrane, Dizzy Gillespie, Wes Montgomery, Lou Rawls and a then unknown named Roberta Flack, whom Taylor encouraged to perform publicly.

More importantly, in recent years he had founded

and directed Lettumplay, a non-profit organization designed to encourage and promote appearances by local musicians.

Taylor, who died shortly after suffering a heart attack at age 53, was also responsible for organizing jazz concerts at hospitals, institutions, senior citizen centers as well as the summer jazz concerts at Fort Dupont Park.

Jimmy Hicks, who was killed in a robbery, had been drumming in the D.C. area for about a dozen years, most recently at Mr. Y's with the Ralph Elliston Trio. He had also traveled with Duke Ellington, and done extensive work with Shirley Horn. James Yancey, Mr. Y's owner, remembered him as "one hell of a drummer . . . everybody loved him." Hicks was 43.

Within a few days of each other, Mr. Y's held a benefit for Hicks (who left behind a week-old child) and a tribute to Taylor, whose family has established a Memorial Scholarship Fund (P.O. Box 8084, Washington, D.C. 20024).

At the Taylor tribute, a member of the family read aloud telegrams of condolence received from Mayor Barry, Del. Walter Fauntroy and comedian Bill Cosby. Bob Wilson, the interim director of Lettumplay, stressed to the crowd that Taylor's work would continue.

The club was packed with musicians, most of whom had worked with Taylor in some capacity over the years. When they weren't crowding around the stage awaiting a turn to play, many of them looked back on Taylor's significance in the community.

"He's a major force in keeping alive Black American music, not just in Washington but throughout the country," said blues singer Nap Turner. "He loved people," echoed Bob Wilson. "He'd talk to anyone, knowing that his encouragement might some day save a life."

Apart from running the Caverns and Lettumplay, Taylor's other interests were varied. After serving in the army, he studied art at the Corcoran and at George Washington University. When the riots precipitated the closing of the Bohemian Caverns in 1968, Taylor founded "Compared to What," an organization also designed to assist local artists.

He lectured at American University as well as Rutgers and helped develop and produce two Public Broadcasting specials — one on Roberta Flack, the other on Les McCann.

In 1975, he was appointed assistant chairman of the D.C. Commission on the Arts and Humanities. As any musician who knew him will tell you, he will be sorely missed.

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JIM CARROLL'S RESURRECTION

"It's a poet's right to sing for as many as he wants to"

by Eddie Bronx

With Jim Carroll you have to take your definition of accomplishment and hold it up to a funhouse mirror. When he was 13, he was a super basketball player, good enough to win scholarships to high schools where basketball was very important. He was also a writer. At 22 he was the youngest poet ever to be nominated for a Pulitzer Prize, for his *Living At the Movies*. Throughout this time he had a first-class jones—a heroin habit. He chronicled all this in a best-selling book, *The Basketball Diaries*.

During this time he was adopted by Allen Ginsberg and his circle of amiable pederastic poets. Carroll's addiction was looked upon as romantic, in the great tradition of Herbert Huncke, William Burroughs and Charlie Parker. Ginsberg has seen the best minds of more than one generation rot. New York's rock 'n' roll/art world floated on a sea of dope in the late '60s; degeneracy was chic. The fact that Carroll has been able to rise up from this Slough of Despond is tribute to his inner strength.

Now he is touring behind the release of his powerful LP, *Catholic Boy* (ATCO). The music is new wave, simple and direct, the lyrics a distillation of his experience. They are disquieting, these songs. The latest wrinkle in the enigma of commercial radio is the wide acceptance of "People Who Died," a litany of untimely death. It is being played on Album-Oriented Rock (AOR) and Top-40 stations.

The following interview took place at the Bayou. Carroll is tall and thin, almost scrawny. He can barely sit still, and speaks rapidly and smokes constantly. He is very pale; even his hair is a pale reddish color. But Carroll's eyes are a vivid, glowing ice-blue. Too opaque to be mirrors of his soul, they could be the caution lights at the gates of Perdition. I was reminded of the Dylan line, "And then you realize, he's not selling any alibis, as you stare into the vacuum of his eyes."

photos/Annalisa Kraft

Where did you get your band? They're great.

They were intact, in California—San Francisco (playing under the name of Amsterdam). They were together six years, but couldn't get a record contract. They were stuck in a time warp. They all had long hair. They came straight out of the Stones' influence; didn't care for punk at all.

They sound like a New York, 1977 band.

The music had to be integral to the lyrics. I wrote a lot of the songs myself, on the guitar. Others they wrote. I would tell them where the changes are.

Your album is a funny record. There's a lot of smack in the album.

What do you mean?

A lot of the lyrics are very junk lyrics.

In which songs? There's a lot of references . . .

"Wicked Gravity."

Yeah. It's a wish song from a few years ago, but I refute all that. The most important lyrics on it are: "A body at the bottom/It's my own reflection/But it ain't hip to sink that low/Unless you make a resurrection" [from "City Drops Into the Night"].

Do you believe in redemption?

I meant resurrection in the sense that it ain't heroic to be a junkie. They force that image on you as a poet. But it is heroic, in a traditional poetry sense, to rise up from that because you can start a whole life over.

You call the album Catholic Boy. You could have called it anything. In the song, "Catholic Boy," you talk about redemption through pain. Are you really a product of your Catholic upbringing? Is that the most important thing in what you are?

No, it's a big product, though. I love the mythology of the Church. I just don't like the dogmas and a lot of the things I experienced in Catholic school. But, all the rituals and the mythology I live very much. It's very attractive to me in a poetic sense. I could never get into those Eastern religions like Allen [Ginsberg] and people like that could. The song "Catholic Boy" is not really down on the Church. It's down on born-again Christians who need to be redeemed through joy, who need to get something out of it. It's like a religious Methadone maintenance program, a 24-hour-a-day buzz. They have to have the Lord give them their stock tips and what to do all day. You don't (not) sin because you want to

go to heaven and are afraid of hell. You don't sin because you love God, because He made you—if you believe and have faith. You're redeemed through pain. You pray every day for three months that a friend that has leukemia doesn't die, and he dies anyway, and you still have faith. That's a test. If there's no test of faith, there's no faith. So that's what I meant by being redeemed through pain. There's no faith without pain.

If you don't have your faith tested, then it doesn't mean anything.

Right. For a saint to abstain from sex and be celibate—if he has no sexual drive, is a Stoic, or something—it's not really any kind of sacrifice at all.

Talk to me a little bit about "People Who Died." That's a song that's getting all the airplay, and it's really a heavy song. It's getting played on stations I wouldn't expect.

It's a celebration of life. There's a lot of stories being written that I'm the new leader of the cult of death. Like Jim Morrison with, "This is the end. . . ." What I'm doing is celebrating those lives that got snuffed out before they could be fulfilled.

Do people really shoot up Drano?

Well, not on purpose. It's a hot shot. A dealer, because he thinks a guy ratted on him or something, will give the guy a shot of Drano. When you first start doing junk—you know, just fucking around—you're always real careful and you taste it first. After a while you just throw it into the cooker. You don't know what's in it. . . . It could be Drano, or it could be rat poison, which is a lot more effective.

This actually happened to someone you knew?

Oh, yeah, sure.

Your album is very New York. I'm a New York kid, and when I listened to it it was like being there again.

Most of the songs are really from California. You can write better about a place. . . .

Being away from it?

Right. See, I learned a lot. I got off drugs in California. I could stay on Methadone forever in New York; they don't want you to get off Methadone. In California, they urge you to de-tox. When I got out there, it was better. I got to know the country, for once, and I learned to deal with boredom. I learned that boredom could be used as a real high. When I was bored before, I just went out and scored.

I used to have a lot of friends who were junkies, and they were down on life and felt out of sorts with the world. Your music indicates to me that you're basically an up person.

I was never down on life when I was on heroin. It was an upper to me. I could work. The only time I'd nod is if I got something stronger than I thought, or else I'd work for a while and be talkative, and then—it affects different people's metabolism different ways. Then I'd start to read or something, and nod out. But it wasn't a drug I used to escape anything, either. There was nothing to escape when I started, when I was real young. I was popular; I was a good athlete; I was getting laid. I wasn't some nurd, or something.

Why did you get into music?

It's a poet's right to sing as loudly, and for as many, as he wants to. It seemed to me that poets were becoming very incestuous, writing for each other. The idea of a poet trying to change the world would seem like a corny idea, but it wasn't to me.

You really want to change the world? What do you want to make it?

I'm like Henry Miller. I want to reach an audience. I don't have any message. I just want to illuminate people's lives through images, by opening up their imaginations. "People Who Died"—everyone can relate that song to someone who died with them. It's a subjective song, really. It comes more from my prose. But the other songs come more from my poetry. It's more objective. The images are just obscure enough so that five different people get five different takes, and they're all correct. Or one person gets five different takes from five listenings.

When you write something, do you know it's going to be a song as opposed to a poem?

I pretty much sit down and write a song. There's a technical difference between poetry and songs. I use rhymes where I wouldn't in a poem. You don't have to worry about it containing its own music, 'cause it's gonna have music with it. Certain things you want to emphasize—certain lyrics—you either counterpoint it with the music, or have it rhyme to emphasize it, have it be harmonious with a power chord. Or else you use counterpoint, which is the basis of good art, either in a subjective way—using irony—or in a musical sense.

Do you write tunes also? The musicians in your band are credited with a lot of tunes.

Well, for some, like "Wicked Gravity" or "Catholic Boy," I wrote the music straight out. Others, like "Three Sisters," I wrote the lyrics and, where I wasn't good enough to work it out on the guitar, I'd tell them where the changes were and they'd put in

the chords. Other songs, like "It's Too Late," Wayne [Woods] would write the music first. I'd get the music first, and have to write the lyrics. It's a whole different process.

Other tunes, like "I Want the Angel," I'd give Bryan [Linsley] a tune, and where the changes were, and how I heard it in my head when I was writing it. But he'd give me a completely different tune, and it'd sound more right, so he would change it around.

"Day and Night" is a more melodic song than others. We don't do it sometimes; we didn't do it tonight 'cause there's a lot of keyboards in it. And Alan Lanier (from Blue Oyster Cult), who wrote it with me, just gave me a tape of the music and I wrote the words to it.

You had two new songs tonight, "Low Rider" and "Tension." Are you constantly writing new songs?

Well, I'm working on some other books now, too. But I certainly have enough lyrics out for the next record. Not all of them have music.

Are you going into the studio?

Yeah, well, we've already started in the studio putting down a few, like "Tension." "Low Rider" hasn't been done yet.

What's happening with the record?

Well, "Day and Night" is coming out as a single. . . . It's our only shot at AM airplay. The AOR stations that played "People Who Died" are starting to play "It's Too Late."

Tell me about your relationship with Patti Smith. How long have you known her?

I've known her for a long time, since about 1968. We lived together for a while, a year or two, when Patti was still a clerk in a bookstore. There's a song on the album, "Crow," about her. She was just doing drawings then, but I got her into poetry. I was really strung out at the time and she would always rip off money and give it to me to get straight.

She's a good person, huh?

Oh, yeah, Patti's terrific. But I knew then that she could do anything. And I knew then that she wanted to get into rock when she started to write poetry. She would show it to me. I knew when I heard her first songs, that was her medium. . . . I think of her a lot. She's a real strong presence in my mind.

When I listen to you, I hear you coming from Dylan, through Lou Reed. Right?

Well, yeah. I certainly listen to those guys a lot.

Like, third generation.

My style's a little different than them, but spiritually they're godfathers.

"Sweet Jane" was a perfect cover for you to do.

I've always liked the song, and I can loosen up on it. It's not so intense for me, not so personal.

How old are you?

29.

Did you see the Velvet Underground when they were playing in New York?

Sure. I knew Lou then. In fact, I got him to send

continued on page 13





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continued from page 11

poems to the *Paris Review*. He always thought that the poets thought of him in a condescending way. I convinced him they really liked his work, and I got his first poems published, and he gave his first poetry reading with me. When the poetry scene at St. Mark's Church (in the Village) was in full bloom, and I was a young hotshot poet, they asked me who I wanted to read with me, and I said I wanted Lou, but he thinks that no one likes his poems. So, I saw him at Max's and I asked him. He said okay, 'cause they had just published his poems in *Paris Review* and he was excited. And then he did the reading, and afterwards was excited 'cause he got such applause and acceptance. And I think the changes started working on him. He started doing a lot more personal stuff, like "Coney Island Baby," after they (Velvet Underground) broke up. You know the album, *Live at Max's Kansas City*?

Yeah.

Well, I recorded that. . . . It says "recorded by Brigid Berlin," who's Brigid Polk, the fat chick from the Warhol scene who plays in *Chelsea Girls*. [Interviewers note: my copy of the album credits Brigid Polk.] Brigid was trying to get me off junk that summer (1970) by giving me speed all the time. I was ten times worse by the end of the summer. I was doing junk just to get straight from speed.

Speedballs, and shit like that?

No, man. If I had junk, I would never fuck it up with coke or speed. I was a real purist. It was like putting applesauce on a good pork chop, really ruining it. If I had junk, I just went for the junk. That was my drug. They (the Velvet Underground) played Max's seven nights a week for three months, then broke up.

You sound like a good friend, like someone who would support a friend and push them to do what they wanted to do, but didn't have the nerve. Are you like that? Are you a good guy?

I like to think so. I try to keep friends. It's hard for me to make a lot of close friends, now. I don't go out much now. I'm married; I spend a lot of time with my wife. My wife's a lawyer, really had a lot to do with getting me into rock. She's a big fan of new wave music, and turned me on to a lot of it. I was a recluse in California when I met her.

A California girl?

No. She's from New York. I met her out there. She was about to go to law school at Stanford, and we were going together by the time she went.

When did you go out to California?

'64. No, what am I saying? '74, right after *Living At the Movies* was published. That's being re-published by Penguin; should be out soon. I have a new book of poems ready, some new books of diaries. They're making a movie of *Basketball Diaries*.

A movie? Are you gonna play in it?

No, and I'm not gonna write the screenplay, either. I've narrowed that down to two people. One is from New York, arty type, one of the original people from Saturday Night Live. The other is from Hollywood, a big shot who can come up with some more bucks.

Do you prefer New York people, or California people?

[Makes a face.] Ugh, California types. When I was out there, I just used the landscape. I couldn't stand that mellow, laid-back shit. . . . I got into dogs out there. I was always bringing home strays when I was a kid, and my mother would say that the city was no place for a dog. Then, when I got to have a dog, I just loved 'em. It turned out fine. I learned a lot out there; I got into music. It was a slow process.

Is your life changed because of music? I mean, it must be, but how?

I make more money. I made good money just from

The Basketball Diaries, and humongous money from selling it to the movies. I keep getting higher offers every two weeks. And I get some serious money offered me for new books and diaries.

So, it's the bucks?

I never thought of money, but it makes things easier. I don't go out much. I like silence; I can resolve things in silence. I'm a loner. But, like you said before, friends. I have some close friends, like Alan Lanier, people I would do anything for.

When you write a diary, do you just pour out what's in your head, or do you edit it, because you know someone's going to read it?

In *The Basketball Diaries*, I was 13 to 15 years old and I knew I was addressing an audience, not writing some introspective diary. Newer ones, it varies. In the first one I was being subjective, trying to tell a story, otherwise it would have been a typical young kid diary. I wanted to tell short stories and make each one interesting on that level. That's why they're so popular.

Do you still play basketball?

No, man, it's too frustrating. I'm the type that has to be able to do something as well as they used to do it. I can't just pick up a pool cue or a basketball anymore. Pool I could get back into shape, not basketball.

Do you lack concentration?

I could go out and shoot a round, and get my shooting eye back in half an hour. But I can't get my ball handling, my control. You lose that, lose your ability to make quick moves. And your legs go. I used to be able to stuff a ball backwards, with two hands, and now I could just about get this high off the ground. [Holds fingers one inch apart.]

Listen, thanks a lot. It's great to hear someone who doesn't talk with an accent.

[Laughs.] Yeah, thanks.



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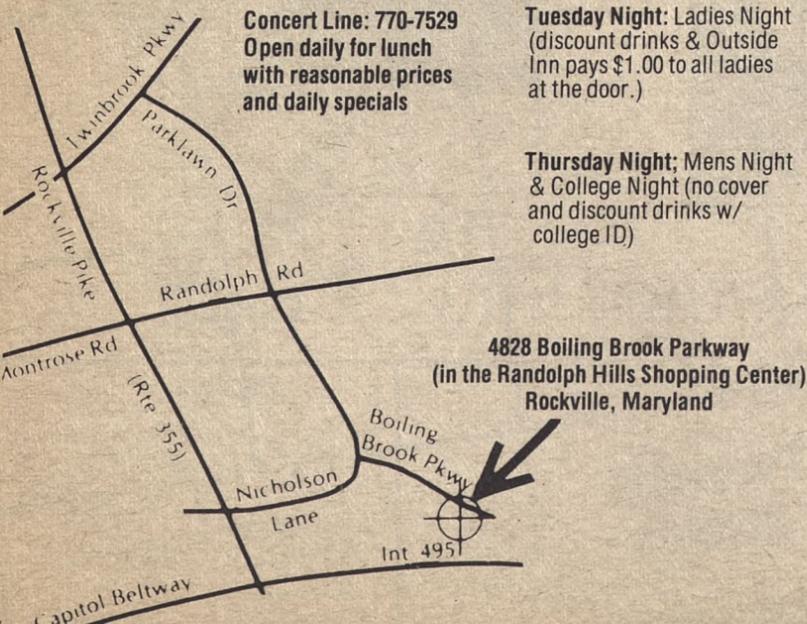
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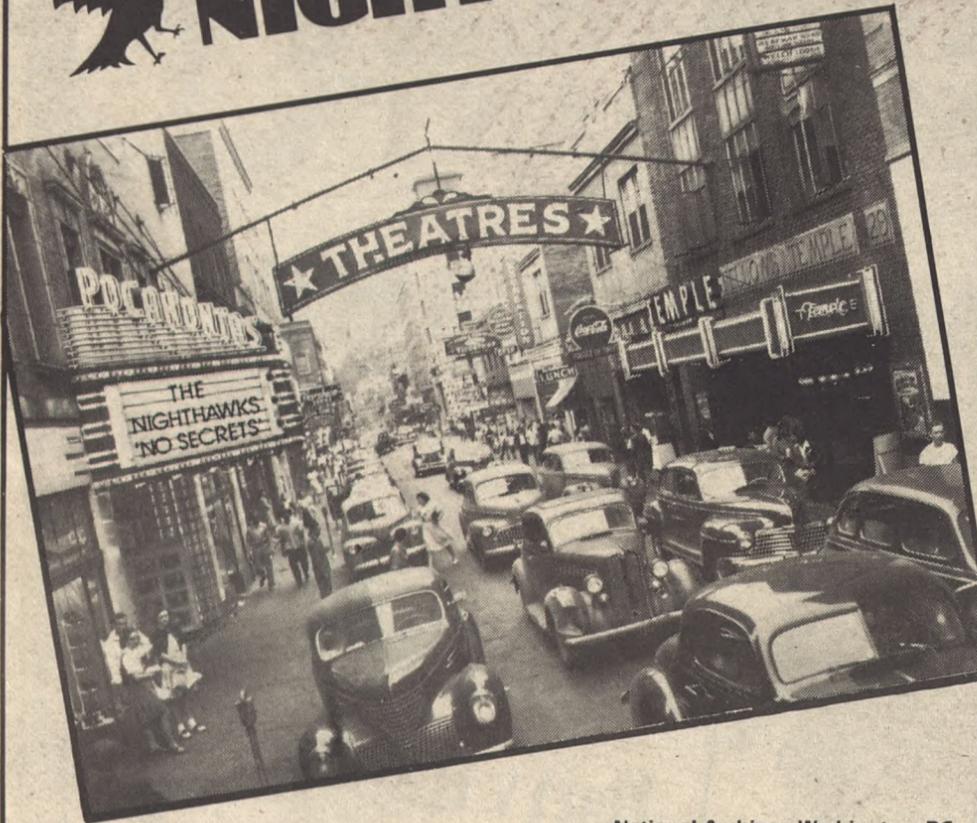
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Williamsburg, VA
- 30 Madison University
Harrisonburg, VA

May Schedule

- 1 Carnegie Mellon University-Skibo Ballroom
Pittsburgh, PA
- 2 Armory
Warrenton, VA
- 4 Much More
Richmond, VA
- 8 Randolph Macon College
Ashland, VA

- 9 NC School of Fine Arts
Winston-Salem, NC
- 10 Double Door Inn
Charlotte, NC
- 11 1849 Club
Salisbury, NC
- 12 The Pier
Raleigh, NC
- 14 Maude's
Annapolis, MD
- 15 Electric Circus
Ocean City, MD
- 16 "Long Way Home"
Radford, VA
- 25 Gilly's
Dayton, OH
- 26 High Street Brewing Co.
Columbus, OH
- 28 &
- 29 Cantrell's
Nashville, TN
- 30 Cotton Carnival-Rock Stage
Memphis, TN

August Schedule

- 2 ChicagoFest-Rock Stage
Chicago, IL

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by Bill Shoemaker

In many ways, Bill Smith is the common denominator of Canada's jazz community. He co-edits and co-publishes *Coda Magazine* (positions he shares with David Lee and John Norris, respectively) a twenty-two-year old journal with an international reputation. With Norris, Smith owns Sackville Records, Canada's leading jazz label, which has as impressive a catalog as any American label. Through Smith, Sackville has sired a subsidiary, Onari Records, a musicians' cooperative devoted to Canadian improvised music. With his wife Cloe, Smith has also set the standard for the presentation of new jazz in Canada through Toronto-based concert series held since the early seventies. A prolific photographer, Smith's work has appeared in many periodicals and books, and his portraits of contemporary artists ranging from Marcel Duchamp to Albert Ayler have been shown in Toronto galleries.

But it is Smith the musician who has had the greatest impact on Canada. Fluent on various reeds and capable of composing engaging and durable music, Smith has been personally responsible for starting most of Canada's new jazz ensembles of the past decade that have gained the attention of the international jazz press. Two assemblages stand out: CCMC (Canadian Creative Music Collective), from which Smith departed in 1977; and The Bill Smith Ensemble, formed in 1979. While the former operated exclusively with a free improvisation format, Smith's Ensemble—Smith, bassist-cello David Lee, and violinist David Prentice—performs a fresh compositionally based music shorn of jazz's traditional rhythmic base but nevertheless retaining momentum and immediacy.

"A lot of people have written that we're a mild-mannered avant-garde band that people can actually sit down and listen to and enjoy," Smith said

recently of the Ensemble. "Maybe that's the Canadian personality in our music, because we definitely didn't start out with the idea of presenting a mild-mannered, popular-concept music to anyone."

Smith, in fact, is quick to place his own activity within the framework of the national scene. Some of his earnestness can perhaps be attributed to the convert's zeal—Smith emigrated from his native England in 1963—but essentially his passion stems from fifteen years on the front lines creating a constituency where one previously did not exist. In this endeavor, Smith has encountered every problem unique to promoting jazz, especially the Canadian variety, in the planet's second largest nation.

"I think that music in Canada is reaching a very high level. It's getting favorable reviews in almost every country except Canada. Of course, when a developing music begins inside its own environment, it's very hard to get it acknowledged. For example, Cecil Taylor can't play every night in New York.

"During the last five years there have been some positive effects and a lot of negative ones from the Canadian government sponsoring Canadian art. Now, I understand why you should have government assistance in realizing an idea that you already have, but for the government to try and buy the idea of art really seems to be derogatory to the artist. If you really have any power in whatever art you choose, then you will be strong enough to attract people to it. I know that relegates us to the idea of playing for the door and proving it, but in the end the acceptance of some kind of critical standard, rather than a popular idea of it, is what art is."

THE CRITICAL acceptance of *Pick a Number* (Onari)—the Ensemble's debut recording—has been emphatically positive and adequate proof of Smith's thesis. Far from reinforcing the stereotype of Canadians as isolated

and bland, *Pick a Number* assimilates influences from all over the world while refusing to merely repeat the innovations of the past quarter century. These influences—most notably Anthony Braxton and Steve Lacy—are openly referred to, but are overridden by Smith's unabashed, linear sense and the warm, full sound produced by a trio of reeds and strings.

The cross-pollination of Smith's activities as artist and journalist is a factor in the sophistication of his music.

"Although it is very Canadian for many of the artists to deny previous influence, whether it is contemporary European painters or black American improvisors, that's a bunch of crap. We're influenced by everything that comes into our social structure."

While the music of the Bill Smith Ensemble is Canadian in spirit, the level of musicianship within the ensemble is world-class. Smith exhibits fine technical prowess. David Lee is capable of gravity and nuance on both bass and cello, giving the Ensemble a brisk, elastic propulsion. And violinist David Prentice, a veteran of many Canadian symphonies and chamber ensembles, has an immaculate tone and a sure sense for the well-turned phrase. Yet, their individual abilities are almost irrelevant; their finest music is a collective phenomenon that springs in part from the cooperative spirit peculiar to Canada's art centers.

"In the United States, information travels very quickly about who's out there, in part because the artists themselves travel extensively. But this is very different in Canada because there are only five major cities. So, after we use up those places, where are we going to go to show our art? Are we going to show abstract paintings and play avant-garde improvised music to miners and lumberjacks? The positive outcome of this isolation is that it has created communities for art and music in Toronto, Montreal, and Vancouver, which are now the three major cultural centers in Canada. Over the years, these people have come to know each other, whereas in cities where there's a larger environment—like New York, Chicago, and Los Angeles—there are so many artists and so much competition it's hard to make an impact."

THE MUSIC of Smith and his colleagues in Canada is not provoking demographic mayhem, but it is playing a sizeable role within the scope of Canadian art. "We might not influence other Canadian musicians musically, but we have motivated them to do something. In the next fifty years, Canada will be in a unique position where people will look to Canada for fresh ideas in art and music. The older cultures will not exactly terminate, but they are becoming shallow because they are beginning to imitate themselves. Improvised music, especially, has gone through many changes in Canada and it will continue to change when more Canadian musicians perform outside of Canada and people outside of Canada hear how good we really are." ●

As part of their first U.S. concert series, the Bill Smith Ensemble will perform at d.c. space on April 11.

TANGENT

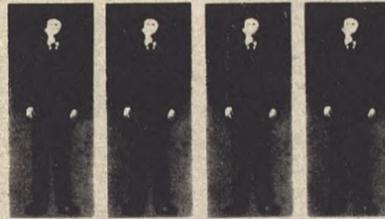
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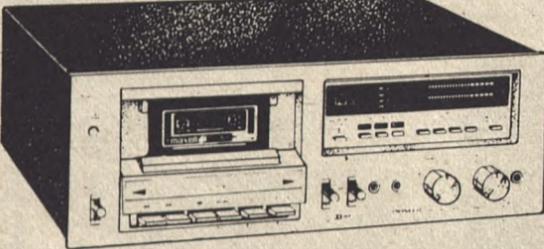
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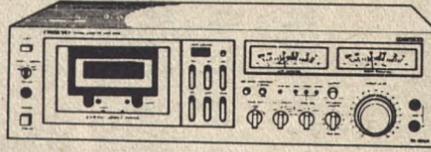


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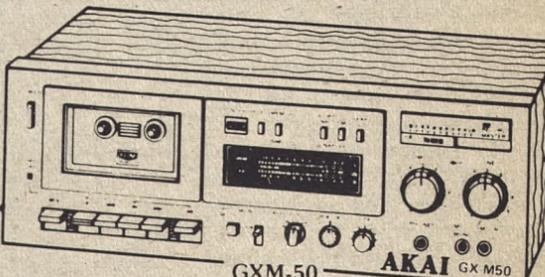
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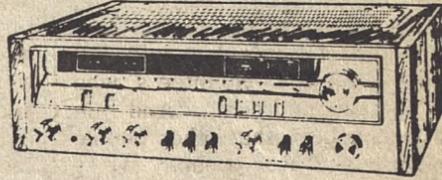


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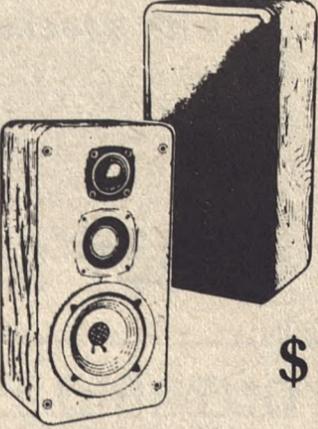
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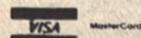
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Atlantis Sound



by Steven J. Hoffman

Listener-supported, non-profit WPFW-FM differs from Washington's commercial radio stations. Instead of ads for soft drinks and airlines, it broadcasts public service announcements and appeals for donations. Instead of selecting music on the basis of Billboard charts, its programmers select music on the basis of merit and personal taste. Instead of five-minute, headline-only newscasts, it broadcasts many hours of news and public affairs programming daily.

But WPFW differs as well from Washington's other noncommercial stations, such as WAMU, WETA, and WHUR: it is the only radio station in the area infused with an avowedly ideological purpose.

"I see WPFW as a community organization," says the station's general manager, Lorne Cress-Love. "Unlike your regular radio station—even unlike public radio—it is a station with a mission."

The nature of that mission? To give access to those voices in the community that have the least access to the airwaves; to foster the survival of jazz as a black cultural force; and, in general, to be part of and contribute to the amalgam of dissident political activities that in the '60s was called "the movement" and that Cress-Love refers to as "the struggle."

"You have to believe that blacks, Hispanics, women, gays have something to say," states Cress-Love, explaining the sense of mission that motivates the station's low-paid but dedicated staff and its volunteers, who number in the hundreds. "And you also have to believe that other people should hear what these groups have to say."

"And you believe it," she adds, "because you believe in a better world."

SITTING IN HER cluttered office on the third floor of the station's quarters at the corner of 7th and H Streets downtown, Cress-Love stresses that WPFW's activist spirit pervades not only its public affairs and news departments but its extensive jazz programming as well. "The decision to air jazz was a political decision," she says, averring that the powers-that-be have intentionally excluded jazz from the airwaves because "the major proponents of the music are black" and because "music is energy and if you don't want

WPFW BROADCASTING THE STRUGGLE

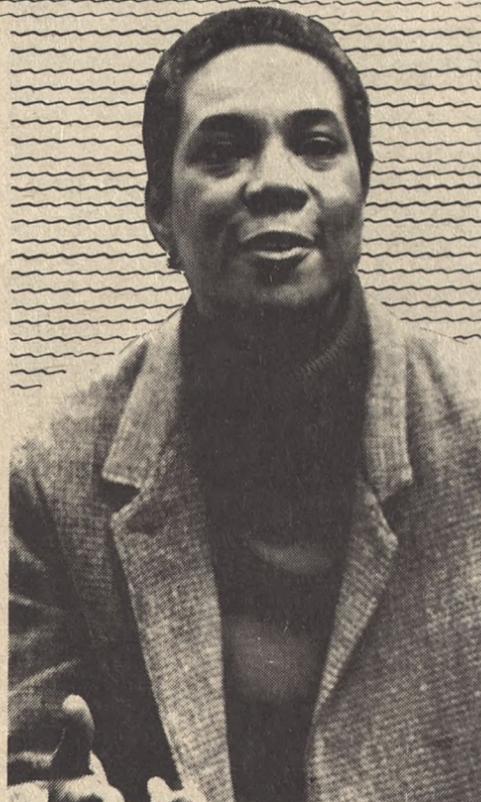
people to be creative, you have to limit access to those art forms, like jazz, that have the power to inspire people."

In keeping with its cultural-political mission, WPFW broadcasts more jazz than any other station in the area: weekday mornings from 7 to 10, weekday afternoons from noon to 1:30 and again from 3 to 7, late nights every night (starting at varying times), Sunday mornings from 6 to 10:30, and Sunday evenings from 6:30 on. This schedule is only a rough outline and is subject to some exceptions and additions. For example, the Thursday noon hour is actually filled by a program called "Dial-a-Poem," while other magazine-format programs not within the above time slots may intersperse jazz with public affairs features.

Cress-Love believes that the station's jazz programming has contributed mightily to the local viability of live jazz, because without exposure on the airwaves, live music cannot flourish. "When we came on the air in 1977, there was only one jazz club left in the city. Without WPFW, the jazz scene would be nothing in D.C." To keep its audience abreast of local jazz happenings, the station broadcasts a jazz calendar daily at 7:30 a.m., 1:30 p.m., 6:55 p.m., and 8:25 p.m.

Jazz is not the only type of music on WPFW. Blues is programmed Monday nights from 9 to 12:30, Wednesday mornings from 7 to 10, and Saturday from 11 a.m. to 2 p.m. Music of the Caribbean can be heard Saturday afternoons from 2 to 6; music of Africa, Saturday nights from 6:30 to 9; music of Latin America, Sunday afternoons from 3 to 6; and music of Brazil, Friday afternoons from 3 to 7. Soul and R&B oldies are featured Sunday mornings from 10:30 to noon.

According to Cress-Love and program director Cheikh Soumare, the most popular program by far is the blues-oriented "Bama Hour," broad-



Lorne Cress-Love

"Children's Radio Theatre," early Saturday mornings.

WPFW RELIES PRIMARILY on its listeners to pay its bills. During semi-annual fundraising marathons, listeners are urged to subscribe to the station's monthly program guide for a donation of \$30 per year (\$15 per year for students and people on low incomes). The number of subscriber-contributors rises and ebbs from a high of about 10,000 to as low as 3,000. Although the station's 50,000-watt strong signal extends well into the Maryland and Virginia suburbs, the overwhelming majority of subscribers reside within the District lines, according to membership director Loretta Rucker.

The station is affiliated with the Pacifica Foundation, an umbrella group whose founder, Lewis Hill, pioneered the concept of noncommercial, listener-supported radio in 1949. Other Pacifica affiliates are located in Berkeley (KPFA), Los Angeles (KPFK), Houston (KPFT), and New York (WBAI). The Pacifica trustees had long sought a Washington outlet, in large measure as a source of programming for other Pacifica stations on issues of national concern, and did not hide their disappointment when WPFW from the start eschewed covering the Hill and the White House in favor of local politics and minority-oriented programs.

"It's reflective of the difference between people who live in Washington and those who merely look at Washington from the outside," says Cress-Love. "We were citizens of the District of Columbia and we moved to reflect local needs."

cast Saturdays from 11 a.m. to 2 p.m. and hosted by the irrepressible Jerry Washington. "Wash," as he is affectionately known to his listeners, has a uniquely personal approach to the airwaves, and people listen as much for his uninhibited between-songs patter as for the music itself. Another listener favorite is "Shaved Face," which features unexpurgated comedy from the likes of Richard Pryor every Thursday night from 11 p.m. to 2:30 a.m.

Other programs of particular interest include a nightly newscast at 7; "Sophie's Parlor," produced by a women's collective and transported from defunct WGTB, Tuesdays at 8:30 p.m.; a gay program, Mondays at 8:30 p.m.; and children's shows, including the Peabody Award-winning

WITH THE STATION now entering its fifth year of operation, the tensions between WPFW and its Pacifica parent have largely subsided. Other chronic woes—underfunding and inadequate equipment—persist, but station morale is high and the WPFW's existence is not imperiled as it was at times during its first precarious years of operation.

Says Cress-Love, "A station like this is always going to be involved in struggle, with the kind of programming we do and especially with what's happening in this country right now. There are forces in this country that do not want to see stations like this—alternative media—survive. So you have to set your head and mind in a certain way and believe that you are going to make it." ●

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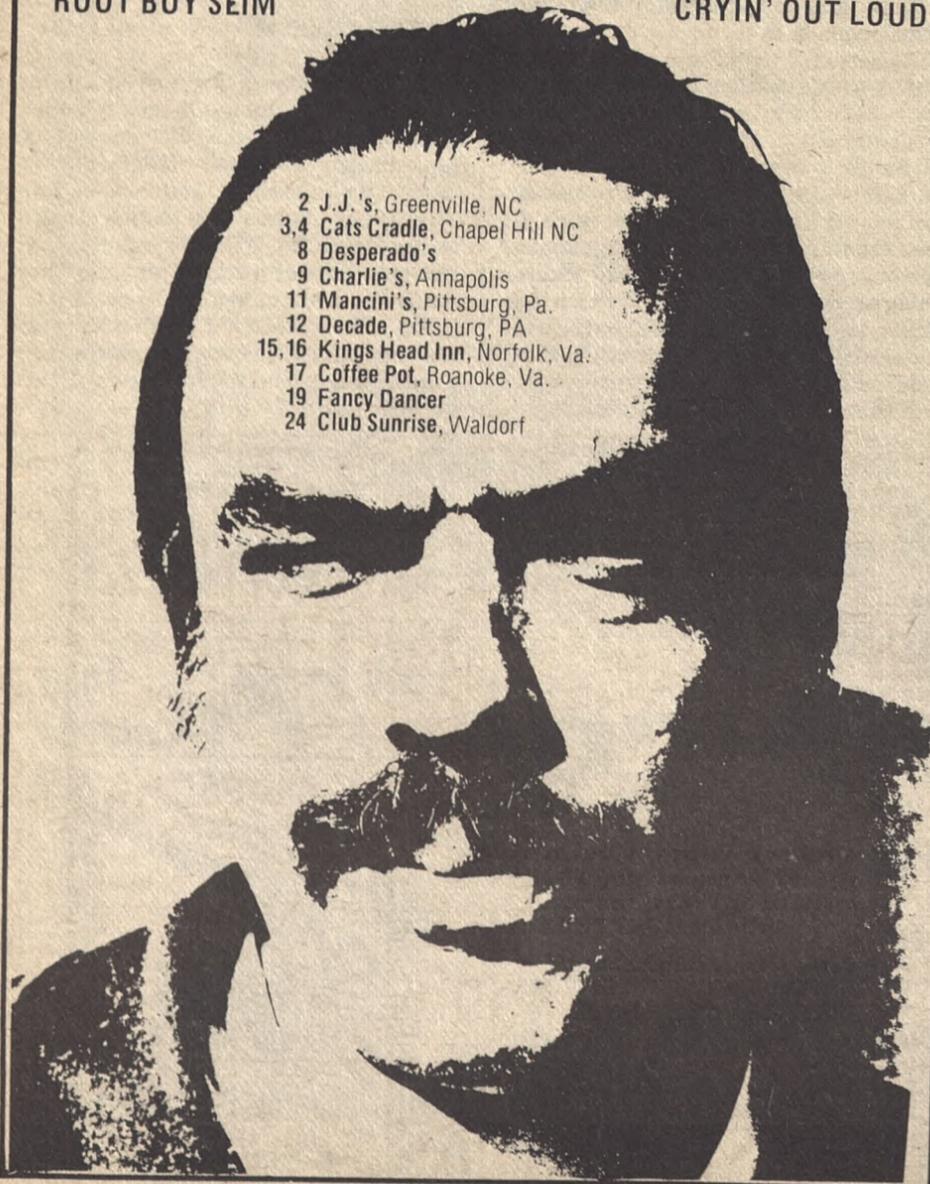
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Cold Storage
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by Lynn Williams

Back in the late '60s, when I was in high school, I first heard the saying, "Today is the first day of the rest of your life." I remember the moment well; the phrasing was new but the idea connected. It was familiar at the same time it was original. In a short time, though, the slogan became a cliché, an embarrassment, in the same league with smiley-buttons and bumperstickers saying "have a nice day." It was definitely uncool to admit that those few words had ever spoken to me.

This is the dilemma of Ronald Ribman's *Cold Storage*, one of four "Carousel of New Plays" offerings now in repertory at the Kreeger. Though the classic themes of love and death have served us well since the beginning of dramatic time, and are too close to the essentials of human experience to ever go permanently out of fashion, our stages have seen a recent glut of plays about mortality.

So when something like *Cold Storage* debuts, even with its considerable verve and humor, its punches are already pulled. (At one point, one of its characters, discussing suicide, even says "whose life is it?" How are we supposed to react to this on the heels of a couple of *Whose Life Is It Anyway?*

revivals?) Yes, I know that Ribman's play had a previous Broadway run that may have preceded the more recent death-obsessed works to play here, but who came up with the "idea" first is not really at issue. If *Cold Storage* had the field to itself, we could judge its strengths better. As it is, it's not sufficiently distinctive to be anything more than a better-than-average example of "one of those dealing-with-death plays."

It's also one of those two-character plays over which the ghost of *Waiting for Godot* seems to hang heavy: two men, trapped in a situation they can't control, waiting for . . . what?—and passing the time waxing metaphysical and baiting one another. In the real world, if some stranger insists on getting personal and obnoxious, you get out of his vicinity. Here in the Twilight Zone, though, characters always have a *Rendezvous With Destiny*; they're there to tell each other terrible truths. They lay their souls bare, and this bonds them forever. The soul-brothers here are Richard Landau (Terrence Currier), a prosperous art dealer with a Holocaust experience closeted in his background and a well-ordered life filled with all the requisite status symbols, and Joseph Parmigian (Robert Prosky), a voluble Armenian dealer in fruits and vegetables.

THEY MEET ON a hospital roof-garden; Landau is in for exploratory surgery, and Parmigian, after multiple surgery, knows he is dying. Parmigian



Robert Prosky (l) and Terrence Currier

is that type of natural, life-force man of the people that often figure in tourists' New York cab-driver stories. He's always spouting off about the evils of Puerto Ricans, yet considers himself the last of the oldtime liberals, and has a pocket full of union cards to prove it ("I got a personal letter from Sacco and Vanzetti," he announces with pride). The self-contained Landau in his Bloomingdales pajamas bothers him, and after some not-so-gentle prodding he finally gets at the secret of the other man's coolness in the face of cancer.

The secret of *Cold Storage's* success, in spite of its double dose of *deja vu*, is no secret to anyone who has seen Robert Prosky's previous work. Parmigian isn't a role with the shadings the actor brought to parts like Willy Loman and Galileo, but it's lusty, oversized, and pure Prosky. He's such a showy crowd-pleaser that he totally swamps co-star Currier's understated performance. Not that we'd have him tone down for a minute. But there's a basic imbalance in both the writing and the casting. When playing an introvert

off against an extrovert (especially when the extrovert has all the funny lines), the introvert has to be extraordinarily strongly-played to make an impression. The play is really about Landau, and needs an actor of compelling penetration, someone who can show us layers of pain under the tough hide of self-possession. The subtle, played-down manner with which Currier approaches the role turns the whole thing over to Parmigian/Prosky.

AFTER SEEING this play, I discovered that Robert Prosky has a prominently-billed major role in a new film, *Thief*. He's done plenty of commercials and movie "bits" before, but this looks like a promising beginning to a real career in movies. If this is so, his work at Arena may be substantially reduced next season. If there's the remotest possibility that we may be saying farewell to this man, you owe it to yourself to catch his work while you can. If for no other reason, I recommend spending an evening in *Cold Storage*. ●

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12	13 ART/MUSIC APRIL 10 THRU 14 FILMS BY WARHOL AND THE VELVETS JOHN CAGE, TEVE REICH, M. SNOW DON CHERRY AND MANY OTHERS	14 FILMS	15 AVRAM PAPP "ARRAND" PRESENTS EMPIRE APRIL 15 AND 16	16 DALE STEIN BY ROBERT LONGO AT THE CORCORAN ONE WOMAN SHOW	17 Good Friday NUCLEAR APR. 17-21	18 COMEDY ENSEMBLE MUTANT FILM FESTIVAL
19 NUCLEAR "NIGHT OF THE LEPUS" "ATTACK OF THE 50 FOOT WOMAN"	20 MUTANT APRIL 17 THRU 21 WITH "INCREDIBLE SHRINKING MAN" "THESE ARE THE DAMNED"	21 FILMS 8 AND 10 PM	22 POET CEL LAPP UPSTAIRS NEW WAVE ACTION MEMOS PLUS SQUARE ONE	23 STRINDBERG'S ONE ACT PLAY APR. 23+24 "THE STRONGER" N.Y. PERFORMANCE ARTIST PAUL ZALOOM	24 NEW JAZZ APR. 24-25	25 TRUMPETER/COMPOSER LEO SMITH QUARTET ANIMATION FILM FESTIVAL THRU 28
26 AN ORGY OF CARTOONS FROM "TRIP TO THE MOON" (1902) TO LENNY BRUCE'S "THANK YOU, MASK MAN" (1969)	27 APRIL 25-28 FILM FESTIVAL D.C. INC. AND WPFW PRESENT MAY 10 A MOTHER'S DAY BENEFIT CONCERT ARCHIE SHEPP AND MAX ROACH	28 SPHERES THEATRE COMPANY PRESENTS A TRAGIC COMEDY "ARDELL" BY JEAN ANOUILH APRIL 28 THRU MAY 17 Upstairs Performance Gallery SHOWS 8PM WITH DINNER IN THE CAFE 6-8PM	29 THEATRE MAY 7TH HALL POETRY GARDENER AND KEN FORDE	30 VIDEO SCRIPTRONICS BY ROBIN ROSE AND KEVIN McDONALD MAY 9TH 10PM	MAY 1ST POET GERARD MALANGA PLUS WARHOL FILM	MAY 2ND CANADIAN FILMMAKER MICHAEL SNOW WITH HIS NEW FILM 8PM MR. BILL'S DANCE PARTY WITH TINY DESK UNIT

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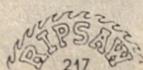
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A

AT THE START, WHAT WE HAD WAS A LOT OF QUESTIONS. IS IT POSSIBLE TO SURVIVE AS AN ARTIST IN THIS TOWN, AND, IF SO, HOW? WHAT IS UNIQUE ABOUT WASHINGTON AS AN ART CENTER? WHY DO SOME ARTISTS FIND A CREATIVE HOME HERE, AND OTHERS MOVE ON? AS WE LEARNED MORE, OUR INQUIRIES BECAME MORE SPECIFIC. IN THEIR SEARCH FOR INEXPENSIVE STUDIO SPACE, ARTISTS ARE OFTEN ON THE FRONT LINES OF RENOVATION MOVEMENTS. WHAT PARTS OF D.C. WE HAD HEARD OF TWO AVANT-GARDE FORMS BECOMING POPULAR IN NEW YORK—PERFORMANCE AND BOOK ART—AND WE WONDERED WHAT INTEREST THEY HAVE ATTRACTED HERE. WHERE, ALSO, ARE WASHINGTON'S "ALTERNATIVE SPACES," AND HOW ARE THEY DOING? FINALLY, WE WANTED TO KNOW EXACTLY HOW THE CUTS IN THE ARTS BEING PROPOSED BY REAGAN WOULD AFFECT THE LOCAL SCENE.

IN SEARCHING OUT THE ANSWERS TO THESE AND OTHER QUESTIONS, OUR WRITERS TALKED WITH DEALERS, CURATORS, REAL ESTATE AGENTS, ART ADMINISTRATORS, AND ABOVE ALL TO THE ARTISTS THEMSELVES. THE RESULTS CAN BE FOUND IN THE FOLLOWING FIFTEEN PAGES. WHAT WE LEARNED IS THAT WASHINGTON HAS A VIBRANT AND EXPANDING ART COMMUNITY COMMITTED BOTH TO THE CITY AND TO THE CREATION OF GREAT ART HERE. DESPITE THE SPECTRE OF OFFICIAL ECONOMIC RETRENCHMENT IN THE ARTS, WE CAN LOOK FORWARD TO SOME EXCITING WORKS BEING PRODUCED HERE IN THE COMING DECADE.

ART IN A SMALLER APPLE

The Pros and Cons of Working in Washington

by Martha McWilliams Wright

There's a feeling in Washington that the art world here is exploding with energy, activity and visibility. There are more commercial galleries than ever before, certainly more artists and art, more museums, more real estate devoted to art and its making, and more public involvement and support generally.

Ever since Washington color painting drew national and international attention to the city in the early 1960s, claims have been made for Washington as an art center of national importance. Some feel it was truer then than it is now, but the majority of those interviewed about the current art scene claimed the city has a lot to offer its artists, that these artists are producing at record levels, and that the sky's the limit for the next decade.

THE BEAUTY of the city was universally cited as a major asset. "It's pretty, very green," says Sam Gilliam, one of the city's most famous resident artists; Gilliam's work matured here and he chose to remain. Michael Clark, a painter who spent several years in New York and then returned to D.C., agreed. "It's more comfortable to live here. It's closer to 19th century Paris, both the

pace and the look. New York is the 22nd century. Washington is more relaxed."

Even those who have chosen to leave but who spent formative years in D.C. mention the landscape with nostalgia. Painter Ann Purcell, who now lives and works in New York, notes, "It's hard to paint green in New York City. I very much miss trees and birds and get great cravings for nature, to see a tree not surrounded by concrete. Do they still grow otherwise?"

Washington's museums are another major influence on the local art community, an advantage, an attraction, but sometimes a frustration as well. "The legacy of the public museums in this town is very dominant, very conspicuous," says Walter Hopps, currently adjunct curator of the National Museum of American Art (NMAA) and one of the most enthusiastic supporters of the city's artists. Hopps, who has been involved in almost every art event anywhere for the past twenty years, notes, "Washington always has been a good place to make art. The moment a Duncan Phillips sets up shop it's a good place." He also credits Phillips (who founded the prestigious Phillips Collection in 1920) with establishing a Washington tradition, what he calls a "gently sensualist color tradition."

Museums, in which Washington is rich, can nourish the contemporary

artist either by presenting works of the past or by providing a forum for the discussion of current works. But no Washington museum is really committed to truly contemporary art. Most of the museums here—the Hirshhorn, the Corcoran, the NMAA, and Phillips—have collections of modern and contemporary art but exhibit new work by emerging artists sporadically at best. The educational role of the museum is an important one, however, as well as being less controversial—an important consideration in a controversy-wary city. As Gilliam says, "I wouldn't feel very good here now starting out. There's no hope of showing in a museum. Look at the Corcoran Biennial (on view through April 5). It's so distant." But whereas there's a lot of local bitterness at the Corcoran's selection this year, sculptor Bob Stackhouse, another Corcoran professor who commutes from New York, admits, "You don't move to New York just to have a show at the Modern [The Museum of Modern Art]."

WASHINGTON'S governmental atmosphere, meanwhile, can be a double-edged sword for the art community. On the one hand, it draws a highly-educated and well-paid populace, while also attracting enormous numbers of visitors each year. On the other hand, those very same virtues tend to make the civil

servants suspicious of, and uncomfortable with, art. This came out in conversations with artists who have left in search of more supportive environments elsewhere.

"Culture is part of the profile of a New Yorker," says Stackhouse. "If you tell someone you're an artist in New York, you're not going to get a real strange stare."

Purcell was more vivid. "Washington is a political town. I fit in with that group because I'd been in politics [before he turned to full-time painting]. But to tell them you were an artist was like telling them you'd give them syphilis within breathing distance."

Painter Joe White, who lived in New York and on the West Coast before settling in Washington, put it this way: "D.C. art is decorating the palaces of the superpower. What matters is who is standing in front of your painting, not what you're painting."

Jane Allen and Derek Guthrie, editor and publisher, respectively, of the art monthly *New Art Examiner*, recently moved to Washington from Chicago and are publishing an East Coast edition with good Washington coverage. They bring an outsider's perspective. "The art scene here seems geared to the social milieu of the artists. This is unfortunate because instead of picturing the artist as a professional with these important and significant concerns, instead

they picture the artist almost as an entertainer, as an adjunct to a more important social kind of game. The artist is the producer of something to be consumed by socialites."

Max Protech, a New York dealer who closed his Washington gallery last year after ten years, notes that here "the center of people's attention is law, politics, living well. That doesn't make for great art. I always thought it was important that Washington lacked a strong business community. Business people tend to be more open to new ideas than someone who works as a bureaucrat or as a professional."

But Hopps sees a positive side to the government's presence. "The

government provides a reasonably sophisticated transient population who come here and then buy art. Additionally, people come for business either with a government agency, the Hill or a support service like Covington and Burling [a local law firm]. And then they start buying art."

Hopps sees Washington art and artists surviving this, but cites another problem he thinks is the city's greatest. "What Washington lacks most of all is a large enough population with sufficient speculative, discretionary income. How many people in Washington can afford to spend \$100,000 two times a year on their art purchases? A couple

of hundred, but that's not enough. I estimate there are 5,000 working artists in this town. But there isn't the money from entertainment-world fortunes, big business, heirs of old family wealth to support it right."

Painter Gene Davis, along with Gilliam probably the town's best-known resident artist to the world at large, sees the support of collectors increasing. "There's affluence here. A lot of young collectors, especially lawyers, are buying art. In fact, I look to the day when a gifted artist could support himself entirely on sales in the Washington area."

As for today? "I always advise my students to go New York if they have a chance [Davis teaches painting at

the Corcoran]. Like it or not, the most innovative work is being done in New York."

EVERYONE THIS reporter spoke with inevitably brought up the subject of New York. As the international capital of the commercial art world, it is part of every artist's consciousness. It's proximity to Washington gives it special significance, for, as Stackhouse points out, "Washington is really just a far-out suburb of New York. I just happen to work 240 miles from my house." But some local enthusiasts deny The Apple's significance, or claim that comparisons are irrelevant.

continued on following page

by Stephanie Faul

Millions for defense, not one cent for art." That paraphrase of Robert Harper's 1798 toast to John Marshall has become the new motto of President Reagan's budget advisors. Not only has the Reagan administration proposed massive (nearly 50 percent) cuts for the National Endowment for the Arts (NEA) in the 1983 budget, but it has also attempted to rescind monies already allocated to the related public organizations, such as the Corporation for Public Broadcasting (CPB) in the 1982 budget.

Washington is a city where the local and national news can overlap to a sometimes indistinguishable degree. If the proposed cuts take effect (they are being protested vociferously), how much damage will be done to the arts scene locally? What impact will a sudden cutoff or drop in Federal support have on area artists, performers, and broadcasters? Opinions of local arts organization spokespeople vary sharply.

DAMAGE HAS ALREADY been felt in the arts sphere from cuts unrelated to the Endowment. Glen Echo, a Park Service operation, has drastically curtailed its schedule for the coming summer. Turkey Run Farm, although not strictly speaking an "arts" program, is closed. Arts employees under the Comprehensive Education and Training Program (CETA) are being laid off or are not being rehired. Federal agencies that would normally spend a certain amount for the arts are cutting such programs out of their own budgets immediately; the NEA and CPB cuts will take longer to be felt.

The NEA's influence can be seen all over town, from the illustrated poems to those giant cowboy boots that adorned 13th Street a couple of years ago. Chris Davis, of the NEA public affairs office, wants to be clear that "the budget has not been cut. The request has been cut, from \$173 to \$88 million, virtually in half." The NEA provides several kinds of grants: both non-matching fellowships to artists, and matching grants of various sorts to large and small organizations. "They have to match a minimum of one-to-one and usually

more," Davis explains. "The purpose of the money is to generate private support of the arts. We also give challenge grants, which have to be matched three-to-one over three years. Some organizations have raised ten or twenty to one just on that one grant."

In effect, many of the NEA grants act as a pyramid-scheme in reverse. A grant used for fundraising by a recipient organization can generate many times its original amount in money to be used for the organization's activities. Thus, the effect of the NEA cuts involves much more money than that actually allocated by Congress.

The impact of these cuts is hard to predict now. "It's too early to speculate on the long term," says Mildred Battista of the D.C. Arts Commission. "It's going to be very interesting. First of all, the bottom line must be established by Congress, and then

we must determine where cuts will be made. Where those cuts come determines who will be hurt. Right now everybody is very united, but once that final figure has come into being I'm afraid that all the unity will vanish into thin air and all the people will fight for their turf."

The D.C. Commission, as a recipient of NEA money, provides grants to send artists and poets to schools, funds works like the mural in front of the 12th Street Metro stop, and provides technical assistance to other arts organizations to help with grants and fundraising. "It's difficult to say what would be curtailed," Battista claims.

The arrangement of the organizations that distribute arts money is also pyramidal. Federal funds can pass through several hands before they reach organizations at the local level. For instance, money passes from NEA to the D.C. Commission,

or from CPB to National Public Radio (NPR) to a radio station. The CPB, like the NEA, was set up as a private corporation for the purpose of distributing federal funds to public television and radio stations. The private status of CPB insulates it from government control, and the corporation acts as a buffer between the government and the broadcasters. This insures that programs, although state-funded, will not be state-run and that the government will have no control over the content of work produced with the money.

Stanley Harrison of CPB says, "They're trying to rescind the '82 budget, but that's been stopped. There will be a \$76 million cut for '84—about a third. This will mean reductions in assistance to stations and in programming." CPB also provides assistance to public stations in the form of training grants, satellite

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Al Nodal in Walter Kravitz's installation piece at WPA

photo/Kyle McLellan

"There's a sense of community. This town is more accessible than New York."

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"I'm not into the New York myth," says Al Nodal, the energetic director of the Washington Project for the Arts (WPA), which has largely taken over the museums responsibilities to the local art community (see page 29). "A lot of New York artists are attracted to Washington. I get applications all the time. They want to exhibit here. D.C. is a regional center and its art is more conservative, but it's now trying to go beyond accepted boundaries. There's a strong sense of community and production. This town is more accessible than New York."

"Washington is much more accepting of its artists and of art," echoes Purcell. "New York is much more critical. They wait. If they like something they wait for three solos to be really sure. That's six years. In Washington there's a real sense of a camaraderie and community that I miss. Even in the last two years it's harder for artists to get a gallery. Even if you get one they may dump you in a year."

"I owe my being an artist to being in Washington," adds Stackhouse. "I was able to make mistakes here. I cut my teeth here. All the awkward things a young artist would normally do with all the pressure in New York, which is terrifying, I didn't run into."

Hopps is more emphatic. "Comparisons are ridiculous. You take Los

Angeles, San Francisco and Chicago. There are more artists working there than in Washington. But an artist can be far more conspicuous among this population because per capita there is more square feet of exhibition space, more column inches of newspaper coverage, more position and more presentation, more attention being paid than any place else. There's a smaller amount of the best here because everything here is on a smaller scale. And it's expanding. In the 70s, there was a real quantum jump in the amount of art produced and sold here. There's a new feeling that the art here is worth paying attention to."

Hopps sees the art scene as a pyramid with the most exclusive, expensive galleries at the top and the more inclusive, innovative cooperatives and alternative spaces at the bottom. "As more work gets done and more attention is paid, then some hot shot opens a fancy gallery to show big names, which attracts more interest and money and then more unknowns get together and spontaneous groups emerge on the bottom. It expands at both ends."

Gene Davis is similarly enthusiastic. "I'm curating a show at the WPA of emerging artists. I visited at least 50 studios. It's tremendous the amount of talent here. It was a revelation. There's a lot of energy here. It's very exciting right now." ●

by Michael Leccese

The giant cowboy boots that used to sit at 12th and G Streets, N.W., didn't strut over from Gilley's by themselves. They were sponsored by the Washington Project for the Arts (WPA), one of D.C.'s oldest "alternative space" galleries dedicated to presenting new, adventurous, sometimes whimsical and often not very commercial work.

At the age of six, WPA is almost an institution in a field that started only 10 years ago in New York as a forum for earthworks and other large, uncompromising pieces. In D.C., alternative spaces run the gamut from the black-oriented Miya Gallery to the feminist Washington Women's Art Center to the Museum of Temporary Art, devoted to "Happening"-style events and conceptual art, to eclectic groups like WPA, the Art Barn in Rock Creek Park and the Arlington Arts Center.

All run on the same lean mix of federal funds (from the National Endowment for the Arts, mainly), local grants (from the D.C. Commission for the Fine Arts and Humanities), and private contributions. On meager budgets—ranging from \$15,000 for MOTA to \$230,000 for WPA—these nonprofit groups provide D.C. annually with hundreds of exhibits, several arts publications, and occasional dramatic and musical performances.

Sales are not a potential source of income, as alternative spaces do not sell the work they exhibit. This can actually save an artist money. It is expensive to exhibit at a commercial gallery; the artist has to pay for invitations, refreshments and publicity for the opening, and the gallery will often take a 40 to 60 percent cut on work sold—sometimes even if it is not sold through the gallery.

For the artist, another advantage of going with an alternative space is freedom. Artist Rosemary Wright cites the "subtle control over imagery" exerted by commercial galleries over their clients; the tacit requirement to produce "more of the same"

photo/Alexander Viola

At WPA, MOTA, Et Al,
**THE
"ALTERNATIVE
SPACES"**
It's Truly Art for Art's Sake

after some work has been sold. For this reason, Wright chooses to show at alternative spaces, although she is hardly typical of the "unknown, never shown" breed of artist often associated with these galleries.

"WE'RE ECLECTIC, high risk," says Al Nodal, WPA's director. "Many of our works are uncompromising. It doesn't mean they're unprofessional, it just means they can't sell."

Despite precarious funding and a current \$18,000 deficit, WPA has grown. The gallery mounted 60 exhibits last year, including 10 monumental outdoor works. In addition to running six galleries at 1227 G Street, N.W., WPA supports two theaters and a bookshop, and helps several D.C. dance companies.

Nodal is sanguine about the future. The Pennsylvania Avenue Development Corporation announced plans earlier this year to tear down WPA's Deco storefront gallery (and the row it is part of) in June, but WPA has already found a new home in the heart of downtown's burgeoning Seventh Street art strip (see below). It will be taking up quarters on the first three floors of 400-404 7th Street, a corner building being rented by artist Eric Rudd, who has plans to turn it into a non-profit center for the arts.

Nodal says that area museums and commercial galleries, meanwhile, have an interest in WPA's continued success. "We take a lot of heat off them," he said. "If we weren't around, artists would be knocking down their doors."

Currently artists are knocking down Nodal's door to the tune of 20 to 30 proposals a day, a circumstance that the Washington Women's Arts Center (1821 Q Street, N.W.) does not have to contend with.

The Center chooses works from among its 700 dues-paying members for group shows. Their ranks include both male and female painters, sculptors, performance artists and a small cadre of writers. Director Kathleen Bahnsen says that one of the center's primary functions is to provide "support groups—from printmaking to photography to feminist art" that give "criticism and help on technical problems" to artists.

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"Some of our members may not even be able to say 'I'm an artist,'" Bahnsen says. "But they're close. One of our jobs is to encourage them."

The six-year-old center also offers courses in the "art world" (geared to teaching artists how to present their work professionally), sponsors juried and non-juried shows and sometimes brings in well-known artists from outside the center to hand-pick members' works for a special exhibit. An example is the current "Eye of May Stevens" show with representational works selected by the realist painter.

Through a "public spaces" program, the center places its members' work in the lobbies of apartment buildings and offices.

Renee Croghan of the program points out that it is particularly difficult for most members to "make it" because "almost every woman at the center" is a single parent. "They need to support their family and their art," she adds.

AT THE MUSEUM of Temporary Art (MOTA), as the name implies, the art is not permanent. For example, Ann Wood's recent silkscreen exhibit, with a "men and women" theme, was applied directly to MOTA's walls. When the show ended, the art was painted over.

"We stress documentation," director Janet Schmuckal says. "Our viewpoint is that all art is temporary."

MOTA is perhaps D.C.'s number one showcase for conceptual art, in which art is a fleeting act that es-



photo/Christopher A. Costanzo

A Peruvian dog

capac oblivion only through observation and recording—usually in words or on videotape. Their most successful foray into public participation was undoubtedly the "36 Hours" show of 1979 held in their former storefront digs at 1206 G Street, N.W. For a day and a half the museum would hang any reasonably-sized work of art or object that anyone brought in.

The result: 450 entries were accepted until the storefront overflowed. "That was just the tip of the iceberg," Schmuckal said. "It just goes to show that there are more artists out there than you would expect."

Other shows have included "200 Mattresses" (200 fleabag mattresses from the old Cairo Hotel), "Dogs of Peru" (photos of dogs in Peru) and correspondence art (letters from artists: "the stamp, paper and envelope are the medium," Schmuckal said).

MOTA's shows are put together so that "someone can walk in and quickly grasp what's going on. It's like a museum show rather than a gallery. Galleries don't tell you much beyond biography."

Despite MOTA's sometimes facetious orientation, they generally select artists in the same hard-nosed fashion used by everyone else. They pick a theme for a show, then get down to the business of sorting out slides. In addition, they help publish *Art Ink*, a respected quarterly tabloid covering the D.C. arts scene.

Currently nestled in a third-floor space at 716 11th Street, N.W., MOTA is being forced to move by the same redevelopment that is dislodging WPA, and will take up residence in Lansburgh's, probably in late summer.

WHAT OF THE future for alternative spaces? Some feel that the proposed budget cuts for the National

Endowment for the Arts will either threaten their existence or, according to one gallery director, "force them to sell something. If they sell work, they won't be alternative spaces anymore. They'll be galleries."

Others are encouraged by the restoration of the old Lansburgh's Department Store at 418-420 7th Street, N.W., as space for 33 nonprofit arts groups including MOTA, the Miya Gallery and the Washington Women's Arts Center [see article, page 31]. Scheduled for a grand opening this fall, the \$1.5 million project is being overseen by the nonprofit D.C. Foundation for Creative Space. The Foundation is leasing space to nonprofit groups for \$1.50 a square foot, less than one-fourth the going rate, and renting out commercial space at market prices to help pay the bills.

Already partially occupied, the complex will include offices, three theaters, galleries and rehearsal spaces. The availability of cheap space in D.C.'s booming downtown should help nonprofit groups stay in the area and stay in business.

These groups have also become skillful at getting along on very little. They hold fund-raiser dances featuring punk music; solicit donations of materials from local industries and corporations; and use volunteer labor like crazy—\$160,000 worth annually in the case of MOTA.

Such techniques will have to become even more common in the age of Reagan. As one artist put it, "He's not going to be like Roosevelt and let us paint murals on walls." ●

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Contemporary American Art & Fine Crafts

by W. B. Keating

They are mammoth grey buildings whose insides are a testimony to the decade of riots and burnings. The enormity of them is enough to make the eyes of any parking lot constructor water with lust. They are located in the heart of Washington, D.C.—7th Street, N.W.

But they will not be torn down for parking lots. These huge skeletal buildings are going to be brought back to life—rejuvenated by an onslaught of art galleries, art dealers, art associations and artists themselves who will be nesting in them in the near future. Soon 7th Street will be buzzing with artists creating, exhibiting, experimenting and selling their works.

And visitors are expected to come. They will not be the same visitors who come downtown to visit "Benny's Home of the Porno Stars" or seek out the marital aids of one Doctor Johnson. The visitors will be the art appraisers, the art dealers and the art buyers—for both private and public collections.

In looking through the press clippings stuffed in the files of Robert Lennon, the entrepreneur mainly responsible for the sudden migration, one runs across the names of Brown, MacIntosh, Drysdale, Lunn, Angus Whyte, with broad descriptions of their high hopes and excitement over this new concentration in the arts and what it will mean to both their galleries and to Washington's reputation for art as a whole.

But in those clippings, there is barely a mention of those organizations for whom the relocation is crucial. They are groups made up of strugglers for whom there are no openings attended by politicians' wives sipping white wine or private collectors nibbling on goose liver pate. They are collectives of talent whose profits are non and whose members are held

together with little more than the drive to create.

What follows is a sampling of such groups, with their thoughts on their impending move to the Lansburgh's building at 418 7th Street.

NATIONAL CONFERENCE OF ARTISTS, D.C. CHAPTER

Although the D.C. Chapter has grown a prestigious garden of laurels in its own right, it is still a far cry from resting on them. Last April, they hosted the national conference for their organization, resulting in exhibits in 25 galleries throughout the city. President Carter had a reception for the organization at the White House; Marion Barry declared a National Afro-American Artists' Week.

Willard Taylor, a spokesman for the organization, sees the move to 7th Street as an opening of communication with others in the arts fields.

"Communications are not the best among those in the D.C. art world," he says. "The same organizations and artists get exposure continuously. Once the groups begin to formulate in the area, a new force will be generated, forcing a lot of the influential galleries to deal with them as competitors."

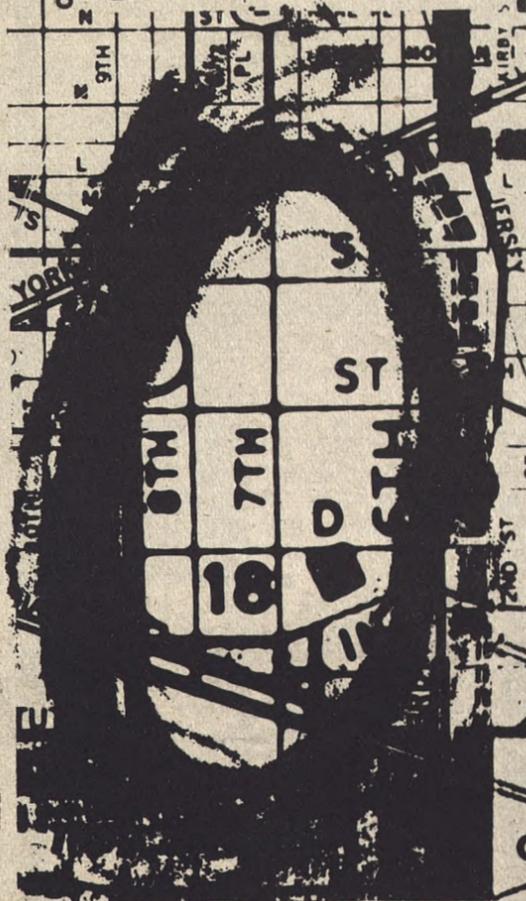
SIGN OF THE TIMES

Ward 7 has the highest percentage of youths between the ages of 14 and 26 in the district; it is Sign of the Times' self-appointed task to seek out the artistic talents of that group and nurture its growth.

As James Gregg, head of the organization, states, "A catalyst is what is needed here. What the move will do is provide those involved with the organization a strong sense of legitimacy in the work they are doing."

This "sense of legitimacy" will be strengthened by the group's acquiring a home base from which to work. Up until now, they shifted from homes to churches to schools in order to keep alive. So the move to 7th Street will not only provide the

The 7th Street Shuffle



NON-PROFITS ARE DANCING TO THE DOWNTOWN BEAT

organization with exposure to the D.C. art scene, but, more importantly, it will provide the organization with the sorely-needed stability it was looking for.

POSITIVE IMAGE

Positive Image is an association of black photographers who first got together during an ad hoc show held here in Washington. Black photographers represented in the show decided that the time was ripe for an organization that catered to their needs.

Questioned on what effect the proximities to the neighboring professional art organizations would have on Positive Image, Harlee Little said: "If you are really involved in what you are doing and what you are doing is important, you don't see what is going on around you."

It is this singlemindedness that has helped Positive Image to stay alive. When the organization first began, there was no space, no formal structure and no experience from a similar organization to draw on; it took Positive Image a year to climb firmly to its feet. Now they have a home.

D.C. ART ASSOCIATION

Formed in the mid-'60s, the D.C. Art Association has also been without a home base since its inception. Graphic artists, painters, printmakers, and illustrators fill the ranks of its membership, and, up until now, they have been using Howard University as its base.

Peter Robinson, the association's president, has been through the *sturm* and *drang* of not only his organization but the struggles of bringing art to be recognized in D.C. as well.

"Being a native Washingtonian, I have been in Washington all my life and can remember when there were no galleries in Washington at all. Before, if you wanted to be an artist at all, you had to go to New York. But then the Georgetown scene opened up and then P Street. I've watched the change in the trend; Washington is getting its own visibility in the Eastern art scene." ●

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Performance Art: All the World's a Stage



Laurie Anderson
photo/Paula Court

by Marie Giblin and
Pamela Zulli

Ignored or misinterpreted for years, performance art is finally emerging as a legitimate topic among Washington artists, promoters, and historians—not to mention audiences. Inhabiting as it does the undefined regions between dance, theater, visual art, poetry and music, performance art has had a difficult time being taken seriously as a distinct genre.

Now, suddenly, performance art is making an impression in Washington. In late January one of performance art's stars—Laurie Anderson—gave a concert at the Pension Building that captivated an audience of more than 450 and attracted rave critical reviews. Promoters Bill Warrell and District Curators added Washington new wave band Tiny Desk Unit to the bill and generally designed Anderson's performance to attract the music community and generate an interest beyond simply an "art" audience. In the next two months, Washington will become even more familiar with performance art when no less than six performance artists—two of them local—will perform here.

WHAT IS PERFORMANCE art? If there is a common denominator, it is that all performance artists work with moving images created by mixing sound, gesture and various other media. Everything from stuffed animals to video is used to make the work, the point being more to convey a living experience than a finished product. Beyond this, performance artworks are almost as individual as the artists who make them. Here is a sampling of some well-known artists and their work:

• **Chris Burden (California)**—Described by *Newsweek* as the "Evel Knievel of the art world," Burden drew national attention to his "body pieces" in the early '70s. In his first performance, in 1971, Burden holed up for five days in a small locker, his only subsistence being bottled water drawn from a tube above. A year later, wrapped in a canvas bag, Burden stretched out in the middle of a Los Angeles boulevard until he was arrested. Over the next few years, Burden replaced these potentially dangerous acts with ones of actual pain, including having himself crucified on the rear of a Volkswagen, and shot in the arm with a rifle at close-range. Of late, Burden has been exploring the concepts of communication and transportation in milder ways. Last October he invited people to drive to Palisades Park in Santa Monica and look for a taco stand. There, with the aid of telescope and walkie-talkie, visitors could communicate with Burden, who was out paddling a kayak in the ocean.

• **Allan Kaprow (California)**—Generally credited with the pop art "happenings" of the '60s (precursors of performance art), Kaprow has been significant in shaping the forms that performance art has taken since. In a recent piece, Kaprow dug a deep hole in a field and filled it up again. As he dug and refilled, he answered questions friends and family had pre-recorded on tape—Is it deep? Does it fit? What's the time?

Last October, Kaprow performed a desert piece with his lover. They strung out two parallel lines of twine for six miles, and, out of each other's sight, they communicated by walkie-talkie. At the conclusion, they were to cross over each other's line and roll them up, but the piece was never completed because Kaprow became lost on a desert road. Afterwards, in what he calls a "fish story," Kaprow discussed his emotional and psychological states during the episode.

• **The Kipper Kids (California)**—Some performers dispense with abstractions and literally let their audiences have it. For a recent finale, the Kipper Kids sprayed their audience of 100 with Spaghetti-o's, flour, chili powder and indelible ink. Originally from Europe, these two men settled in Los Angeles to shake up the chic and set back the avant

garde. They began one of their latest performances by smashing through the windows of the performance gallery dressed in jockstraps, showercaps and bow-ties. They proceeded to guzzle beer, grind "dead soldiers" into the floor (shouting "another one bites the dust") and sing their favorite songs, which included "Sugar in the Mornin'" ("sugar in the evening, sugar at supper time") and "I Wish They All Could Be California Girls."

• **Spalding Gray (New York)**—Spalding Gray began performing as an off-Broadway actor, but in the early '70s he became interested in exploring autobiographic themes through theater. This led to solo orations about his life, including "Sex and Death to Age 14" and "Booze, Cars and College Girls."

In February he presented two new works at the Kitchen in New York—*God is Dead My Radio* and *What Happened on The Way Here*. In *Radio*, Gray made public his long-standing practice of beginning each day by listening for a positive word on the radio, i.e., "The stock market is rising." Using his own 12-year-old KLH table model radio, Gray free-associated from words on the waves.

• **Laurie Anderson (New York)**—Anderson is now in the process of completing a five-part series on America. Her January performance in Washington was part of this and dealt with alienation in the cities. Anderson is described as literary but not esoteric, and is praised for her skill in mixing a variety of media, including her voice, which in January she used to imitate a violin. Anderson will present her complete series in New York in the near future.

• **Other performers of note include** Julia Heyward, who creates her own blends of tones and chants using ventriloquism, poetry recitation, and Mongolian-style singing; and another California duo called "Fat and Fucked Up," who take revenge on their parents and anyone else willing to listen by playing violin and piano the way they wanted to when they were growing up fat and fucked up in the Midwest.

WASHINGTON'S FIRST exposure to performance art came less than three years ago in a short-lived series sponsored by d.c. space. To spark response among local artists, the low-profile program presented emerging performance artists from other cities, including Laurie Anderson, Julia Heyward and Martha Wilson. At the time, recalls Bill Warrell, director of district curators, "We weren't really looking for Washington people because there weren't people doing it. Nobody surfaced at all."

A few local artists did emerge subsequently, but their performances were confined to alternative centers such as d.c. space and the Washington Project for the Arts (WPA).

Audiences were small and silent, and press attention non-existent.

Gradually, efforts to promote performance art, mainly by WPA and the district curators, began to pay off. Performance programming increased in Washington during 1980, thanks to the attention it was receiving elsewhere in the world.

As it begins to acquire more visibility, performance is shifting away from the confines of private space and garnering a measure of institutional support. The Corcoran School of Art now offers a course dealing with the art form in its contemporary art program, and the school occasionally serves as a co-presenter of performances. Serious attempts are also underway to open the gallery circuit to the art form. Presently, two independent promoters are negotiating with local curators and dealers to open exhibition space for performance events.

THREE PERFORMANCE artists who have surfaced locally are Luis Albright, Pat Molella and Rod Force.

Albright entered into performance when he became dissatisfied with his musical studies, which, he says, "simply weren't expressing what I needed to express. And so my . . . process . . . was to take the abstractions, condense and solidify them into a human form, which was myself. I became the musical object." In 1978, Albright performed his first work, "Psalm 3," at d.c. space, but it wasn't until his performance at the WPA in 1980 that audiences began viewing his work within the context of performance art rather than music.

Like Albright, Molella's art grew out of a need to channel expression through other forms. As early as 1965, when she was an instructor at the State University of New York, Molella introduced performance to her English class. In 1976, after receiving a degree in media art from the Corcoran, Molella presented a performance at the Madams Organ Gallery, and she has continued to perform at the Foundry Gallery, the International Art Fair, and regularly at WPA. Molella uses film, video and slides in her work.

(These reporters learned of Rod Force's performance art too late to provide a description of his work, but those interested can see him perform at WPA on April 15. See the calendar at the end of this article for more details.)

Whether more local artists will emerge remains up in the air, but it seems reasonable that with more performance facilities and more audience support, artists will continue to be attracted to the medium. As Warrell observes, "The most exciting thing about performance is that it challenges you to develop something of your own."

PERFORMANCE ART, naturally, has not been universally accepted. Kristine McKenna of the *Los Angeles*



Times remarked that the form suffers an unfortunately high incidence of artists indulging in "the sort of embarrassingly self-obsessed behavior that most people have the taste to confine to moments alone in the bathroom."

If anything distinguishes present artists who perform from their predecessors it might be a commitment to change, rather than to chance. So far, the beauty of performance has been its exploratory quality. You can find keenness in the most unexpected places, and the fact that you can't always find it guarantees its unpredictability. The hopeful last word is that performance is a medium that won't get stuck with a particular attitude. ●

Upcoming Performances

- APRIL
- 2 **LUIS ALBRIGHT (local)** at d.c. space
Albright will perform his latest work, *Byzantine*
- 15 **ROD FORCE (local)** at WPA
body sculpture, exercises in maintaining tempo
- 15 **ROBERT LONGO (New York)** at Corcoran School of Art
16 Longo will present his trilogy of performance art: never-performed final segment; film/sculpture division in time or space; *Empire* will include audio information call 628-9484
- 23 **PAUL ZALOOM (New York)** at d.c. space
24
- MAY
- JULIA HEYWARD (New York)** at d.c. space
14 earlier work has included poetry, ventriloquism, film
- 15 **CHRIS BURDEN (California)** at WPA
16 noted for exercises in endurance (see above)

FORMS FOR THE

80's

Book Art:

Masterpieces for Under \$10

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Upcoming Performance Art in D.C.

APRIL

- 2 **LUIS ALBRIGHT (local)** at d.c. space
Albright will perform his latest work, *Byzantium*; visual/sound narrative.
- 15 **ROD FORCE (local)** at WPA
body sculpture; exercises in maintaining tension
- 15 **ROBERT LONGO (New York)** at Corcoran School of Art
16 Longo will present his trilogy of performances—*Empire*—including the never-performed final segment; film/sculpture; suggests a three-part division in time or space; *Empire* will include a cast of 50 local dancers; for audition information call 628-9484

- 23 **PAUL ZALOOM (New York)** at d.c. space
24

MAY

- JULIA HEYWARD (New York)** at d.c. space and 9:30 Club
14 earlier work has included poetry, ventriloquism, Mongolian-style singing
- 15 **CHRIS BURDEN (California)** at WPA
16 noted for exercises in endurance (see above)

While performance art is expanding the creative parameters of the art work, another fast-growing and exciting dimension of avant-garde art is making works available to a much broader public. For an investment of less than \$10, one can now own an original, signed, limited-edition work of art. It's called "book art."

Two radical premises make book art the antithesis of conventional art works: one, the notion that art should be so cheap that everyone can own it; and two, that the original image is dead. One-of-a-kind is out; multiple images are in.

The idea is anything but new. Book art originated with the illuminated manuscripts of the Middle Ages. In the early part of this century, the Dadaists printed their own magazines to explicate and complement their outrageous work, and the artists of the Russian avant-garde explored the design potential of typography in limited editions of art and poetry.

But today's book artists bring a fresh slant to these notions by producing books not to supplement paintings or sculpture, but to actually replace traditional art forms. One of the major centers for the printing and distribution of book art is the Writer's Center, in Glen Echo, Maryland. Kevin Osborn, who runs the offset printing works there and aids artists from all over the country

in the design and production of their books, says that today's book art "changed my thinking about art. Most art is just Muzak for big industry. Who's buying it? Most artists are targeting in on such a narrow audience. How is it going to get out there? Who is going to see it?"

ARTISTS' BOOKS are produced inexpensively on commercial offset printing presses, using the standard industry techniques and materials. Like any printed piece, the "artwork"—the image the printer puts in the camera—is only the first step. The real composition of the piece begins when the images are assembled, but the similarities to commercial printing end here. Commercial printers usually make a concerted effort to match the final product to the designer's specifications; experimentation and manipulation are strictly taboo. In book art, the artist remains intimately involved in the production process, gleefully exploiting press, paper, negatives, plates, and inks to suit his frequently wild imagination.

Osborn, himself an expert pressman and book artist with a masters degree in fine arts from the Visual Studies Workshop in Rochester, N.Y., established the printing operation at the Writer's

Center with an eye toward aiding in the development of book art. "I thought, 'What would artists do if they had control of the press and a pressman?' The art of making books isn't learning printing; it's learning options. And we're set up here to achieve just that. We want to produce work that no one else can do."

The results have nothing in common with anything you've ever seen before—or with one another, for that matter. Books currently available at the Center include: a small volume devoted to wordplay on the term "bombshell;" a "book" that is really a boxed set of pictures, quotes and poems; a punk-rock manifesto with torn edges and harsh, xeroxed images; a magnificent selection of photographs from the Botanical Gardens, rendered sensitive and delicate by choice of color and composition; and Osborn's precise, sculptural compositions in ethereal colors—thorough studies in paper texture, design, and imagery.

The books sell for between \$3 and \$15 at the Writer's Center. "Books are capable of very profound statements," says Osborn. "There's so much imagination in them. I think their potential is incredible." Book art is also available in Washington at the Washington Project for the Arts' bookstore. So, if you want to cash in on the newest wave in the visual arts, plunk down a few small bills and take home a work of art.

—JILL BAUM

continued from page 27

connections, and royalty payments. "These will all be cut," Harrison says, and will throw a greater financial burden on the local stations.

THE RESPONSE of most arts organizations to all this has been to intensify the search for money from private sources. NPR's Linda DeVillier points out that the rescission of funds for the coming two years had been rejected by the Senate budget committee, and that as a consequence NPR has until 1983 to plan for the reduced federal subsidy. "We will attempt to offset the cuts by private soliciting," she says.

"We're going to have to solicit private funds," says Olivia Georgia of the Washington Project for the Arts (WPA). "Employment cuts in the city will affect the economics of art. More artists will be out of jobs. There is a positive side: there is a strong art patron group in this city, more professionals are moving into the city, and there's a revival of local pride." Approximately 25 percent of WPA's budget comes from federal sources, and if that's eliminated, "it won't affect us drastically. It's a small enough percentage so that it will make things more difficult, but not unbearably difficult."

The Museum of Temporary Art is in a similar situation. "It will kill a lot of groups unless they can raise money," says Janet Schmuckal. "We have a small cash budget from the Endowment and a committed, mostly volunteer staff. We're going to

increase advertising in Art Ink, our newspaper, and we have begun to set up small benefit concerts." (One of the concerts coming up is on April 3 at d.c. space, featuring Premier International, Freebase, and Action Memo for \$5.)

"...the most immediate effect of cutoffs will be that artists will be out of work..."

Some groups, like the Washington Humanities and Arts Center Organization (WHACO), in the old Lansburgh's building, won't be affected at all. "We received a National Endowment three-to-one matching grant to start up, but we're not structured where we would seek from NEA every year, so the cuts won't affect us," says Francois Clay-Tor of WHACO. WHACO receives income from rental on office, rehearsal, and workshop space, and will have commercial space in the building. "We will have money for operational needs," Clay-Tor says. "The center has to carry its own weight. But we will seek funding from corporations and businesses."

It is WHACO's parent organization that will be hurt, the D.C. Foundation for Creative Space. The Foundation is a non-profit [501(c)3] foundation that started the Lansburgh's project and whose purpose is to "identify, acquire, and renovate space for

artists." A funds cutoff will prevent them from searching out and expanding space available, and from beginning new projects.

WETA-FM had a broadcast from WHACO, but that type of field broadcast would stop if budget cuts go into

effect. "There would be a reduction of major programming," claims Dean Boal, the station manager for WETA-FM. "If the broadcast budget is cut, we would get less from NPR, like Morning Edition or All Things Considered. We also get a direct grant from CPB, and if that's cut we will have to stop expensive broadcasts, where we go out into the community, such as the one from the old Lansburgh's building."

WPFW, another public station, receives money from a wide variety of federal sources, including CPB, NEA, the D.C. Commission on the Arts and Humanities, NPR, and the Labor Department (for CETA employees). "It's going to hurt us tremendously," says Public Relations Director Clarence Williams of the proposed cuts. "Our CETA-funded jobs have just been cut from eighteen to two. But if tomorrow came and we received no more federal money, we could make it on our listeners."

ACCORDING TO Dave Cutler of the Cultural Alliance, a local arts clearinghouse, there are more than 450 arts and cultural organizations in the Washington area. Many are dependent on federal money, at least in part, money which will now be scarce.

This means that there will be a tremendous scramble for private funds, without the incentive of having a federal matching grant to spur donations. Non-profit, non-commercial groups will have to begin to think more commercially, more in terms of getting money from the arts consumer. In addition, these consumers will have to begin thinking about how they are spending their own money. For the ordinary person, it could mean going to a dance concert by a local company instead of to a movie, buying an original painting or photograph instead of a poster or reproduction, and sending a check to a radio station instead of buying a record.

Perhaps the most immediate effect of cutoffs will be that area artists will be out of work. Not all of these are directly related to NEA cuts: Arts D.C., which aids in artist job placement, will close from lack of CETA funds. But a lot of art, like the cowboy boots or murals brightens the urban scenery. Without NEA funds to pay for things like this, Washington is doomed to return to bare brick walls and vacant lots and humdrum buses, to serious business all the time, to a city without color. ●

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PORTRAITS OF THE ARTIST

The Art of Survival: Luck, Hard Work, and a Second Job

by Vivian Noble and
Martha McWilliams Wright

"If there is any way you can not be
an artist, you won't be."

—Jack Rasmussen, a
Washington art dealer

In Washington, public museums and elegant galleries set a tone for the art world that implies art is eagerly sought after, liberally supported and expensive. For the young or not-so-young—the emerging artist of any age—the problems of simply finding a public wall for a painting, a public space for a sculpture, or a suitable stage for a performance piece are almost overwhelming. At any given moment, there may be works by 250 to 300 living artists on view in the city's commercial galleries, alternative spaces and museums. Meanwhile, although estimates vary, most experts agree there are between 5,000 and 6,000 artists working in Washington. How are they surviving, and what are their chances of ever "making it"? We talked with some of those involved in the artist's profession—both artists and dealers—to find some of the answers.

THE FIRST TASK confronting an artist is to get his or her work shown. First choice is usually a commercial gallery, such as those glamorous spots recently opened at 406 Seventh Street, or the humbler ones dotted about the metro area from Dupont Circle to Georgetown, Bethesda, Kensington and Alexandria. There's respectability conferred by a show at a commercial gallery that can't be gained any other way. But it's exceedingly hard to break in.

The artist, fresh from art school or the provinces—and a large number of artists working in Washington today have come here from the South and Midwest—begins his assault by compiling a resume of education and past exhibitions, if any, and has high-quality slides or color transparencies made of his or her work—usually at considerable expense. Then follows the long, and usually depressing, round of galleries, and for the brave, possibly a stop at a museum like the Hirshhorn. For most artists, the doors are usually barred.

"It's just too painful to look at new work any more," says a staff member at Middendorf/Lane Gallery. "We can't take on any more artists and it just hurts too much to look knowing we're going to have to say no. Sometimes we suggest other places, like the Washington Project for the Arts, but we don't look unless we already know something about the artist or the work."

Dealer Jack Rasmussen does look when he can, but he told one emerging painter recently that his were the fourteenth set of slides he'd reviewed that day. With those odds, rejection is almost guaranteed.

"When I first started out," says Jody Musoff, who is now shown at Gallery K on P Street and who recently had a show at Monique Knowlton Gallery in New York, "I got 10 or 15 drawings together and went down P Street. But even Gallery K said it would take a few years for people to come to know, like and buy my work. It took them a while to decide that they wanted me."

HAVING A DEALER—that is, being associated with a commercial gallery; dealers run galleries—can be a big help to artists. In addition to the prestige, there is someone to handle the "business" end of the art



business, supposedly freeing the artist to concentrate on art.

A lucky artist may find a dealer who will reproduce resumes, arrange and pay for photographs and framing, transport art from studio to gallery to collector, print and mail announcements for the show, throw a party at the gallery opening and afterward for "friends," and, most important of all, plug the artist into an influential and wealthy network of collectors who will buy the art and see that it becomes well known. In return, dealers take 50 percent of sales. Few Washington dealers do all these things, but artists always dream of the "perfect" dealer.

Even after an artist is accepted at a gallery, there can be problems. (In fact, both dealers and artists spend a lot of time complaining about each other.) One serious problem, that of conformity, is cited by painter John Morrell, Vice President of the cooperative Studio Gallery. "Once you've sold through a gallery, you may feel a pressure to do the same work over and over, which is bad, and which can destroy any young artist. But it's a dilemma, since you can't afford not to sell."

ANOTHER DILEMMA for artists is that having a gallery or even a museum exhibition does not mean that the artist will be able to live as an artist, or even that it will be any easier to survive. The work of new, unknown artists rarely sells. When it does, it's still not enough. Even if a show sells out—a rare occurrence for the emerging, unknown painter or sculptor—it doesn't begin to pay for years of study and work.

The work of a new artist rarely sells for more than \$1,000 a piece, and frequently less than that. If the gallery takes half, that leaves, at most, \$500, from which the artist must deduct expenses for materials (usually at least \$100 per painting, and more for sculpture materials), photographs (\$25-\$35 apiece), framing (especially costly for art photographs and works on paper), and transport. If there's anything left, the artist is lucky.

Or, consider the case of a young Washington artist who is beginning to gain a national reputation and whose paintings now sell here for \$5,000 each. A show of six paintings recently sold out. Total: \$30,000—not a bad annual income, but he

continued on following page

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dealer takes half. The paintings required expensive materials, and even though the artist framed them himself he estimates his expenses for materials last year were \$6,000. He spent another \$1,200 for photographs. What first looks like a princely sum is reduced to an income near the poverty line, and it still doesn't include studio rent, transport or the other miscellany that eat away at an artist's pocketbook. The result: most artists must work at a second job.

THE BEST JOB an artist can find, most agree, is teaching. It keeps the artist close to his or her craft and involved in the creative process. But there aren't nearly enough such jobs, as Studio Gallery's Morrell points out. "When I got out of graduate school at GW I applied to 65 schools for teaching jobs and was rejected by them all."

Artists with confidence and who are brave enough to tackle the D.C. government can apply for grants from the D.C. Commission on the Arts and Humanities. Last year, the Commission awarded 149 grants, of which 69 went to individuals. There were more than 300 applications for the grants, which ranged from \$750 to \$7,500.

Most artists take non-art-related jobs, and some even enjoy them. Michael Reidy, a former member of the now-defunct rock group Razz, feels that "art is not the struggle music was" and he likes his part-time job at the Food Marketing Institute.

"I have a great job. I clip papers and I'll never quit that job. I must read 100 papers a day, and you get fantastic ideas from the papers. The only trouble is that I know everything about what was going on in the U.S. last week."

Most artists emphasize the importance of finding work that does not drain energy and creativity away from the artist's main job: art.

"You want to be sure to get a no-hassle job, so you don't put your energy into it," says Janet Saad-Cook whose sculpture was on view at Catholic University last November and at Gallery 10 in January. She works two days a week as a bartender at d.c. space. "I almost took a job selling advertising. Then I realized how much responsibility and pressure that would mean. You have to pare away anything that will take away energy. You have to be ruthless about it."

And there may be some advantage to not living on profits from art. Painter Ann Purcell, who now lives in New York, works part time as secretary/assistant to a wealthy industrialist and says her job frees her from pressures to conform in her art. "This way I don't have to worry about what the art world likes. I can paint as I want to and need to and don't have to worry if it will sell."

If an artist doesn't have luck with the commercial galleries, there are other possible places his work may be shown. Alternative spaces, discussed elsewhere in this issue, pro-

vide a stepping stone to the commercial gallery and a chance for work to be seen without pressure to buy. Some artists even prefer the alternative space because the emphasis there is on art's more fundamental values, not on its role as a commodity for sale.

Cooperatives are another option. Each has its own particular qualities. (In Washington, cooperatives include Touchstone, Centro de Arte, Spectrum, Studio Galleries and Gallery 10.) In general the artist members pay annual or monthly dues to cover gallery overhead, and in return get a show every one or two years. At least one work by each member hangs in the gallery at all times.

At Spectrum in Georgetown the monthly dues are \$30 and the gallery takes a 30 percent commission on sales. Members, limited to 25, volunteer as staff and are also responsible for all other art-related expenses. At Touchstone, on P Street, there's a \$600 annual fee and the gallery takes a 33-1/3 percent commission of which 25 percent goes to a staff director whose salary is that commission. Both galleries look regularly at new work. At Touchstone a monthly jury meeting votes on new artists.

"We're always interested and willing to take in new artists," says Jean George at Touchstone. "But it usually works out that we have 32-35

members most of the time." She finds the cooperative preferable to commercial spaces because "the continuous exposure is beneficial. In so many other galleries you wait two years to have a show and the rest of the time you don't show at all. Two years is a long time."

Yet another option is a collective, of which Washington at this time has just one. The Local 1734 Art Collective on Connecticut Avenue, N.W., is a non-profit group of six artists who pay themselves salaries to do the work of the gallery. The Collective shows work by the owner/members and also has monthly open juried shows which include many other artists as well.

"We try to be inclusive, not exclusive," explains Laura Seldman, describing the sort of work the gallery seeks. They charge a small hanging fee and take a 35 percent commission. "And it gives us a chance to support ourselves as artists, not as waitresses," Seldman notes.

Another possibility is the Arlington Arts Center, 3550 Wilson Boulevard, which houses about 40 artists in studios made from a converted schoolhouse leased free from the county. In addition to providing space for the painters, jewelers, potters, printmakers and photographers, the center sponsors about 18 shows a year of painting, photography, prints and ceramics, and a fiber show is scheduled soon. The shows don't focus on tenants'

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Artist John Morell in his studio

A Question of Space: The Artist as Urban Nomad

by Jill Baum

"What artists are doing for us is carrying the property until something better comes along."

—A Washington real estate investor

Just off Johnson Avenue, N.W.—one block from 14th Street, in an alley behind R and S Streets—stands a crumbling "carriage house," one of many free-standing stables that were built behind Washington townhouses between 1850 and 1910. It's not an ideal place to work. The neighborhood can be dangerous, the building itself is dark and decrepit, and the heating bills, by one account, are "ungodly."

But for a number of years, this carriage house served as a studio for a long string of Washington artists, among them Sam Gilliam and Rockne Krebs. For all its faults, the building had two features that made it eminently attractive to artists: it was big, and the rent was dirt cheap.

This March, however, the building's latest tenants—artists Nade Haley, Genna Watson, John Dickson and Marilyn Mahoney—were evicted. The carriage house is going condo. The neighborhood has caught up with the artists.

"We'll never find space like this again in Washington," said Watson.

The tale of the Johnson Avenue carriage house is just a small illustra-

tion of a cycle Washington artists have been caught up in for several decades. In their search for cheap, large studio space, artists have become perhaps our foremost urban pioneers. Usually, it is artists who are the first to venture into neighborhoods previously considered dangerous, putting down artistic roots in run-down, drafty buildings.

But by their mere presence, the artists, over time, begin to lend an air of respectability and even "trendiness" to a neighborhood. Others start to move in, developers begin to appear, and, sooner or later, the artists find themselves being priced out of neighborhoods they helped revitalize.

Twenty years ago, this cycle was being played out in the Dupont Circle neighborhood. Today, it is being re-enacted downtown, and, to a lesser degree, in the 14th Street corridor—two areas that only a few years ago were considered off-limits by developers.

Is there a way to break the cycle? A couple of ambitious efforts, described below, are underway to provide some of the city's artists with permanent studio space, but in the meantime the slow migration of Washington's artists continues.

WHAT ARTISTS REQUIRE in terms of studio space is fairly modest. Most want a big room—the bigger the better—to accommodate today's large-scale paintings and sculptures; and practically all look for

continued on following page

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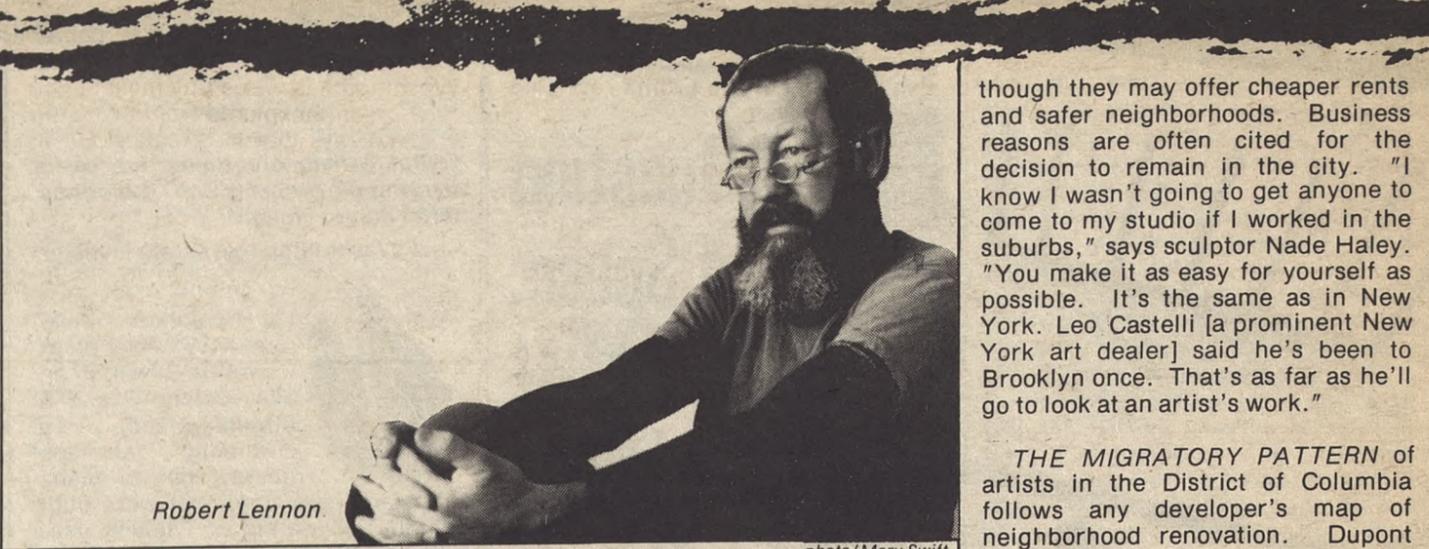
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Unicorn Times



Portrait of the artist as a young fan



Robert Lennon

photo/Mary Swift

continued from preceding page

as low a rent as possible, to accommodate the artist's traditional subsistence-level income.

"Low rent" for most artists means between \$1.50 and \$4 per square foot of working space—rates not easily obtainable. By comparison, one developer estimated that prime office space at 19th and M Streets rents for around \$20 per square foot. Moreover, large studios are a scarce commodity in a non-industrial city like Washington, which has a shortage of abandoned factories and warehouses—the kind out of which artists in New York and other cities have carved loft spaces, and which usually offer large freight elevators coveted by many artists.

For these two features, then—space and cheap rent—Washington artists have been willing to trade practically anything—safety, heat or running water.

Painter Greg Hannan, for instance, once lived and worked in an abandoned building on what he calls "the most desirable corner in Washington"—Connecticut and M Streets. He had no heat and only cold running water, and yet he stayed there for a year and a half.

Still others, like the quartet of artists at Johnson Avenue, are willing to brave "questionable" neighborhoods. Ten years ago, not long after the riots, painter Kenneth Young began renting a studio in the Atlas building, a venerable downtown edifice that houses two sex shops on its ground floor. Back in the early '70s, the environs were perhaps chancy, but Young says the large, airy rooms are ideal for the spray gun techniques he employs in his abstract paintings.

Oddly enough, the suburbs are not an alternative for most artists al-

though they may offer cheaper rents and safer neighborhoods. Business reasons are often cited for the decision to remain in the city. "I know I wasn't going to get anyone to come to my studio if I worked in the suburbs," says sculptor Nade Haley. "You make it as easy for yourself as possible. It's the same as in New York. Leo Castelli [a prominent New York art dealer] said he's been to Brooklyn once. That's as far as he'll go to look at an artist's work."

THE MIGRATORY PATTERN of artists in the District of Columbia follows any developer's map of neighborhood renovation. Dupont Circle, for instance, was "artsy" in the late 1950s and early '60s, with artists renting townhouses for a song and painting them funny colors. Several years later, a row of excellent galleries sprang up on P Street, and suddenly to live near Dupont Circle was both fashionable and an extravagance most artists could ill-afford. Now, the same thing is beginning to happen downtown, where a strip of galleries is emerging on 7th Street, N.W.

Real estate investor Jon Bowers, owner of several downtown buildings that house artists' studios, says it is only a matter of time before most artists are completely priced out of the downtown market. The artists, he says, will be dislodged by "all the forces that are already in motion—you start with Metro, go to the plans for Pennsylvania Avenue, the convention center, the hotels that are going to be built . . . the revival of

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Washington just took off a whole lot faster than anyone could have anticipated."

The solution, says Bowers, is for artists to buy. He cites a building he knows is for sale at 5th and New York, N.W. "I tell people who I think are together, serious artists that they should buy wherever they can stand to live. Anybody who wants to be close to downtown should buy something."

TWO WAREHOUSE STUDIO projects—one in Northwest and the other in Northeast—represent at least a partial solution to the problems of the migratory artist.

Two years ago, arts entrepreneur Bob Lennon—owner of the Artransport moving company and developer of the successful gallery complex at 406 7th Street, N.W.—bought a square block of warehouses in the O Street, N.W., neighborhood, between North Capitol and First Street, and began creating the Hanover Arts Project. Twenty seven artists, Greg Hannan among them, now rent studio space in the converted warehouses at what are about the lowest prices in town—\$1.75 per square foot for the first year, and \$2.25 thereafter. As part of the agreement, the artists construct their own studios out of sheet rock and two-by-fours.

But Lennon isn't about to stop here. His far-reaching plans call for the eventual renovation of the entire block, turning it into a small artists' community. Loft units would be built so that artists could live as well as

work there, and cooperatively-run galleries and art supply stores are also envisioned, the profits reverting back to the artists.

Most importantly for the artists, Lennon says he has no intention of selling out once the neighborhood becomes attractive. "All my businesses are in the arts," he says. "I have no interest in renting to artists and then throwing them out just to make a bigger profit. Besides, I'm used to working with artists. They're good tenants." If the HUD grants that he's hoping will pay for part of the renovation don't come through, he'll "look for a Daddy Warbucks. I'm not worried."

Over in Northeast, across the street from the Rhode Island Avenue metro stop, another warehouse is being enlisted in the creative cause—the Channing Place Arts Project. Scheduled to open in mid-May, the converted warehouse will have space for about 40 artists, with rents in the \$300 per month range (working out to about \$3 per square foot), communal kitchen facilities, and natural light in every studio. Developer Charles "Sandy" Wilkes says that the lofts will incorporate the best features of similar conversion projects in lower Manhattan as well as at the Hanover Project. "We're hoping this will be a permanent facility (for artists)," Wilkes said.

ARTISTS WHO CAN'T afford to buy their studios or who can't be accommodated by the existing converted warehouses continue to forge

farther into Washington's poorer black neighborhoods. Northeast Washington is viewed by most as the next great unexplored frontier. Greg Hannan says that H Street, N.E., in particular, may become a mecca for Washington's artists. "It's funky, it's a very tough street, but it's cheap. The stores there are all nickel and dime, and they can't use the upstairs spaces. I'm sure they would rent to artists." ●

PORTRAITS...

continued from page 36

work, however, but include artists from the entire Washington area, including Baltimore.

Beyond museums, galleries, cooperatives, collectives and alternative spaces, there are still other options for artists who need a wall or a space. The corporate and government world increasingly is inviting artists into its lobbies, offices and corridors. Banks, office buildings and public libraries have regular exhibitions and provide quite a different atmosphere from that of the gallery for viewing art. But for artists, this may be a mixed blessing.

"There's a painting of mine," says John Morrell, "which I sold through an art consultant to a hotel. The hotel decorator really liked it. He put it in the lobby. But it belongs to a non-person. There it is, half-hidden by a plant."

"But I can't afford not to sell," he adds, speaking for perhaps all of his compatriots in the artistic struggle. ●

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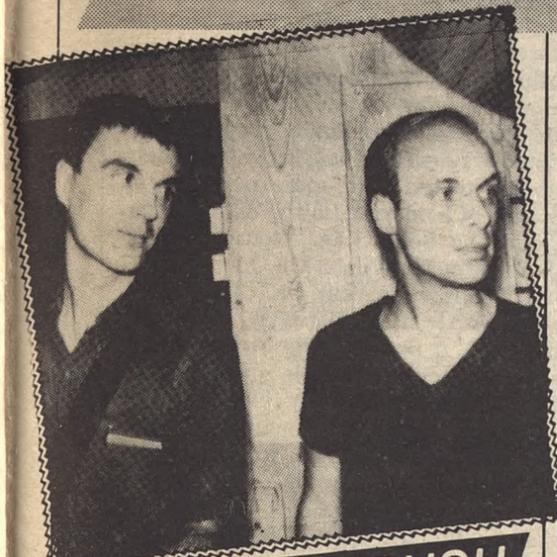


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LIFE IN THE BUSH CAN BE DEMANDING

Brian Eno-David Byrne
My Life in The Bush of Ghosts
Sire

For some time now, David Byrne has immersed himself in African music, an interest avidly shared by Brian Eno. Their collaboration on *My Life in The Bush of Ghosts* isn't likely to please those who have frowned on their partnership ever since the disappointing *More Songs About Buildings and Food* was released a few years ago.

But since then they've pursued a course that seems to bring them inevitably to this album, a densely percussive, tribal jam session upon which a variety of curious and obscure tape recorded voices have been superimposed. The voices are Eno and Byrne's "found objects": taped snippets of unidentified radio broadcasters, chanting Muslims, a Lebanese mountain singer, an exorcist, and the like. The carpet of polyrhythms is laid down by no less than eleven percussionists, aided by Eno and Byrne on a variety of instruments. The effect is like scanning a short wave radio on one ear while listening to some obscure field recording on the other.

The title of the album comes from a book by Nigerian author Amos Tutola. But the record's success, like *Remain in Light*, owes more to the research-Eno and Byrne have conducted into African rhythms and sensibilities. What's most remarkable about the record is how often the voices and rhythms—as arbitrarily chosen as they may seem—fit so seamlessly together.

That's not always the case, however. There are times, as on the mid-eastern "Regiment," when Eno and Byrne simply play the part of session musicians, constructing an elaborate orchestration around a native vocal with little apparent reason or promise. It's the kind of cheesy enhancement that has served folk music notoriously.

On "America Is Waiting," though, all the pieces fit with extraordinary precision. Using the voice of an "unidentified indignant radio host," Eno and Byrne manipulate the host's words in a trance-inducing manner through rhythmic accents and repetition. The tension and conflict is further aggravated on "Mea Culpa" as the repetitions quicken, the voice grows shrill and the rhythms become deeper and more deliberate.

Eno and Byrne aren't above succumbing to gratuitous manipulation on occasion, and they're clearly at their best when working with a "found object" that doesn't lead to simple musical equations. Nonetheless, African music requires an active listener and there are few albums that demand as much from the listener as this one.

—MIKE JOYCE

ers Switch was a curious pastiche of rock styles, including, among other things, an uncanny impersonation of The Band. Well, a dozen years and a half dozen albums later, Jeffreys is still suffering from an identity crisis. He doesn't sound like Jagger anymore (so much as Parker and Costello) but he's still experimenting, toying with different styles and approaches, searching for something he can call his own.

It's hard to knock that kind of a pursuit or perseverance; it may pay off one day. In the meantime, though, Jeffreys has left us with several uneven albums and his newest one, *Escape Artist*, is no exception.

The album comprises ten songs and a four-song EP which, according to the folks at Epic, represents "a complete documentation of Jeffreys' life." Exactly where a song like Question Mark and the Mysterians' "96 Tears" fits into this loosely biographical song scheme isn't quite clear. Rather than trying to plumb the significance of the album as a whole, though, you're better off picking and choosing among the best songs Jeffreys and The Rumour have to offer. ("96 Tears" is such a literal translation of the original version one wonders why they covered it in the first place. They should leave it to Joe "King" Carrasco. Far better is the churning "Graveyard Rock," reggae being Jeffreys' most consistent.

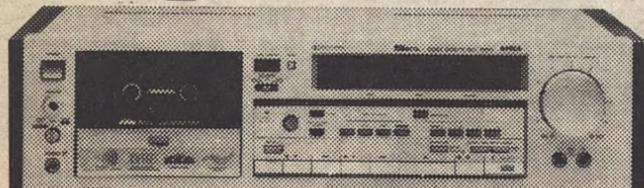
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SHORT TAKES

Garland Jeffreys, *Escape Artist* (Epic)—Garland Jeffreys began life (in the studio, at least) sounding a great deal like Mick Jagger. It was hard not to picture Jagger himself convulsing behind the microphone as Jeffreys sang out the words to "Sister Divine."

Not that Jagger was Jeffreys' only influence. His first album with Grind-

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continued from preceding page

strength in recent years. "R.O.C.K." is one of the few songs that bring The Rumour out in force only to have the lyric collapse around them in a repetitious fade.) What remains are several interesting biographical sketches, notably "Mystery Kids" and "Lovers Walk," the latter featuring E Street band members Roy Bittan and Danny Federici. Although the balance is uneven, there are enough hits among the misses to make the album worthwhile if not particularly impressive. Meanwhile, the search continues.

—M. J.

Leon Redbone, *From Branch to Branch* (Emerald City)—It's nice to have Leon Redbone back even though he seldom pulls himself out of his rocking chair on *From Branch to Branch*. If this was his first album instead of his latest, Leon probably wouldn't have gotten a chance to make another. Crooning his heart out, the words pouring out thick and slow as molasses, Redbone plunges into a comfy cushion on side two—stylistically situated somewhere between Crosby and Armstrong—from which he refuses to budge. "My Blue Heaven," "When You Wish Upon a Star" and Jellyroll Morton's "Why" are all great tunes, but they're treated to some weepy arrangements, and if you listen real closely you can almost hear the strings on Redbone's guitar begin to rust.

The highlights of the album are all contained on side one, thanks in no small part to Joel Dorn's tuba which literally pumps some life into the tunes



as well as Redbone. "Hot Time in The Old Town Tonight" is infectious, and "Your Cheatin' Heart" and "Seduced" (with a lyric custom-tailored to Redbone's lascivious stage persona) are two very pleasant surprises.

Still, Redbone's guitar is reduced to the status of a conversation piece so often on *Branch to Branch* that the album never rivals much of his earlier work.

—M. J.

Buck Hill, *Scope* (Steeplechase)—It's gratifying to see the acclaim Buck Hill is receiving outside of the Washington area. His last Steeplechase recording

was widely heralded as a "discovery" by many critics, and Scope will doubtless win him still more admirers.

The record is comprised of tunes written exclusively by Hill: fresh, imaginative, well-conceived pieces that immediately enlist the support and enthusiasm of pianist Kenny Barron, bassist Buster Williams and drummer Billy Hart.

The title track places Hill's aggressive tenor sax against the chattering background created by Williams and Hart. Kenny Barron's playing seems a bit distant at first, but his accents surface despite the mix, rising to fill in the few spaces Hill left unattended in his blistering, circuitous solo. Barron eventually emerges in a chorus, his broken lines echoing Hill's shifting patterns. The pair also works closely together when the tempo drops as on "Ballad Repeter," each elaborating on the other's development of the theme.

"Little Bossa" is a Latin interlude that allows Barron and Hill to stretch somewhat, and "The Sad Ones" stands out on side two; it's a lush, lyrical ballad that recalls some of Hill's influences while retaining a warm sound all its own. Ira Gitler refers to Hill as the "wailin' mailman" in his notes on the album jacket. Not a bad nickname. But as "The Sad Ones" clearly illustrates, this mailman can moan with the best of them, too.

—M. J.

Kate & Anna McGarrigle, *French Record* (Hannibal Records)—In North America, a lot of people normally speak French. This fact is generally ignored by most popular music fans, but

French-speaking musicians have developed separate and unique styles side-by-side with their Anglo counterparts. Two of them, Kate and Anna McGarrigle, have drawn upon several North American French traditional influences to build *French Record*. In some ways the album is a "best of the McGarrigles," containing material previously released on three of their albums mixed with some new songs. Echoes of Louisiana (in the exuberantly Cajun "La Belle S'Est Etourdie") and Quebec (in "En Filant Ma Quenoïuille" and "Complainte Pour Ste. Catherine") blend with the plaintive cathedral organ of "A Boire." The McGarrigle's sweetly piercing vocals override an occasionally excessively electric folk-rock background; the instrumentation includes everything from Gilles Losier's fiddle through accordion, banjo, and electric piano to Freebo's bass. But the result is a pleasing amalgam of traditional and original styles.

A critic friend castigated me recently for my concern with record jackets: "I'd rather have too much information than too little," he said. In the case of this album, I have to agree. The woefully inadequate translations on the jacket cover barely a verse of each song ("Naufrage du Tendre" is the only song translated in full) and there is no word sheet for the original lyrics. Canadian French is considerably different from the stuff they teach in school down here; it would have been a nice concession to the Americans to have better lyric sheets.

—STEPHANIE FAUL

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ROOT BOY SLIM WITH CRYIN' OUT LOUD AND A BLACK SILK STOCKING

When: The Psyche Delly
Where: March 6

I have just witnessed the Root Boy Slim show from inside my eyes; I am Root Boy Slim.

One wonders whether to list the antics from the last few years—from the vacuum cleaner hose in the clear baggie of flour to the destroyed TV from the Psyche Delly show, tonite's opus in the experience. And one wonders whether to utilize the third person—a la the three faces of Eve, multiple-personalities approach—in this review.

My brother says, "I understand you just get up there and go crazy." I think he has that certain je ne sais quoi, that certain angst. As it was mentioned on PM Magazine, "Put your insanity to work."

In the RBS empire one must address me as "O exalted one," while that nite at Le Club Delly the road crew is talking about "Old exhausted one." It has not been easy getting past the bottom—from Yale to beyond white trash.

Johnny Shock is doing "Hey Miss Hey" on the stand; I am rummaging

about in my bag for a new, proper way to reconnect my DNA to get by groovulator groovin' for that nite's audience of friends and fans.

The band comes off after T-Bone Tommy Lepson's brilliant R&B singing. I'm feeling bad. I can't make it. The worse I feel, the better I do.

THE REVIEW. This reviewer fails to understand the artistry of the oldest man in the bar licking TV tubes and tossing them to young girls while maintaining that he's not too old for them. Perhaps artistry, musicality or the seemingly simple act of learning a tune are not relevant. The thing, dear reader, is Le Bon Temps. Les jeux sont faits. Cut loose, break out. It's the only moment you have to have some fun. As Baba Ram Das has said, "Be here now." I'm just an old hippie in the big city doin' the best I can.

T-Bone (organ), Shock (bass), Las Vegas Ray Tilkins on guitar, Steve Dennis (drums), and tenor sax Ron (wrong way) Holloway—the Cryin' Out Loud Band—churn up a storm as Mary Taylor (the lone Black Silk Stocking) and I mosey up on the Psyche Delly



photo/Nora Kengle

stage. My breathtaking Greg Allman dial-a-cop wig doesn't seem to help the old vocal chords as we croak into "Tough Luck":

You really got a sad story, that I won't deny
You got a bad situation, won't help you none to lie
You're down for the count, they

won't even count you out
Gave the dealer your last buck,
TOUGH LUCK!

The band burns through a variety of old tunes from the first two albums. They remain basically true to the records, though adding their own licks when so moved. Some new ones are
continued on following page

April 5
Takoma
Tap Room
15 Rumors

the kids

9,19,24
Psyche Delly
10,11
Columbia Station

Bookings: Cathy Benson 291-3771

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A P R I L

3-4: Psyche Delly
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performed, such as "Mrs. Paul, Mrs. Paul, don't you do me like Sarah Lee. She's a no good woman, she ran off with Chef Boyardee."

We have a good time, a prerequisite to the audience having a good time. We're great, they're great. Everybody's great. It's the nice thing about having the last word.

—ROOT BOY SLIM

THE KIDS

When: The Psyche Delly
Where: March 13

As kids, Chris, Doug, and Jeff Cannon sang church music at the St. Thomas Choir School in New York and were considered to be among the finest boy sopranos in the city. As the Kids, they sing rock and are one of Washington's most promising up-and-coming bands. At a recent performance at the Psyche Delly—their sixteenth gig there in less than half a year—they glided through two impressive sets of power pop, applying their choir-trained voices to imaginatively-conceived and skillfully-executed vocal arrangements.

In addition to the Cannon brothers (Chris on drums, Doug and Jeff on rhythm guitars), the Kids consist of Chris Molander, who plays a proficient bass at a sensibly-restrained volume, and Chris Marks, who plays a flashy, mainstream-rock lead guitar. But the Cannons are the heart of the band. Doug and Jeff—tall, lanky and wholesome-looking—dominate the stage visually. Most of their songs were penned by Jeff, and it is the meshing of the brothers' mellifluous voices (Chris' tenor and Doug and Jeff's baritones) that sets the Kids apart from your run-of-the-mill local outfit.

NEW BANDS INTENT on demonstrating their originality sometimes perform only their own compositions, forgetting that to the audience, hearing a well-loved oldie in a set of unfamiliar new tunes is like running into an old friend at a party full of strangers. The Kids don't make this mistake; they wisely included a few cover versions in each set at the Psyche Delly (the Zombies' "Time of the Season," the Turtles' "Happy Together," and others). Their original material fits well within the contemporary power pop mold (a la the Shoes, the Records, the Beat), but a good deal of it is mundane and not particularly memorable. Exceptions include the anthem-like "Aurock"; the impassioned "Stay Away," which has Potential Hit Single written all over it; and "Oh You," a melodic, Beatlesque ballad.

The Kids are not, and do not purport to be, a dance band. Their music lacks any trace of rhythm 'n' blues, boogie, or funk. It is rock rather than rock 'n' roll—Anglo rock divorced from any black influences, reminiscent of post-Beatles British groups like the Hollies. The Kids count the Beatles as their primary influence and perform some incredibly authentic-sounding Beatle covers (replete with British accents), but they abstain from the sort of Motown/Chuck Berry/Little Richard-inspired material that was such an integral (and danceable) part of the Fab Four's early style.

The Kids' stage act is very together, surprisingly so for a band that has been

in existence barely a year. They are in gear—polished, confident, and well-rehearsed. Their striving for professionalism, reflected in such efforts as meeting to review videotapes of their performances, shows the band's determination to make it, to become a national act. And they just might succeed.

—STEVEN J. HOFFMAN

DANA REITZ

Where: Washington Project for the Arts
When: March 13, 14

There were several moments during Dana Reitz' recent solo performance at the Washington Project for the Arts (WPA) when I was struck with the feeling that I was in the presence of a master at work. As an explorer of movement, she delves deeply and approaches her material with integrity and intelligence.

Her medium is dance, but her specialty is improvisation. Within a tightly-limited framework, she thrills at the challenge of searching out all of the options available to her. As she says, "I hate doing the same thing twice."

In the two dances Reitz performed at WPA, she stated a movement theme and then developed it in a variety of ways. None of this was planned in advance. Instead, she relied entirely on internal, constantly-changing rhythmic patterns. In a way, this spontaneity is part of a calculated plan.

To Reitz, traditionally-imposed standards of line, quality, and structure, which she learned in her technical training, had a limiting effect on her movement. Therefore, since 1972, she has been in a continual process of unlearning, of allowing her body to find its own language and become more responsive to improvisational impulses.

This rejection of technique has in no way diminished her brilliance as a mover. Her dynamic range is breathtaking, and except for the occasional moment when she becomes a blur of pure energy, her dancing is always coherent and clear.

Dancing that relies on a great deal of arm and hand movement inevitably evokes a torrent of visual associations. She seems at one moment to be a juggler mesmerized by balls invisible to the audience, then she is bowing a cello or aggressively kneading bread. Her work is also rich with emotional nuance. In one series of repetitions of a phrase, she manages to appear consecutively coy, aggressive, brave, dumb, naive, acerbic, bored and nonchalant.

Dana Reitz consciously chooses to blur the distinction between herself as performer and as person. She talks easily with the audience and moves imperceptibly into the beginnings of her dances. After commenting a bit on Steps, she says, "It begins with this pattern," and then begins.

This humanness, coupled with the real beauty of her work, can be affecting. At the same time that she is exploring human potential, she is showing that it is accessible to anyone willing to go beyond the thoughtless, functional gestures of necessity into a richer world where seeing can happen freshly and thought can free itself in untempered movement.

—DON ZUCKERMAN

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RADIO, RADIO . . . The good news is that **Kim Kirkpatrick** has a slot on WHFS playing new wave/progresso type stuff. The bad news is that it is **Steve Lorber's** spot. Lorber is an important force in the D.C. new wave scene, and has been of major assistance to many local bands, notably the Slickee Boys and Razz. At this writing, Steve's status is uncertain, but not hopeless. One hopes that WHFS can find a new spot for him. No other jock on the ether combines his encyclopedic knowledge of Sixties punk with his outrageous put-on style. He is too valuable a resource to lose. Petitions in support of Lorber are being circulated at Scandals, One Flight Up and the Embassy Club.

WMUC-FM, 88.1, continues to try hard, and deserves some recognition. On Thursday, March 5, **Seth Morris** broke the standing record (WGTB, natch) for playing punk songs without a break and cueing up the stuff himself. He played 36 in a row. His spot is on Thursday, noon to 3 p.m., and he is usually less hyper. **Josh Friedman** hosts "Oblique Strategies" on Sunday, 7 to 10 p.m. The show concerns itself with the arty end of the new wave, and he has frequent guests from local and touring bands. Give the station a try . . . **Cerphe**, of WAVA, is about to tie the knot—in Barbados in June. Best of luck, from all of us to all of you.

WELCOME WAGON . . . Howard S-M. Wuelfing, the Erik Von Daniken of rock & roll, is back in the public eye with a new rock paper, **Discords**. Thanks for all the nice things you said about us, How. (On page 5, right where an ad should be.) Really, Howard, a boycott of the Unicorn? Calling a boycott of your paper would be superfluous. I guess all that success with the Nurses has gone to your head. Isn't it time to take the safety pin out of your personality? After all, you're almost grown up now.

SOCIAL NOTICE . . . The North Star Band is interested in starting a softball league. Any takers? Please call 942-4155.

EYEWITNESS CLUES . . . The Sleepers are recording at Wally Cleaver's Studio. They are also playing three dates in the area. When do they do this alleged sleeping? . . . The Kill Devil Band is finishing up a record at Track, due out by summer. First personnel change for the band in 5 years: drummer Rod Cannon retiring to the bosom of the family, replacement being sought. The others are Dennis Desloge, Stuart McArthur, Ray Richardson, Jim Stafford, and Bob Whyte . . . Initial pressing of Silverspring's album, **You Get What You Take**, is sold out. The group is now operating as a quartet, after years as a fiver. Group is: Sal DeRaffele, bass; Phil Shimmel, drums; John Fritz-Spiro, guitar; Natan Ari Winer, violin. Bill Lear (former T.S.M.B., Groundstar) signed on as audio technician, joining roadie Carlos Radelat . . . **Jr. Cline** and the Recliners been travelin' some, Pennsylvania, New Jersey, Virginia. But, they are back in the area in April, with some new faces. Jr. on vocals, Jerry Stone

on sax, Wayne Sulc on sax, John Hurd on keyboards still. New guitarist Paul Bell, new bass Ronnie Newmeyer, new drummer Dave Grimm. Catch 'em. . . . **Danny Springston** has teamed up with Charlie Bass, ditto guitar, keyboardist Rich Chrismer (ex-Aspex), bassist Steve Davis, and drummer Danny (Fatback) Foster. The group is rehearsing at Andy Phillips' studio, and plans to come on with a show of covers of current tunes, oldies, and originals . . . **Pamela Roussel**, lead singer of the now-disbanded Tempest, will appear as Jenny in GWU's production of Brecht-Weill "Threepenny Opera." Show will run 7-11 April, call 676-6178 for tickets. Take that, Linda Ronstadt . . . The North Star Band,

weekend athletes, recently toured Wyoming and Colorado. The album they recorded live, at Eskimo Nell's, will be released around 13 April. They are putting the last touches on their third album at Track. Good to have you back.

MIGHTIER THAN KING KONG . . .

Billy Hancock, gentleman and rockabilly, has placed his personal management in the hands of Cathy Benson (sister of actor Robby). Ms. Benson is also managing **The Kids**. Mr. Hancock, Ms. Benson, and **The Kids** will soon depart for Hollywood (!) for some serious elbow-rubbing. Don't forget us, Bill. Y'all come back now, hear?

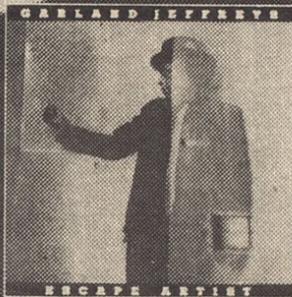
QUICKIES . . . Gary Carroll, ex-

Saucer, has put together and started gigging with a band in what must be record time—two days. The band is called **Winchester**, and it features Dave Elliot (ex-Danny Gatton), drums; Mike Melchione (ex-Heavy Country), guitar/pedal steel; and Bob Coleman (ex-Cryin' Out Loud), bass . . . **Intentions**, after bowing in at the Psyche Delly last January, retired to their basement to produce a demo tape of original material. Finally, in the wake of broken tape decks, they have surfaced with the goods, which is making the rounds.

. . . **Bill Halsey**, ex-Diversions lead guitar, has joined **Backstreet**. The band consists of: Dave Williams, Jan Picowarczyk, and Dennis Parker. And just in time, too. A&M Records is nib-

continued on following page

GARLAND JEFFREYS IS BACK ON THE STREET



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continued from preceding page

bling, and the band is seeking the proper live gig to record a demo of originals. Sort of uptown R&B, with a California feel. Good luck, guys . . . Tim Eyer mann, recently on the WETA Art Gala, will accompany jazz jock Felix Grant on a Brazilian tour, in November. Ah, spring in Rio . . . SRO been goin' through them changes. Kathy Burgher is now gone. Added is Johnny Jay, keyboardist/guitarist/vocalist to make a quartet. Johnny is from St. Thomas, mon, and will supply some new feelings . . . Dixie Roadducks and WAVA-FM (105) are proud to announce a release party for the Roadduck's single, 27 April, at Fancy Dancer. The first 100 patrons will receive a gratis copy of the aforementioned biscuit . . . Natural Bridge on a tour of educational institutions this month; back in May. They are working out at Omega Studios, with Jay Chatta-way at the controls.

NUEVO WAVO . . . Insect Surfers growing their hair long in anticipation of the Second Psychedelic Revolution. They are back up to full strength with return of Robert Fass, their original bassist, who spent some time in Minnesota. Dave Arnson back on guitar, and a bunch of new tunes. (In-A-Gadda-Da-Vida, baby.) . . . The NKB's have been doing it at Track and will release a "phorty-phive" this month. Phorty-phive? . . . The Dark have added bassist Tommy Kane (ex-Slickee?). He joins Sarah Burke, Meredith Hardy, and Kevin Flowers. The new lineup will debut this month, and will be doing a new EP on Limp . . . The Urban Verbs predict a new album (Early Damage) will be shipped on 15 April. This means 1 May in the stores. They say it will grow on you. It was produced by Steve Lillywhite, great British producer, and Jeff Glixman, producer of Kansas. Recorded at Axis Studios, Atlanta . . . The Young Professionals have added Fernando Moleon (ex-Sharp Turns) on drums. He came on board when the Pros opened for Wall of

Voodoo, at 9:30. Their first single is in progress at the studio of Bobby Reed, soundman at 9:30, which is called Black Hole of Calcutta . . . Secret Mammals single is in the shops. The Secret Mammals? You know, Willy Machmer on vocals, George and John Riser on guitars, Paul Maxwell on bass, and Tom McKeever on drums . . . Action Memos drummer busted his foot in a motorcycle mishap. He will not be out of action for too long, or Stockman will cancel his job . . . Square One is a new young band. The drummer, John Hage, is 17 (sigh). Bassist is Tom Hutton; lead guitar, Tom Ostrow; keyboards, Bob Branick; and the girl, Emily Kane, plays synth. Their press release reads like sensory overload. . . . Tough Johnny Winter audience at the Ontario loved local kid Dale Williams. Had him back for two encores. He's into, sort of, Motown/new wave/funk/blues. Got it? Also going down pretty well were locals Tough Luck, featuring Lips Lackowitz. . . . REM will only answer to the name Manual Splendour from now on. They are now 75 percent female, having added Susan Robins. They are negotiating with a label, and should have some wax in your ears by June. A tour is in the offing. (You'll always be REM, to me.) . . . The Keen getting together a demo tape as a calling card. It will include originals "Gina," "Why Did You Do It To Me," "But, What's The Rush," and "I'll Meet You." . . . Vic Quick, ex-D.Ceat, tells us that composer/guitarist Rob Windsor has joined his new band, the Tools . . . Tiny Desk Unit now touring. Ya know, New York, Boston, Toronto. New 4-song EP, Naples due out late May, on 9-1/2 x 16 Records . . . The Passions will be doing some work in the Apple, so they'll go into Minot Studios with producer Steve Katz (Lou Reed, Horslips), in April . . . Two members of Loverspike just took the D.C. bar exam. The band's first single, "It's No Fun To Be A Dead Rock'n'Roll Star" c/w "Disco Clones," has sold out. Seems they are having trouble finding

bookings, something about setting their drummer on fire, on stage . . . The Muffins will have an LP out this spring entitled 185. Dedicated to the KGB. On Random Radar. Meanwhile, drummer Paul Sears and saxist Tom Scott are on leave of absence . . . Mars Everywhre lost keyboardist Carlo Garcia, but their album, Industrial Sabotage, is doing very well in England. Go with the flow.

CONTEST! CONTEST! CONTEST! . . . The Unicorn Times Band Flyer Contest begins this month. Bands are requested to submit their current flyers by 20 April. Send to: Unicorn Times, Room 515, 930 F Street, Washington, D.C. 20004. Winners will be selected

by the sharp-eyed graphics department and will receive a free 1/8-page ad in our great metropolitan newspaper. After six months, the best of the previous six will be chosen, receiving a free 1/4-page ad, and the two best of the year will compete for the top prize: a FULL PAGE AD, FREE!!! Submit one a month, and good luck. Besides, we need the scrap paper.

GET WELL CARD . . . Eric Clapton has been hospitalized with a bleeding ulcer. We all hope that he recovers completely, and soon. I still remember seeing "Clapton is God" painted on the walls in London. Again, speedy recovery, Eric. ●

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The Bronx Zoo

by Eddie Bronx

WAITING FOR MS. GOODBEAR

The other day, I was wandering around on Connecticut Avenue, near the zoo, and I popped into a small, dark bar for a little lubrication. It was the middle of the afternoon and the place was almost empty. I noticed a hulking form at the farthest end of the bar. As my eyes grew accustomed to the dimness, I was amazed to discover that the shadowy figure was a giant panda. I strolled casually over.

"Ahem," I began, "it seems unusual to see you in here."

"Get stuffed," he said.

"Well," I pressed, undaunted, "you are a panda, aren't you?"

"Yeah, so what are you, some kind of specieist? I got as much right to be in here as you do."

"Oh, no doubt. Don't get me wrong, I was just curious. I mean, I've never seen a panda in a gin mill before."

He shifted on the stool, toyed for a bit with what appeared to be a stiff scotch, and sighed. "Look," he offered, "I'm sorry. I've been real touchy, lately."

"Yes," I blurted, before I could stop myself, "you sure have been a bear." He fixed me with a beady gaze.

Recovering, I said, "Uh, sorry. That sort of slipped out. What's bothering you?" I sat next to him, and gestured to the bartender to pull a draft.

The panda snickered contemptuously. "Where the hell have you been, the moon? Don't you read the goddam papers?"

As the barkeep pushed the glass of suds toward me, the whole thing became obvious to me. "Aha! I'll bet you're Hsing-Hsing."

"Go to the head of the class, jerk."

"Well, I can see what's bothering you."

He turned his ursine face to me. Grief and anger were mingled in his eyes. He spoke through clenched teeth. "First, it was impotence. How would you like it if your inability to perform was blared in the daily rags, bandied about by snotty anchormen, played for laughs at Georgetown cocktail parties? How humiliating! 'Pass the Triscuits and how about the panda that can't get it up?' Jesus." He made agitated circles on the bar with his glass. Then, he drained it in a gulp, and signaled for another.

"Did anybody once ask me about it? Nowhere in the Post did I see anything about Ling-Ling's damn migraines. Or her romantic fantasies. I'm not good enough for her. I'm not a gentleman."

I sighed at the all-to-familiar tale. Patting his furry back, I said, "Gee, pal, that's tough. I guess I never looked at it that way."

His head snapped around. "And that's not the half of it! Now they ship in this limey wimp, and the whole mess is stirred up again. Old Hsing can't cut the mustard, so in comes this Tango freak."

"Chia-Chia," I corrected.

"Whatever. The media people are on him like flies on a turd. Ling about creamed in her bamboo shoots over his goddam accent. Next to him Alistair Cooke sounds like Sylvester Stallone."

"Things look pretty grim."

"That's okay. The joke's on them."

"Oh?"

"Yeah. This morning, Ling strutted around like a cheap hooker, and the limey practically dozed off."

"Maybe he's just playing it cool," I offered.

"I don't know, 'cause I walked by him, and he pinched me on the ass." He started to laugh, his body shaking and tears streaming from his shoe-button eyes. I paid for our drinks and headed for the sunshine. As I left, he was sobbing like a baby, and blowing his nose into a cocktail napkin.

NEWS OF THE FUTURE

15 FEBRUARY 1990

In last night's Grammy Awards presentation, John Lydon, once known as Johnny Rotten of the Sex Pistols, won awards for Country Performer of the Year, Country Album of the Year, and Country Song of the Year. Speaking in his curious accent, part Cockney and part Nashville (his adopted home since 1986), Mr. Lydon said, "Ahm honoured by me mates' choice. When ah was a nipper, ah loved Roy Rogers, Gene Autry, and all those singing cowblokes. Ahm just goin' back to me roots, roight?"

In 1985, when it became clear that Lydon's career as a rock'n'roller was through, he noticed an ad on a matchbook cover that changed his life. "The advert was from the Olivia Newton-John School of Country Pretense. Ah wrote away for a brochure. Actually, ah had to write twice, 'cuz the first time ah thought the place was called Close Cover Before Striking."

In no time at all, Mr. Lydon was prepared to follow in the footsteps of Kenny Rogers, Jerry Lee Lewis, Conway Twitty, and all the washed-up rockers who wind up in the standards-free world of country music. The rest is history.

Years of hard work followed until Lydon was able to create the proper balance of syrupy Nashville music, gross overproduction, and fraudulent working-class sentiment that typifies the finest in modern country music. So overwhelming was Mr. Lydon's victory that he has been nominated for the Life Achievement in Banality Award, known as the Manilow.

Not one to rest on his laurels, Mr. Lydon set forth his new goals: "Ah have become disillusioned with Nashville tinsel. Ahm headin' for Austin to get into outlaw country music. There ain't been no one to replace Willie Nelson since he took over the Tonight Show for Johnny Carson."

Mr. Lydon was forced to shout to overcome mysterious whirring sound that accompanied his statements. It was later determined that the sound was caused by Hank Williams spinning in his grave. ●

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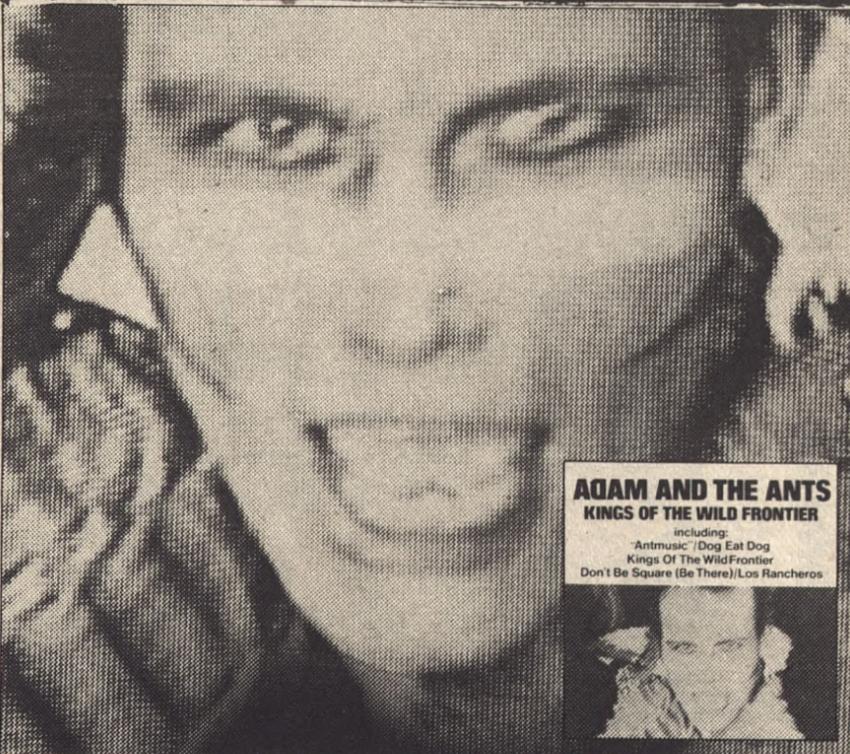
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O N T H E S C R E E N

(FOR ALL THE FILMS YOU WON'T FIND LISTED IN "WEEKEND")

1

Black Orpheus and The Last Supper AUS 9:00
Pillow Talk AU 5:30
Eduardo the Healer and three shorts AU 8:10
Movies in Search of the Movies (earliest movies from Library of Congress collection) AFI 6:30
Monkey Business and Crazy Horse AFI 8:30
Chloe in the Afternoon and Claire's Knee BIO
The Night of Counting the Years (1969; Egypt series) SMN 6 and 8:30 \$
Juvenile Court (Wiseman) CUN 7:30
King of Hearts PGL 7:00
Black Music From Then 'Til Now and Black Music of the '70s MLK noon
Lucia (Cuban) and The Last Supper AUS 6:00

2

Radio On HIR 8 (see Short Notice)
Point Blank AU 5:30
The Barkleys of Broadway AFI 6:30
Diary of Forbidden Dreams and Mammals (Polanski) AFI 5:45
Chloe in the Afternoon and Claire's Knee BIO
Kes Zepkus (film portrait of painter) HIR noon
All That Jazz and Heaven Can Wait CIR thru 4
Love Rings a Bell (Chinese) AUS 8:00
Everlasting Glory (Chinese) AUS 10:00

3

Radio On HIR 8:00
Modern Times (Chaplin 1936) CMC 9
Chinatown (Polanski 1974) AFI 6:30
Cousin, Cousine and Madame Rosa BIO thru 5
America at the Movies AUS 8:00 and 10:00

4

The Old Memory (1978, documentary of Spanish Civil War) AFI 5:00
The Band Wagon and Top Hat AFI 8:15
Fifties TV Films dcs (see Short Notice)
Gnomes HIR 11 a.m.
Kes Zepkus HIR 1 p.m.

5

Top Hat and The Band Wagon (Fred Astaire) AFI 2:00
The Old Memory (Spanish Civil War) AFI 6:30
Moonraker and Diamonds Are Forever CIR

6

Cul de Sac and The Fat and the Lean (Polanski) AFI 6:30
Teeth are Money and six other European shorts AU 5:30
Ballad of a Soldier (1960, Russian) AU 8:10
The Story of Vernon and Irene Castle (Astaire) AFI 9:00
Beauty & the Beast and Donkey Skin BIO
Moonraker and Diamonds are Forever CIR
Yellow Submarine PGS 7:00

7

Macbeth (Polanski) AFI 6:30
Citizen Kane AU 5:30
Chinese Firedrill and eight other shorts AU 8:10
Finian's Rainbow (Astaire) AFI 6:30
Beauty & the Beast and Donkey Skin BIO
The Late Show and The Thomas Crown Affair CIR
Betty Boop PGG 7:30

8

Titicut Follies (Wiseman) CUN 7:30
Dr. Strangelove AU 5:30
The Cheerful Revolution and two other independents AU 8:10
The Tenant (Polanski) AFI 6:30
King of Hearts and The Mad Adventures of "Rabbi" Jacob BIO
The Land (1970; Egypt series) SMN 6 and 8:30 \$
Murder on the Orient Express and Death on the Nile CIR
Modern Times (Chaplin) PGL 7:00
No Maps on my Taps MLK noon

9

Safe at Home and Rookie of the Year (baseball movies) AFI 9:00
Play Time (Tati 1973) AU 5:30
French shorts of 1960s and '70s HIR 8
Henry Moore HIR noon
Macbeth (Polanski) AFI 6:30

AFI American Film Institute, Kennedy Center, 785-4600.	HIR Hirshhorn Museum, 8th & Independence, S.W. 381-6264. Free.
AU American University Media Center, Graydon Center, 686-2103. Free.	MLK Martin Luther King Library, 9th & G Streets, N.W., Room 216, 727-1186. Free.
AUS American University Student Confederation, Ward Buildings 1 & 2, 244-3003. Free.	NAS National Air and Space Museum, 6th and Independence, S.W., 357-1300. Free.
BIO Biograph Theater, 2819 M Street, D.C., 333-2696.	NEA NEA Auditorium, 16th & M Streets, N.W., 797-8106. Benefit for Karen Silkwood Fund.
CIR Circle Theater, 2105 Pennsylvania Ave., N.W., 331-7480.	PG Prince George's County Library. Free. B—Beltsville, 11730 Old Gunpowder Rd., 937-0294. G—Greenbelt, 11 Crescent Rd., 345-5800. H—Hyattsville, 6530 Adelphi Rd., 797-9330. L—Laurel, 507 Seventh St., 776-6790. S—Surrats-Clinton, 9400 Piscataway Rd., 868-9200.
CMC Community Cafe, 4949 Bethesda Ave., Bethesda, 966-0848. Free.	REN Renwick Gallery, 17th and Pennsylvania, N.W., 357-1300. Free.
CUN Catholic University, School of Nursing Auditorium, 635-5678.	SMN Smithsonian Museum of American History, 14th and Constitution, 357-3030. Free unless marked "\$".
EMB Embassy Circle Theater, Connecticut and Florida Aves., N.W., 387-1344.	
FA D.C. Area Feminist Alliance, event at Antioch Law School, 2633 16th St., N.W., room 101, 829-3848.	

King of Hearts and "Rabbi" Jacob BIO
Murder on the Orient Express and Death on the Nile CIR
Zoo; Frogs; and Calder's Circus REN 11 a.m., noon, 1 p.m.

10

Warner Bros. cartoons AFI 6:30
The Thin Man and Libeled Lady (Myrna Loy) AFI 9:00
The Yearling (1946) CMC 9
Musicians/artists film collaborations (Cage/Brakhage, Velvets/Warhol, Don Cherry/Michael Snow) dcs thru 14
French shorts HIR 8
Peppermint Soda and Get Our Your Handkerchiefs BIO thru 12
Foreign Correspondent and The Third Man CIR

11

The Sorcerer's Apprentice (Disney and new version) HIR 11 a.m.
Henry Moore HIR 1 p.m.
Music/art film collaborations dcs (see 10)
The Third Man and Foreign Correspondent CIR
Warner Bros cartoons with Fritz Freleng AFI 6:00
Libeled Lady and The Thin Man AFI 8:30

12

Titicut Follies (Wiseman) CUN 7:30
Some Like It Hot and Witness for the Prosecution CIR
The Thin Man and Libeled Lady AFI 5:30
Music/art film collaborations dcs (see 10)
Hiroshima, Mon Amour AFI 9:00

13

Leopold and the See-through Crumbpicker, five other Czech shorts AU 5:30
Z and State of Siege BIO
Some Like It Hot and Witness for the Prosecution CIR
Music/art film collaborations dcs (see 10)
Grease PGG 2:00
Hiroshima, Mon Amour AFI 6:30
The Mask of Fu Manchu and The Barbarian AFI 8:15

14

Wavelength (Snow 1967) and five other independents AU 8:10
Z and State of Siege BIO
The Big Red One and The Long Riders CIR
Music/art film collaborations dcs (see 10)
Condensed Cream of Beatles and Yellow Submarine PGL 1:30 and 4:00
Arrowsmith AFI 6:30
The Spy Who Came in from the Cold AFI 9:00

15

Karen Silkwood (BBC) NEA 6:30
The Twelve Chairs (Mel Brooks 1970) AU 5:30

With Babies and Banners (1978; women in UAW strike of 1935) AU 8:10
The Long Riders and The Big Red One CIR
The Man Who Loved Women and Going Places BIO
The Grandson (1975; Egypt series) SMN 6 and 8:30 \$
Casablanca PGL 7:00
Stormy Weather MLK noon
The General Died at Dawn AFI 6:30
Last Year of Marienbad AFI 8:30

16

The Conversation (Coppola 1974) AU 5:30
Going Places and The Man Who Loved Women BIO
Love and Death and Everything You Always Wanted to Know About Sex... CIR thru 18
The Spy Who Came in from the Cold AFI 6:30
Let There Be Light (John Huston, documentary of WWII vets) AFI 8:45

17

Notorious AFI 7:00
Incredible Shrinking Man, others in "Radiation Mutant Film Festival" dcs
The Tall Blond Man with One Black Shoe and Le Sex Shop BIO thru 19
Dishonored and Pickup on South Street AFI 9:00
Missing Persons (premiere of work by locals Paul Bishow and Pierre Devue) 1929 Calvert St. NW 9:00 free

18

Let There Be Light (Huston, 1945) AFI 6:00
Bye Bye Birdie PGB 2:00
Last Year at Marienbad AFI 7:15
Dishonored and Pickup on South Street AFI 9:00
Missing Persons 1929 Calvert St., NW 9:00 free

19

That's Entertainment (original and Part 2) CIR
Love Me Tonight AFI 6:30
Shadow of the Thin Man AFI 8:30

20

Darling Lili AFI 6:30
The Fly and six other Yugoslav shorts AU 5:30
Mr. Hulot's Holiday and The Sheep Has Five Legs BIO
That's Entertainment (original and Part 2) CIR
Condensed Cream of Beatles and Magical Mystery Tour PGS 7:00
Love Me Tonight AFI 9:00

21

Interiors and Stardust Memories CIR
Homage to Magritte and eight other independents AU 8:10
Mr. Hulot's Holiday and The Sheep Has Five Legs BIO
King of Hearts PGG
Notorious AFI 6:30
A Connecticut Yankee and Broadway Bill AFI 8:30 (see Short Notice)

22

The Sorrow and the Pity (Ophuls 1970) BIO
The Tall Blond Man with One Black Shoe (1973) AU 5:30
Condensed Cream of Beatles (1970) and three other shorts AU 8:10
Interiors and Stardust Memories CIR
The King and I PGL 7:00
Cabin in the Sky MLK noon
The Water Carrier Is Dead (1977; Egypt series) SMN 6 and 8:30
Test Pilot AFI 6:30
Muriel AFI 8:45

23

The American Friend (Wenders 1977) AU 5:30
The Sorrow and the Pity (Ophuls 1970) BIO
Yanks and The Seduction of Joe Tynan CIR thru 25
The Quiller Memorandum AFI 6:30
Broadway Bill and A Connecticut Yankee AFI 8:30

24

The Scarlet Pimpernel AFI 6:30
The Mouse That Roared (Peter Sellers, 1959) CMC 9
Jules and Jim and The 400 Blows BIO thru 26
I Love You Again and Love Crazy AFI 8:30

25

Love Me Tonight AFI 6:00
The Scarlet Pimpernel AFI 6:30
Animation film features dcs
Love Crazy and I Love You Again AFI 9:00

26

Take the Money and Run and Play it Again, Sam CIR thru 28
Topaze and Emma AFI 6:00
La Guerre Est Finie AFI 9:00
Animation films dcs

27

La Guerre Est Finie AFI 6:30
Lacombe, Lucien and Violette BIO
Five Fingers AFI 8:45
Animation films dcs

28

Lonelyhearts AFI 6:30
The 81st Blow and Night and Fog (films of the Holocaust) AFI 8:45
Violette and Lacombe, Lucien BIO
Animation Films dcs

29

Help! PGS 7:00
The Clockmaker and Salut L'Artiste BIO
Dodes'ka-Den and Gate of Hell CIR
Black and Tan MLK noon
From Here to Eternity PGL 7:00
Jesse James AFI 6:30
On the Road with Duke Ellington MLK 6:30
The Ascent to the Abyss (1978; Egypt series) SMN 6 and 8:30 \$
Evelyn Prentice and Manhattan Melodrama AFI 8:45
Rude Boy EMP (see Short Notice)

30

The Clockmaker and Salut L'Artiste BIO
Dodes'ka-Den and Gate of Hell CIR
Evelyn Prentice and Manhattan Melodrama AFI 8:30

1

The Willmar 8 and Revolution or Death (El Salvador) FA (see Short Notice)
The Obscure Object of Desire and The Discreet Charm of the Bourgeoisie BIO thru May 3
Harold and Maude and A Thousand Clowns CIR
Chelsea Girls (Warhol) segment dcs
Je T'Aime, Je T'Aime AFI 6:30
To Be or Not to Be and The 39 Steps AFI 8:45

2

New film by Michael Snow (4 hours; the Canadian filmmaker will introduce the screening with a talk) dcs

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APRIL In Concert. Reservations 338-3300.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					3 Ronnie Blakley \$6.00	4 Ronnie Blakley \$6.00
5 The Blackbyrds \$6.00	6 The Blackbyrds \$6.00	7 The Original Firesign Theatre \$7.00	8 The Original Firesign Theatre \$7.00	9 Doctor Goodfoot & The Toxic Sox \$4.00	10 Odetta \$6.00	11 Odetta \$6.00
12 Evening w/John Eaton \$5.00	13 Songwriter's Showcase \$3.00	14 Buddy DeFranco w/Lisa Rich & Friends \$6.00	15 Buddy DeFranco w/Lisa Rich & Friends \$6.00	16 Buddy DeFranco w/Lisa Rich & Friends \$6.00	17 The Heath Brothers \$6.00	18 Louie Belson Quartet \$6.00
APRIL 14-20 THE FIRST ANNUAL JAZZ FESTIVAL						
19 Louie Belson Quartet \$6.00	20 Louie Belson Quartet \$6.00	21 Mary McCaslin & Jim Ringer \$6.00	22 Robin Flower & Nancy Vogl \$4.00	23 Larry Coryell \$6.00	24 Larry Coryell \$6.00	25 Townes VanZandt \$5.00
26 Bill Holland & The Rents Due Band \$3.00	27 To Be Announced	28 Rosanne Cash \$6.00	29 Rosanne Cash \$6.00	30 Arthur Blythe Quintet \$6.00		

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Calendar

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

ALL CALENDAR listings are free of charge. To be included, SEND IN A CARD OR LETTER by the 25th of each month listing upcoming club dates, concerts or readings. Include a phone number and the category in which you want to appear. (All events must be open to the public to be listed.) Because our calendar listings continue to grow, it is essential that all of them be MAILED to us. Only phone calls regarding late changes for listings already mailed in will be accepted.

Concerts

Alive! with Terry Garthwaite: 10 at 8—Notre Dame College Aud, Balt. 301-523-9007
 The Battlefield Band: 18—Washington Ethical Society. 281-2228
 Clea Bradford: 11—Washington Ethical Society (see Short Notice)
 Bob Brookmeyer and Curtis Fuller: 4,5 at 6—Baird Aud, Smithsonian
 Jerry Butler: 24—with the Manhattans, Warner
 Chicken Legs: 12—Louie's Rock City
 Colson Trio: 25 at 8—Baird Aud, Smithsonian, w/ Ted Jones (jazz poet). Free
 Commodores (Navy jazz ensemble): 3,10 at noon—Mus of American History. Free
 Confunkshun: 4—with Clear, Paris, Edwin Birdsong, and Experience Unlimited; Capital Centre
 D.C. Youth Orchestra: 12 at 8—Lisner
 Robin Flower & Nancy Vogl: 22—with Barbara Higbie; Cellar Door
 Nona Hendryx: 10 at 9—with Dale Williams Band; Grand Ballroom, U of Md
 Catfish Hodge: 23 at 8:30—with Mary Blanke-meier; Grand Ballroom, U of Md
 Irish Concert: 10 at 8—Lisner, with master uilleann piper Liam O'Flynn; Mick Moloney, banjo; Eugene O'Donnell & Paddy Reynolds, fiddlers; and the Irish Tradition and Celtic Thunder. 986-9004
 Insect Surfers: 2—w/Tru Fax & Insaniacs and Golden Bats. WMUC-FM Benefit; 454-2744
 Jazz All-Stars: 24 at 8—DAR Constitution Hall
 Kristin Lems: 10—U.S. Student Ass'n Lobbying Conf; 667-6000
 Manhattans: 18 at 8—DAR Constitution Hall
 John McLaughlin: 15 at 8—with Al Dimeola and Paco DeLucia; DAR Constitution Hall
 Patsy Montana, Pee Wee King & Redd Stewart: 26 at 8—Baird Aud, Smithsonian
 Muffins Big Band: 26 at 5:30—Washington Ethical Society; 468-4873
 Nation: 2 at 8—with poet Haki R. Madhubuti (Don L. Lee) and Wo'se African Dancers & Drummers; Crampton Aud, Howard U
 None of the Above: 12—Baird Aud, Smithsonian
 North Star Band and Kill Devil: 4—Fullerton Industrial Park, w/Night Flight & Magic Band
 Rush: 16—Capital Centre
 Santana: 21—DAR Constitution Hall
 Ravi Shankar: 12 at 2—Ken. Cen. Concert Hall
 Spinners: 5 at 8 & 11:30—with Lenny White; DAR Constitution Hall
 The Stranglers: 10—with Fleshtones and Insect Surfers; Ontario Theater
 Styx: 13,14—Capital Centre
 38 Special: May 3—Warner
 Pat Travers & Rainbow: May 1 at 8—McDonough Hall, Georgetown U
 Ujama School Benefit: 18 at 6—Camille Yarbrough, Suriyah, Wo'se Dancers & Drummers, and Ma'at; Community Warehouse

Out-of-Towners

Alive!: 20—Blues Alley (see Short Notice)
 Ronce Blakely: 3,4—Cellar Door (country)
 The Brains: 17—9:30 Club (new wave)
 Bonnie Bramlett: 20—Desperado's
 Commander Cody: 17,18—Psyche Delly (r&b, western)
 Larry Coryell: 23,24—Cellar Door (jazz)
 Defunkt: 11—Psyche Delly (new wave)
 Billy Eckstine: May 1-10—Blues Alley (jazz)
 Jonathan Edwards: 7—Psyche Delly (see Short Notice)
 Firesign Theater: 7,8—Cellar Door (comedy)
 Robin Flower & Nancy Vogl: 22—Cellar Door (singer/songwriters)
 Heath Brothers: 17—Cellar Door (jazz)
 Garland Jeffreys & the Rumour: 12,13—Bayou (original rock)
 Leo Kottke: 16—Bayou (guitar)
 Delbert McClinton: 11—Max's, Charlottesville (r&b)
 Maria Muldaur: 9—Desperado's (song stylist)
 NRBQ: 14,15—Desperado's (r&b)
 Odetta: 10,11—Cellar Door (folk)
 Percussions: 9—Bayou (a capella doo-wop)
 Adrienne Rich: 7 at 8—Library of Congress (poetry reading)
 Archie Shepp: 10,11—One Step Down (jazz)
 Townes Van Zandt: 25—Cellar Door
 Cris Williamson: 6,8—Bayou (see Short Notice)
 Carl Wilson: 15—Bayou

Bluegrass & Traditional

Appalachian Reign: 11—Lockett's Comm. Center, Va
 Bluegrass Cardinals: 18—Partners II, Center-ville, Va
 Bluegrass '79: 4,8,25—Lockett's
 Bolderson Brothers: 5—O'Carroll's, Arl.
 Capital Area Bluegrass & Old Time Music Assn. Festival: 5—O'Carroll's (see Short Notice)
 C.C. & Company: 18—Inside Pub, Frederick; May 2—Partners II
 Critton Hooker Symphony: 8—Takoma Tap Room
 Dixie Grass: 5—O'Carroll's
 Dixie Rebels: 4—Tiffany Tavern, Alex; 11—Zip's, Beltsville; 15,24—Warehouse, Alex
 Double Decker String Band: 15—Takoma Tap Rm
 Downhome Pickers: 5—O'Carroll's
 Fifth Street Symphony: 4—Partners II
 Foggy Bottom: 3,24—DiGennaro's

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PHOTOS: JOHN GOSSAGE

Free 'n Easy: Fri—Ricky's Inn, Springfield; 4,11, 18—Popeye's, Chantilly; 25—Huntsman, Warrenton; 4 at 1 pm—Woodbridge Lincoln-Mercury; 11 at 11 am—Dick Stevens Chevrolet, Wheaton; 18 at 9 am—Ravensworth Shopping Cen, Springfield; 25 at 11 am—Beacon Mall, Alex
Grass Menagerie: 4—DiGennaro's; May 1,2—Babes
Grass Reflection: 11—Inside Pub; May 1—Lockett's
Hambone Sweets: 29—Takoma Tap Room
Bill Harrell & the Virginians: 11—Partners II
Height of Grass: 17,18—DiGennaro's
Hobbs & Partners: Sat—Partners II
Hobotoe String Band: 1—Takoma Tap Room
Johnson Mountain Boys: 3—Loyola Col, Balt; 5—Suzie's, Sykesville; 17,24—Zip's; 18—Lockett's; 25 at 3—Anne Arundel Comm. College
Al Jones & Frank Necessary: 10—Zip's
Maryland Ramblers: 5—O'Carroll's
Del McCoury & the Dixie Pals: 4—Lockett's
Mountain Light: 4—Huntsman; 14,21—Cellar Club, Alex
New Mode Grass: 10,18—Huntsman
None of the Above: 12 at 11 am—Nat'l Mus. of American History
Old Friends: 15,26—Warehouse; 17,24—Tiffany Tavern; 18—Zip's; 25—DiGennaro's
Patent Pending: 11—Lockett's; 10,18,25—Tiffany Tavern; 24—Huntsman
Patuxent Valley Boys: 4—Inside Pub
Red Rose Flyers: 22—Takoma Tap Room
Route 15 Express: 25—Inside Pub; 29—Airport Inn, Frederick
Seldom Scene: 11—Alden Theater, McLean Comm. Cen., Va
Southwin: 25—Zip's
Larry Sparks: 25—Partners II
Stars & Bars: 3—Tiffany Tavern; 11—Huntsman; 12—"Blueprint" benefit, DiGennaro's; 16—La Paz; 21-25—Boar's Head; 26—Frostburg St Col
Sudden Comfort: 17—Huntsman
Tri-State Bluegrass Assn: 10—Jam Session, Farmer's Picnic Woods, Petersville, Md
Uptown Grass: 3,4,5,10,11,17,18,24—O'Carroll's 25—Ricky's
Johnny Whisnant & Bluegrass Kind: May 1—Lockett's
Yates & Company: 3—Huntsman; 25—Lockett's

BLUES ALLEY

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PRESENTS

April 6
TOMORROW'S DREAM
April 7-12
AHMAD JAMAL (piano)
April 13
DAVE YARBOROUGH QUARTET
April 14-19
GEORGE SHEARING (piano)



March 31-April 5
RAMSEY LEWIS (piano)

April 20
ALIVE
April 21-26
ART PEPPER (sax)
April 27,28
CHARLES EARLAND (organ)
April 29,30
JOHN ABERCROMBIE & RALPH TOWNER (guitar)
May 1-10 (vocal)
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Classical, Chamber

Arlington Metropolitan Chorus: 26 at 4—National Presbyterian Center, NW
Arlington Symphony: 5 at 3, 26 at 4—Kenmore Aud., Arlington
Hilton Baxter: 30 at 12:15—organist, St. Thomas Church, NW
Blair String Quartet & Johana Harris: 26 at 7—Quartet of Blair School of Music and pianist. W. Bldg., East Garden Ct., Nat'l Gal. of Art
Boston Symphony Orchestra: 3 at 8:30—Colin Davis conductor. Ken. Cen. Concert Hall
James Bowman and Howard Bass: 4 at 8—counter tenor and lute. Bluemont Schoolhouse, Va
Catholic University Chorus & Orchestra: 26 at 2—Ken. Cen. Concert Hall
Chamber Music Society of Lincoln Center: 25 at 8:30—Ken. Cen. Concert Hall
Pi-Hsien Chen: 6 at 8:15—pianist. Peabody Concert Hall, Balt
Czech Philharmonic: 18 at 8:30—Vaclav Neumann conductor. Ken. Cen. Concert Hall
Paul Doktor & Bruce Weinberger: 4 at 8—chamber music concert, viola and tenor saxophone w/pianist Peggy de Armond Rogers. Nat'l Presbyterian Church, NW
Constance Dluhosh: 16 at 12:10—pianist. St. Thomas Church, NW
George Washington University Dept. of Music: 9 at 8:30—concert of music for string orchestra. Lisner Aud., GWU
Guarneri String Quartet: 25 at 8:30—U of Md Center of Adult Education Aud
Hesperus: 10 at 8—Lutheran Church of the Reformation, SE
Paul Hill Chorale: 19 at 3—Paul Wagner conductor. Ken. Cen. Concert Hall
Horace Mann School Glee Club and Orchestra: 5 at 4—Washington Cathedral
Instrumental Ensemble of France: 4 at 8:30—U. of Md. Ctr. for Adult Ed.
James Madison University Chorale: 5 at 10:30—Washington Cathedral
Juillard String Quartet: 2,3,9,10,17 at 8—Coolidge Aud, Library of Congress
Liova Kaplan: 26 at 7—pianist. St. Patrick's Church, NW
Gita Karasik: 2 at 8:30—Corcoran
Leipzig Gewandhaus Orchestra: 4 at 8:30—Ken.

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Cen. Concert Hall
 Lydian Chamber Players: 5 at 8—Christ Church Memorial Parish Hall, Alex
 The Mozartean Players: 12 at 7:30—Tawes Arts Center Recital Hall, U of Md
 National Gallery Orchestra: 5 at 7, 12 at 7—W. Bldg. East Garden Ct., Nat'l Gal of Art
 National Symphony: 1 & 2 at 8:30, 3 at 1:30—Rafael Fruhbeck de Burgos cond., w/pianist Youri Egorov. 7,8 & 10 at 8:30, 9 at 7—Fruhbeck de Burgos w/soprano Gwendolyn Bradley, baritone Richard Stillwell and U of Md Chorus. 14,15 & 16 at 8:30, 17 at 1:30—Hugh Wolff conductor. 21,22,24 at 8:30, 23 at 7—Mstislav Rostropovich conductor. 28,29 at 8:30, 30 at 7—Kiril Kondrashin conductor. All dates Ken. Cen. Concert Hall
 Oratorio Society: 12,17 at 8:30—Ken. Cen. Concert Hall
 Luciano Pavarotti: 16 at 8—tenor. DAR Constitution Hall
 Malenie Peris: 12 at 4—pianist. GW Bicentennial Center, Alex
 Philadelphia Orchestra: 13 at 8:30—Ken. Cen. Concert Hall
 Prince George's Choral Society: 26 at 7:30—Prince George's Publick Playhouse
 Jerry Reed: 26 at 8—pianist. Christ Church Memorial Parish Hall, Alex.
 Victoria Rudimak: 9 at 12:10—pianist. St. Thomas Church, NW
 Claudia Stevens: 19 at 7—pianist. W. Bldg., East Garden Ct., Nat'l Gal of Art
 Stuttgart Chamber Orchestra: 3 at 8:30—Kraushaar Aud, Goucher Col. 5 at 7:30—Ken. Cen. Concert Hall
 Richard Tappen: 2 at 12:10—tenor. St. Thomas Church, NW
 Tartini Trio: 4 at 8—Yugoslavian ensemble. Meeting House, Oakland Mills, Columbia
 Tashi: 24 at 8—Coolidge Aud., Lib. of Cong.
 Thomas Circle Singers: 12 at 3—Theological Col. Chapel, Catholic U
 Frederica Von Stade: 11 at 8:30—mezzo soprano, Ken. Cen. Concert Hall
 Washington Chamber Orchestra: 12 at 8—First Baptist Church, NW
 Wondrous Machine: 20 at 8—Presbyterian Meeting House, Alex. 21 at 8—Christ Church, SE
 Carol and Miron Yampolsky: 24 at 8—pianist and cellist. Dumbarton Church, NW
 Yo-Yo Ma: 5 at 8—cellist. Jewish Comm. Center of Greater Washington
 Pinchas Zuckerman & Friends: 26 at 7:30—Ken. Cen. Concert Hall

Folk & Acoustic

Dave Allen & Chopper: Tues—Armand's, Rockville; Wed—Armand's, College Park; 9-11—Ground Round, Alex.
 Andris: 1,9, & Thurs—Mr. T's
 Millard Arbutha: 3—Carroll Creek Dam; 11—Johns Hopkins U; 17—Arty's; 18,19—Pittsburgh; 22,23—Eugate's, Fredericksburg; 25—Cellar Door w/Townes Van Zandt
 Scott Bistline: 1,5,8—Warehouse
 Mac Bogart: 22,23—Arty's
 Jack Bond & Co: 2,4,23,25—Far Inn; 10,11—Three Dimensions; 17,18—Takoma Tap Room; 29-May 2—Steak & Ale, Vienna
 Arthur Bones: 2—Cameron St; 16,23—Officer's Club
 Charlie Bryant & Pete Kraemer: 2—Community Cafe
 Laura Canaan: 1,8,15—Gallagher's
 Constant & Giles Band: 5,8-12,22-25, Sun—Eskimo Nell's, Fairfax; 13—Songwriter's Showcase, Cellar Door
 Mike Cotter: 3,4,19—Warehouse; 28-May 2—Boars Head
 Robert Bruce Cumming: 2,16—Warehouse
 Bob Devlin: 21—Cellar Door
 Dove & Frye: 24,25—Woodsboro Inn, Md.
 Wayne Elliott: 17,30—Ramparts
 Peter Exton: 11,25—Warehouse
 Jory Farr: 23—Community Cafe
 Finch & Little: 2,3,18,23—Armand's, Rockville; 24,25—Gallagher's; 9,10,16,17—Armands, College Park
 Robin Flower & Nancy Vogl: 22—Cellar Door
 Ford & Welch: 22—Armand's, Rockville
 Chip Franklin: 1-4—Boar's Head; 7—Warehouse; 13—Songwriter's Showcase, Cellar Door; 24,25—Mr. T's
 Lois Fritz-Spiro: 6,27—Arty's
 Holly Garber: Sun & 23—Mr. T's
 Karen Goldberg: Sat—Oxbow Inn, Annapolis; Sun—Horse You Came In On, Balt; Tue—Country Fare, Balt; 12 at 12:30—Johns Hopkins Spring Fair
 Sandy Greenberg: 15—Armand's, Rockville; 21—Armand's, College Park
 Hamilton: 10,11—Mr. T's
 Roger Henderson: 9,22,23—Warehouse
 Steve Hudson: 1-4—J.R.'s; 8-11—Steak & Ale, Vienna; 13—Songwriter's Showcase, Cellar Dr; 17,18,23-25—Pickett Inn, Fairfax; 29-30—Armand's, Rockville; May 1,2—Orient Express
 Matt Holsen: Mon-Sat—Mulligan's, Timonium
 Kevin James: 1,10,11—Grant's Tomb; 7,21—Night Fox, Middleburg; 29—Enlisted men's club, Bethesda Naval Hospital
 Jason Kelly: 24,25—Armand's, College Park
 Kathy King: Wed-Fri—Orient Express
 Kathy Krug: Fri, Sat—Orient Express
 Barbara Lann: 20-24,27-May 1—Boar's Head
 Jeannie Lewis: 9,10—Ramparts
 Lofgren & Rose: 1-4—Steak & Ale, Vienna; 16-18,23-25—Ground Round, Woodbridge
 Lovett & Moran: 2-4,30-May 2—Mr. T's
 Wade Moroughan: 8,29—Arty's; 30—Warehouse
 Magpie: 10—Singer's Studio
 Greg Martin: 6-9—Babes
 Mary McCaslin & Jim Ringer: 21—Cellar Door
 Bobbi McGee: 9—Community Cafe, Bethesda
 Randy Miller: 13—Songwriter's showcase, Cellar Door
 Meretrix: 3,4—Babes
 Susie Meyerson: 11—Arty's
 Morning Sky: 1,2—Armand's, College Park; 10,11—Armand's, Rockville
 Reuben Musgrave: 8,23—Eugate's, Fredericksburg; 2,11,16,25,30—Food for Thought, Fri—Gallagher's on the Hill; 22,29—Gallagher's Pub
 Odetta: 10,11—Cellar Door
 Kathy Oelbermann: Sun, Mon—Murphy's Irish Pub; Tues—Gallagher's
 Vince Olds: 13—Songwriters showcase, Cellar Dr.
 Don Olson: 10—Arty's
 Bob Ortiz: 2,18—Armand's, College Park; 4,25—Armand's, Rockville
 John Parsley: 13,20—Arty's
 Partners: 23,30—Armands, College Park
 Rainbow Gold: 17,18,24,25—Babes
 Harvey Reid and Lynn Wright: 20,27—Boar's Head
 Rick & Randy: 3,4—Armand's, College Park
 Rio: Sun at 3, Wed, 9,14,28—Saloon; 2,16—Ramparts; 3,4,10,11,17,18—Gallagher's; 23-25, 30—Ground Round, Alex; 21—Eugate's
 Robin & Paul: 7-11—Boar's Head
 Dusty Rose: 5—Steak & Ale, Vienna
 Reid Rothermich: 20,27—Boar's Head
 Al Ruda: 13-16—Babes
 Russ Russell: 7—Arty's
 Martha Sandefer: 6-10,13-17—Boar's Head
 Mike San Juan: 10,18,24—Warehouse
 Debbie Scaggs: 1,15—Arty's
 Mark Smith: 1,2,27-30—Babes; 14-18—Boars Head

Country, CountryRock

Bird Dog & the Road Kings: 8-11—Quincy's
 Ronee Blakely: 3,4—Cellar Door
 John Winfield Blake: 4,18—Arty's
 Joe Carta Band: 4—Suzie's, Sykesville; 21—Puffs
 Country One: Tues-Sat—Crossroads
 Country Junk: 11,25—Suzie's, Sykesville
 Cowboy Jazz: 23—Takoma Tap Room
 d.c. motors: 7-11, 14-18—Classic Country; 20,21, 27,28—La Boheme; 22,23,29,30—Puff's; 24, 25—Captain White's; Sun—Takoma Tap Room
 Dove Band: 2-4,9-11—Ground Round; 17,18—EM Club, Bethesda; 30-May 2—Pour House Pub
 Friends: 12—Classic Country
 Louis Hobbs: 24-26—Classic Country
 Kill Devil: 4—Fullerton Industrial Park w/North Star Band; 17,18—Pamir; 22—Cellar Door; 25—Madison U, Harrisonburg
 Midnight Special: 12,13,19,20,26,27—Puff's
 North Star Band: 1—Eskimo Nell's, Fairfax; 2,9—Takoma Tap Room; 3—George Mason U; 4—Fullerton Industrial Park w/Kill Devil, Night Flight & Magic Band; 7—Quincy's; 10,11—Lone Star, NYC; 16-18—Eskimo Nell's, Arlington; 22—Cellar Door w/Kill Devil
 Nu Band: 28—May 2—Classic Country
 Pikesville Rye: 17,18—Quincy's
 Rock Creek Band: 2—Three Dimensions; 8,30—Psyche Delly; 9-11—Far Inn; 22-25—Pamir; 30—Takoma Tap Room
 Sudden Comfort: 19—Classic Country
 Kate Toomey & the Rainbow Riders: 4,5—Filly's, Phila; 22-25, Mondays—Quincy's; 12,13,19,20, 26,27—Crossroads
 Joe Triplett & the Hired Hands: 14,21,28—Quincy's; 10,11—Takoma Tap Room
 Paul Wagner: 18—Suzie's, Sykesville
 Whiskey River Band: 15,16—Quincy's
 Whitewater: 12,13—Crossroads
 Gracie Williams & the Virginians: 14—Puff's
 Winchester: 1-5,21-26—Classic Country
 Windfall: 1-4—Quincy's; 10,11,May 1—DiGenaro's; 15-18—Eskimo Nell's, Fairfax

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3/4 LA PAZ, Frederick, Md.
6 GEORGETOWN U., Washington, D.C.
7-9 The WHARF, Alexandria, Va.
12,17 Private Parties, Charlottesville, Va.
24,25 C & O, Charlottesville, Va.
26 Private Party, Charlottesville, Va.
30 PAVILLION XI, UVA, Charlottesville, Va.

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Rock Creek Band

2 Three Dimensions
8,30 Psyche Delly
9-11 Far Inn
22-25 Pamir
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Tabi: 20-23—Babes
Tight Squeeze: 9,17—Armand's, Rockville
Harry Traynham & Pilot: Tues, 2-4, 29-May 2—
Eskimo Nell's, Fairfax
Ed Trickett: 30—Community Cafe
Tucson: 10,11—Babes; 16-18—Mr. T's
Troubador: 3,9,24—Arty's
Two's Company: Wed,Thurs—Jason's, Herndon
Voices: 2-4—Ground Round
Julie Wae: 1-4—Boar's Head; 17—Warehouse;
3,23,24—Ramparts
Paige Wilson: 12—Warehouse
Winchester: 1-5,21-26—Classic Country; 7-12,
14-19—Christophers, Alex
Rick Wind: 2,16,30—Arty's

Irish

Belfast Bards: Tues-Sat—Matt Kane's
Boiling Spuds: Sun & 6—Ireland's Four Provinces
Celtic Folk: 1-4,21-May 4—Ireland's Own
Celtic Thunder: 19-21,26-28—Dubliner; 10—
Lisner Aud, GWU
Family Ceili: 4 at 2—Our Lady of Good Counsel
Catholic Church, Vienna, Va
Gaels: Tues-Sat—Murphy's
Gene & Bill Ryan: Fri—Delaney's
Hags: Fri—Kelly's Irish Times; Wed & Sat—
Delaney's; 16—Community Cafe
Irish Breakdown: Wed-Sat—Ireland's Four Prov.
Irish Tradition: 10—Lisner Aud, GWU
Irish Week at George Mason: 25-May 1—George
Mason U
Maureen Johnson: Fri—E.J. O'Reilly's
Seamus Kennedy: Sun-Tues & 10,13,14—Dub-
liner; 8-18—Ireland's Own
Leprechaun Sammy & Michael Ross: Fri-Sun—
Delaney's
Liam McGuire: 7,13,14,20,21,27,28—Ireland's
Four Provinces; Wed-Sun—Dubliner
Mick Moloney: 10—Lisner Aud, GWU
Eugene O'Donnell & Paddy Reynolds: 10—Lisner
Aud, GWU
Liam O'Flynn: 10—Lisner Aud, GWU
Kathy Overman: Sun, Mon—Murphy's
Robert E. Reed: Fri—E.J. O'Reilly's
Bill Page: Fri—Delaney's
Russ Russell: Wed—Kelly's Irish Times
Southwin: Thurs, Sat—Kelly's Irish Times

Jazz

John Americrombie & Ralph Towner: 29,30—
Blues Alley
Air Apparent: 20—Charlie's Georgetown; 26-30—
Wharf
Monty Alexander: 16-19—King of France Tavern,
Annapolis
Alive!: 10—Notre Dame College, Balt.; 20—Blues
Alley
Lady Baron Trio: 3,4,17,18—Alva's Lounge
Louie Belson Quartet: 18-20—Cellar Door
Blackbyrds: 5,6—Cellar Door
Clea Bradford: 11—Washington Ethical Society
(see Short Notice)
Dee Brown Trio: Fridays, Saturdays—Wharf
Sedatrius Brown Trio: Tues-Fri—LBJ Club
Charlie Byrd: 1-12,21-26—Charlie's Georgetown;
30-May 3—King of France Tavern
Jackie Cain & Roy Kral: 14-19—Charlie's G-town
Ethel Carnegie: Wednesdays—Excalibur
Rosella Clemmons: Saturdays—Excalibur
Joe Collins: Mondays—Boar's Head, Falls Ch.
Colson Trio: 25 at 8—Baird Aud, Smithsonian,
with Ted Jones
Come Out Swinging: 4,10,11,15,25—Easy Street;
17,18—Bistro, Cumberland, Md
Larry Coryell: 23,24—Cellar Door
Don Dawmitt & Honey: Sundays-Boar's Head
Buddy DeFranco: 14-16—Cellar Door
Charles Earland: 27,28—Blues Alley
Billy Eckstine: May 1-10—Blues Alley
Herb Ellis & Barney Kessel: 9-12—King of
France Tavern
Ethel Ennis: 28-May 3—Charlie's Georgetown
Tim Eyermann: 30-May 2—Three Dimensions
Federal Jazz Commission: Sun—Johnny Lange's
Dave Frishberg: 17-19—One Step Down
Tiny Grimes: 23-26—King of France Tavern
Gunther Hampel & Jeanne Lee's "Galaxy Dream
Band": 10—d.c. space
Heath Brothers: 17—Cellar Door
Keith Holmes Quartet: Fri-Sat—Jimmy Mc-
Phail's Gold Room
Diane Hubka & Friends: 14—Easy Street
Ahmad Jamal: 7-12—Blues Alley
Jazz Ltd: Fridays—Puff's, Oakton
Julia & Company: Fri-Sat—Excalibur
Tony Kelly & Big Band: Thurs—Jimmy McPhail's
Gold Room
Ramsey Lewis: 5—Blues Alley
Jeff Lorber: 29—Bayou
Art Monroe Trio: Sun-Mon—Wharf
James Moody: 24,25—One Step Down

Tim Murphy Quintet: 2,9—City Lights, Balt. Har-
borplace; 10 at 3—Johns Hopkins Spring Festi-
val; 10,24—Cacao Lane, Ellicott City; 18—Easy
Street; 30 at 4:30—U of Md showcase
Nation: 2—Crampton Aud., Howard U
Natural Bridge: 4 at 2—American U; 7,8—New
York; 10,11—Pavillion XI, U of Va; 12—U of
N.C., Greensboro; 13—Daddy's Money,
Blacksburg, Va; 30—Desperado's
New Look Sound: 19—Jimmy McPhail's Gold Rm
New Sunshine Jazz Band: Fri—Johnny Lange's
Red Norvo: 1-12—Charlie's G-town w/Char. Byrd
Notables: Sat—Puff's
Bill Parks Trio with Byard Lancaster: 10,11—
Alva's Lounge
Joe Pass: 2-5—King of France Tavern
Art Pepper: 21-26—Blues Alley
Picayune Cabaret Band: Wed—Johnny Lange's
Principato & Kastner: 1,8,16—Armand's, Rock-
ville; 14,28—Armand's, Colledge Park
Charlie Rouse: 3,4—Mr. Y's
Ann Sawyer & the Wade Beach Trio: 10,11—
Mr. Y's
George Shearing: 14-19—Blues Alley
Archie Shepp: 10,11—One Step Down
Sitting Ducks: Tues-Thurs—Wharf; 3,4—La Paz
Jim Sivad: 4—d.c. space; 9,23 at 4—Montrose
Park
Bill Smith Ensemble (from Toronto): 11—d.c.
space
Leo Smith Quartet: 24,25—d.c. space
Stevi Banks & the Sheiks of Dixie: Thurs—Johnny
Lange's
Suriyah: 18—Community Warehouse
Tangent: Thurs—Easy Street; 2—U of Md Stu-
dent Union; 4—Banana Moon, Balt. Musicians
Co-op; 6—Three Dimensions; 10—Cacao Lane,
Ellicott City; 11 at 11 am—Johns Hopkins
Spring Fair; 11—Bread & Roses, Balt.; 13—
Georgetown U Pub; 17—Johns Hopkins U
Rathskellar; 19—Pimlico Hotel; 24,25—Cafe
Park Plaza
Tomorrow's Dream: 6—Blues Alley
Julie Moore Turner: Thurs—Mr. Y's
Nap Turner Trio: Sun, Thurs—Excalibur
Ronnie Wells & the Ron Elliston Trio: 17,18,24,
25—Mr. Y's
Lawrence Wheatley: Sat at 3:30—One Step Down
Camille Yarbrough: 18—Community Warehouse
Dave Yarbrough Quartet: 13—Blues Alley

Original Rock

Accused: 19—One Flight Up
Acrylix: 8—Columbia Station/Embassy w/Action
Memos
Action Memos: 3—d.c. space w/Premiere Inter-
national; 22—d.c. space w/Square One; 8—
Columbia Station/Embassy; 11—Marble Bar
Adam and the Ants: 7—Bayou
Artful Dodger: 10,11—Desperado's
Balloons for the Dog: 19—American U new
lecture hall
Billy & the Shakes: 3,24—Psyche Delly; 14—
Three Dimensions; 29—Desperado's w/Pin Ups
Black Market Baby: 19—Marble Bar w/Dead
Kennedys; 25—9:30 Club w/Stimulators
Blue Angel: 23—Bayou
Brains: 17—9:30 Club
Burnouts: 10,11,15—Columbia Station/Embassy
24,25—Desperado's; May 1,2—Takoma Tap Rm
Charts: 26—One Flight Up w/Secret Mammals
Cool and the Clones: 9—d.c. space
Craig Cummings Band: 2—La Paz
Cranes: 5—Desperado's
Dads: 5—Scandals
Dead Kennedys: 15—9:30 Club
Defunkt: 11—Psyche Delly
Dirty Work: 5—One Flight Up
Dispensers: 10—Marble Bar; 30—Columbia Sta-
tion/Embassy w/Young Professionals
Distractors: 28-30—Beneath It All
Divisions: 2,15,24—Psyche Delly
Dr. Goodfoot: 9—Cellar Door w/Toxic Sox; 25—
Psyche Delly w/Nurses
Duce: 4—Psyche Delly
Facedancer: 5—Fancy Dancer; 12—Wild West
Freewater: 1—Desperado's
Michael Garin: 3,4—Cellar Door
Good Rats: 3—Psyche Delly
Graphic Shadows: 16—9:30 Club w/Method
Actors
Half Japanese: 15—9:30 Club w/Dead Kennedys
Billy Hancock: 10,11—Columbia Station; 24,25—
Desperado's; May 1,2—Takoma Tap Room; (all
of above as Billy Hancock & the Satisfires) 19—
Psyche Delly; 23—9:30 Club
Hitman: 5—Psyche Delly
Bill Holland & Rent's Due: 30—La Paz
Martha Hull & the Steady Jobs: 5—Desperado's;
19—Psyche Delly
Immune System: 10—9:30 Club
Intentions: 22—Columbia Station/Embassy

Evan Johns & the H-Bombs: 10,11—Columbia Station w/Billy Hancock, the Burnouts & the Kids; 15—Embassy/Columbia Station w/Burnouts; 24,25—Desperado's w/Billy Hancock & Burnouts; 26—One Flight Up; May 1,2—Takoma Tap Room w/Billy Hancock, Burnouts & Kids

The Keen: 12—One Flight Up

The Kids: 5, May 1,2—Takoma Tap Room; 9,19, 24—Psyche Delly; 10,11—Columbia Station

Liquid Liquid: 4—9:30 Club w/Reesa & Rooters

Loverboy: 2—Bayou

Method Actors: 16—9:30 Club

Nails: 3—9:30 Club

Necros: 26—Scandals

New Math: 17—9:30 Club w/Brains

NKB's: 19—Scandals; 21—Psyche Delly

NNB: 10—9:30 Club w/Immune System

Nurses: 12—Scandals; 25—Psyche Delly

Passions: 3—Marble Bar; 4—U of Md; 10—Psyche Delly; 24,25—NYC

Pegasus: 3,4—Riverside Inn; 6-12—Misty's; 23-25—Three Dimensions; 29-May 2—Winlans Edge, Deep Creek, Md.

Pin Ups: 1—Ritchie Coliseum, U of Md; 3,25—Marble Bar; 4—U of Md; 29—Desperado's w/Billy & the Shakes

Primadonna: 21-23—Lucas McCain's

John Rainborn: 12—Psyche Delly

Reactions: 10—Psyche Delly; 15—One Flight Up

Reesa & the Rooters: 4—9:30 Club w/Liquid Liquid

Rhythm Method: 17,18—La Paz

Ritz: 1-5—Beneath It All

Root Boy Slim: 8—Desperado's; 9—Charlie's, Annapolis; 19—Fancy Dancer; 24—Club Sunrise, Waldorf

Rt 1: 11—American Legion, Laurel

Secret Affair: 8—9:30 Club

Silverspring: 17,18—Desperado's; 21—No Fish Today, Balt; 22—Manor Tavern, Monkton

Slickee Boys: 30—9:30 Club

Sleepers: 10,11—Desperado's w/Artful Dodger; 25—Columbia Station with Nightman

Smalltalk: 17,18—Three Dimensions; 24,25—Takoma Tap Room

Sorrows: May 1,2—Psyche Delly

Square One: 22—d.c. space w/Action Memos

Stimulators: 25—9:30 Club

Strange Party: 18—9:30 Club

Dale Williams Band: 9—9:30 Club; 10—U of Md Grand Ballroom w/Nona Hendryx

Willie & the Poor Boys: 8-12—Deano's, Frederick; 17,18—Carroll Creek Dam; 21-26—Beneath It All

Young Professionals: 19—American U new lecture hall; 30—Columbia Station/Embassy

Warsaw Pak: May 1—Marble Bar

Zan Boogie: 14—Psyche Delly

Reggae & Latin

Combo Caribe (Dominican merengue): 4—Latin Arts Performing Space

Haitian Merengue Band: 18—Latin Arts Performing Space

Mighty Invaders (reggae): 11—9:30 Club

Roberto Nieves (singer): 7—Latin Arts Performing Space

Premiere International (reggae): 2—Desperado's; 3—d.c. space; 11—9:30 Club

Ras Michael (reggae): 1—d.c. space

Salsa Cubana (salsa): 25—Latin Arts Performing Space

Rhythm & Blues

All-Stars: 3,4—Columbia Station

Mary Blankemeier Band: 3—Easy Street; 5—Rumors; 7—Desperado's; 9—Three Dimensions; 10,11—La Paz; 23—U of Md w/Catfish Hodge; 25—U of Va, Pavillion XI; 27—Psyche Delly; 29—No Fish Today, Balt; 30—The Other Place, Harrisonburg; May 1,2—Columbia Sta.

Bill Blue Band: 22—Desperado's

Blue Rockers: 6—Outside Inn; 14—American U; 16—Psyche Delly; 24—Easy Street; 30-May 2—U of Md

Skip Castro Band: 16—Desperado's

Catfish Hodge: 6—Desperado's; 17,18—Psyche Delly w/Commander Cody; 23—U of Md Grand Ballroom

Jr. Cline & the Recliners: 3,4—Desperado's; 8—U of Va, Charlottesville; 9—Eskimo Nell's, Arl; 11—Johns Hopkins U, Balt; 16—Three Dimensions; 17,18—Columbia Station; May 1—Crew's Nest, Bethesda Naval Hosp.

Cryin' Out Loud: 8—Desperado's

James Cotton: 23—Desperado's

J.B. Hutto & the New Hawks: 25—Desperado's

PASSIONS

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(Sat) April 4 UNIV. OF MARYLAND

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April

3,4 DESPERADO'S
8 UNIV. VA., Charlottesville
9 ESKIMO NELL'S, Arlington
11 JOHNS HOPKINS UNIV.
16 THREE DIMENSIONS
17,18 COLUMBIA STATION
23 EAST CLUB, Ardmore, Pa.
24,25 CABARET, W. Chester PA.

May

1 CREW'S NEST, Bethesda
2,3 HAMPDEN SYDNEY COLLEGE, Farmville, Va.
5,6 THREE DIMENSIONS

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Bob Margolin Blues Band: 24,25—La Paz
Nighthawks: 10 at 1—George Mason U; 10—Club
 Sunrise, Charlotte Hall, Md; 11—Colonnades,
 Charlottesville; 14—23 East, Ardmore, Pa;
 16—Rogues, Va. Beach; 17—Timonium State
 Fair Grounds; 19—Bayou (Unicorn Times
 Benefit); 29—William & Mary Pub, Williams-
 burg; 30—Madison U, Harrisonburg
NRBQ: 14,15—Desperado's
Billy Price & the Keystone Rhythm Band: 12—
 Tramp's, NYC; 13—Columbia Station
Rhythm Masters: 3,4—Takoma Tap Room; 7,8—
 Easy Street; 9—American U Tavern; 15-28—
 Va-Ga Tour
Rock House (featuring Steve Wolf): 16—Takoma
 Tap Room
B. Willie Smith: 21—Desperado's
Coco Taylor: 12,13—Desperado's
Tough Luck: 1,23—Psyche Delly; 7,21—Takoma
 Tap Room
Wild Cards: 14,28—Takoma Tap Room

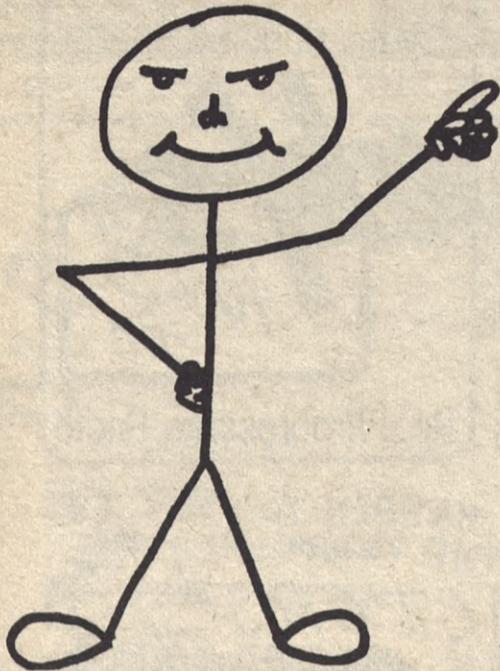
Rock

Appaloosa: 22—DiGennaro's
Beaver Brown: 19—Louie's Rock City
Black Diamond: 17,18—Riverside Inn (formerly
 Bambino's); 23-25—Marquis Lounge, Edge-
 wood, Md
Boyz: 1-5,23-26—Wild West; 8-11—Stardust,
 Balt; 14-16—Outside Inn; 17,18—Louie's Rock
 City; 20,21,30—Silver Fox, Woodbridge
Brides: 28—Louie's Rock City
Brutus: 10,11—Happy Pickle, Triangle, Va; 17,
 18—Outside Inn; 30-May 2—Purple Moose,
 Ocean City
Cabin Fever: 2—Cellar Door
Central Heat: 1-4—Paragon; 8,9—Golden Horse-
 shoe, Charlestown, WV; 13-18—Tortuga,
 Hagerstown; 20—Crazy Horse
Champion: 16-18—Pub, U of Md; 23-25—Rabbits
 Foot; 27,28—Wild West
Crank: 15,16—Riverside Inn
Crossroads: Wed—Louie's Rock City
Dark Horse Band: 2-4—Terabac Rm, U of Md;
 8—Manor Tavern, Monkon, Md; 9—La Paz;
 10,11,23—E.J. Bugs, Balt; 16-18—Purple
 Moose, Ocean City; 20—Outside Inn; 22—
 Psyche Delly; 29,20—Carroll Creek Dam;
 May 1,2—Toni's Dream, Reisterstown
Eyes: 23—La Paz
Fat Chance: 8,9—Pamir
Four Play: 29,30—Riverside Inn
Gangster: 16-18—Rabbit's Foot
Groundstar: 28-May 2—Outside Inn
Harlequin: 29,30—Pamir
High Roller: 8-12—Wild West; 13-19—Lucas
 McCain's
Hubcaps: 5,6—Crossroads
Jack of Diamonds: 1-4—Outside Inn
Jazzbo McMann: 2—Louie's Rock City
Jokers: Sun—Outside Inn
Jokers Wild: 31-May 5—Lucas McCain's
J.W. Booth & Hard Times: 1,2—Riverside Inn
Knuckleheads: 19—Three Dimensions
Mars: 7,11—Outside Inn
Midnight Shift: 3,4—Three Dimensions
Monarch: 2-4—Club Sunrise; 6,7—Silver Fox; 10,
 11—Louie's Rock City; 15-19—Wild West; 21-
 25—Outside Inn; 30-May 2—Rabbit's Foot
Willie Nile: 27—Louie's Rock City
Numbers: 10,11—Pamir
Open Road Band: 3,4—Crew's Nest, Beth. Naval
 Hosp; 10,11—Tavern, Hanover, Pa; 17,18—Ott
 House Pub, Emmitsburg, Md; 24,25—Pikes-
 wood Inn, Pikesville, Md
Orphan: 3,4—Pub, U of Md; 5—Paragon; 22-25—
 Tortuga, Hagerstown
Raven: 24,25—Riverside Inn
Redeye: 22,23—Riverside Inn
Roadducks: 6,7,29-May 3—Wild West; 9—Amer-
 ican U Tavern; 10,11,27,28—Fancy Dancer;
 22—Maude's, Annapolis w/Papa John Creech;
 25—George Mason U; 20—Louie's Rock City
Phoenix: 5,12,26—Louie's Rock City
Roxidy: Wed—Louie's Rock City
Savage: 1-4,22-26—Fancy Dancer; 9-11—Pub, U
 of Md; 22,26-28—Silver Fox; 29, May 1,2—
 Stardust, Waldorf, Md
Secrets: 9-11—Rabbit's Foot; 15-19—Chateau
 Madrid, Jacksonville, NC; 22-25—Mineshaft,
 Charlottesville; 29-May 3—Pier 7, Annapolis
Sinbad: 7-11—Lucas McCain's
Sledg: 2-4—Rabbit's Foot; 12—Paragon; 17-19—
 Maude's, Annapolis
SRO: 3-5—Pamir
Stiletto's: 3,4—Sand Trap, Gaithersburg
Stranger: 24-26—Lucas McCain's
Thunderbird: 7,21—Louie's Rock City; 13—Out-
 side Inn
Tight Fit: 8—DiGennaro's; 24,25—Louie's Rock
 City
Top Cat: 8,9—Riverside Inn; 15,16—Pamir
Trigger Happy: 3,4—Louie's Rock City

Airwaves

Betty Carter: Newport Jazz at Saratoga. 2 at
 10:30 pm. weta-tv
Crossroads/South Africa: one community's
 resistance to the apartheid system. 16 at 8 pm.
 weta-tv
The Essence of the Blues: with host Dave Robin-
 son. 26 at 6:30 pm. wfw-fm
Going Underground: old wave meets new wave
 with hosts Steve Kiviat and Sharon Cheslow:
 2—interview with Black Flag of L.A.; 16—inter-
 view with Teardrop Explodes; 23—an evening
 of Punk-Funk. At 10:10 pm. wmu-fm
Tiny Grimes: one of only a few jazz musicians to
 play 4-string guitar. 26 at 4:30 pm. wamu-fm
Billie Holliday: birthday special on Sophie's Par-
 lor. 7 at 8:30 pm. wfw-fm
Folger Consort in Concert: celebrating the re-
 corder consort. 15 at 10 pm. Simulcast weta-tv
 & fm
From Jumpstreet: exploration of African musical
 patterns retained by contemporary musicians
 with guests Chuck Brown and the "Soul Search-
 ers" and Babatunde Olatunji. 5 at 7:30 pm,
 9 at 1:30 p.m. weta-tv
The Industrial Dark Ages: call-in show, "Speak-
 easy," with David Selvin & Ken Rothchild.
 7,14,21,28 at 7:30 pm. wfw-fm
In Search of D.C. Jazz: D.C. musicians from the
 19th century through the early 30s, host Don
 Rouse. 19 at 6:30 pm. wfw-fm
Jazz Weekend: 5 hours of traditional and contem-
 porary jazz with Sigidi Braudy. 4,11,18,25 at
 10 pm. weta-fm
Jazz with Felix Grant: featured musicians are:
 3—Chuck Mangione; 6—Milt Jackson; 8—
 Eddie Harris; 10—Grover Washington; 13—
 Ray Bryant; 15—Charlie Parker; 17—David
 Sanborn; 20—Thelonious Monk; 22—Modern
 Jazz Quartet; 24—Earl Klugh; 27—Sadao
 Watanabe; 29—Toots Thielemann; 1—Ramsey
 Lewis. At 9 pm. wmal-am
The Jonestown Tapes: first public broadcast of
 tapes released under Freedom of Information
 Act. 23 at 9 pm. wamu-fm
Kool and the Gang: interview with music, host
 Robert W. Morgan. 19 at 7 pm. wash-fm
Melvin's Melody: new segment of "The Quiet
 Storm," top 15 countdown with Melvin Lindsey.
 2,9,16,23,30 at 10 pm. whur-fm
Wayne Middleton: his doctor at the sanitarium
 says he will be released to rejoin his weekly
 comedy program Shaved Face on the 23rd at
 11 pm. wfw-fm
1980 Montreux Jazz Festival: On "Jazz Alive."
 5,12,19,26 at 4:30 pm. wamu-fm
Moods for Moderns: "Blindfold Party"—local
 music authorities comment on unidentified new
 music with host Jeff Krulik. 3 at 10 pm.
 wmu-fm
Mystic Eyes Show: new wave and obscure music
 with Steve Lorber. 4,11,18,25 at 6 pm. whfs-fm
Leon Morris: Jerry Gray interviews this veteran
 of the D.C. bluegrass scene who spends most of
 his time up in Ontario. 24 at 4:30 pm. wamu-fm
Bill Moyers: discusses Jonestown tapes. 23 at
 10:30 pm. wamu-fm
New York Combos of the '30s & '40s: jazz pro-
 duced by groups that include Wingy Manone,
 Joe Marsala, Stuff Smith, and others with host
 Sonny McGown. 5 at 6:30 pm. wfw-fm
Oblique Strategies: host Josh Friedman inter-
 views new wave bands: 5—Suicide; 12—
 Robert Longo; 19—Tony Perkins & the Psy-
 chotics. 7 pm. wmu-fm
Dolly Parton: interview with music, host Robert
 W. Morgan. 12 at 7 pm. wash-fm
Play It Again, Ed: Ed Walker adds new features
 to his daily program. Mon & Fri, George Mer-
 cer's "The Real Jazz" series; Tues & Thurs, big
 band remotes from the '30s, '40s & '50s; Wed,
 Hazen Schumacher's "Jazz Revisited." At
 2:30 pm. wamu-fm
Reggae: with host Dr. Dread on "Night of the
 Living Dread." 5,12,19,26 at 10 pm. whfs-fm
The Rock Years: 48-hour, commercial-free, year
 by year review of music and events since 1965.
 Featuring interviews with Mick Jagger, Jerry
 Garcia, Greg Allman, Bob Seger, Ian Ander-
 son, Ted Nugent and others. 3 at 5 pm. wava-fm
Roots of Rock 'n Roll: music of the '50s & '60s
 with Dick Lillard. 5,12,19,26 at 4 pm. whfs-fm
Royal Ballet: "Elite Syncopations" choreo-
 graphed to ragtime music by Scott Joplin. 1 at
 8 pm. weta-tv
Boz Scaggs: interview with music, with host
 Robert W. Morgan. 26 at 7 pm. wash-fm
Star Wars: radio adaptation with some of the
 original actors in new situations. 1,8,15,22,29
 at 6:30 pm. weta-fm
Southern Africa Support Project: radiothon with
 news on Namibia, S. Africa, Mozambique and
 region. An all-station special that should not be
 missed, fundraiser for medical & educational
 supplies. 11th. wfw-fm
Spring Radiothon: benefit for Cystic Fibrosis
 Foundation, auctioning off record albums,
 T-shirts, movie passes, and other items during
 the 48 hours beginning on the 8th at 3 pm.
 wmu-fm & am
Steely Dan: Robert W. Morgan Special of the
 Week. 5 at 7 pm. wash-fm
Survival Clearinghouse for the Arts: hosts Naomi
 Effis and Elaine Hefferman with: 4—Robert
 Alexander on living stage and his example of
 successful survival; 11—Celia Clark & Ted
 Parker of Actors' Center, new service of con-
 necting actors with jobs. 10:30 am. wfw-fm
Ralph Sutton: show traces this pianist's career
 from 1947 to present with host Don Farwell. 12
 at 6:30 pm. wfw-fm
Gregory "Iron Man" Tate: adds new segment to
 his program, Other Afternoons, with Jah's
 music. 1,8,15,22,29 at 6:30 pm. wfw-fm

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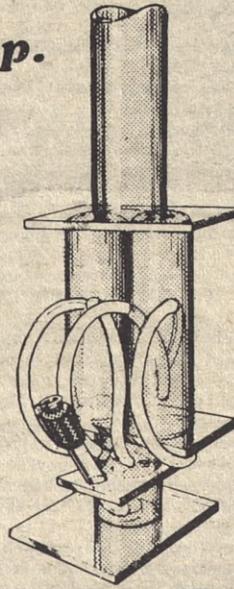
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12	13	14	Whiskey River Band		Pikesville Rye	
			15	16	17	18
19	20	21	Kate Toomey & the Rainbow Riders			
			22	23	24	25
26	27	28	Rowdy Yates & the Cottonwood Band			
			29	30		

Walter Sorrell: 22 at 7:30—noted dance critic and author, lecture with slides on "The Secret Creativity." 332-1256 for info. Church of the Epiphany, NW
Toni Smith Dancers: 24,25 at 8—New Lecture Hall Aud, American U
Washington Ballet: 24,25,1,2—Lisner Aud, GWU
Wo'se Dancers & Drummers: 2 at 8—Crampton Aud, Howard U; 18 at 6—Community Warehse.

Galleries

Arlington Arts: "Virginia Images"—50 works by 33 artists including Elma Savage Earthwick, Gary Charles Shankman, and Lindsey Loting; Va. Center for the Creative Arts (thru Apr 12). Arlington County High School Exhibit (17-May 10).
Art Barn: "From Surface to Volume"—multi media group show, sheets of paper, canvas, lucite, etc., manipulated into three dimensional art (Apr 1-26).
Art League: Juried Membership Show (8-May 3). "Flowers on the Floor"—Charlotte Clark, watercolors (10-May 6). "Special Watercolor Show" (thru Apr 5). "Annual Faculty Show" (thru Apr 8). At the Torpedo Factory in Alex.
Athenaeum: Robert White—paintings (cont. indefinitely).
Franz Bader: "Mitchell Jamieson: A Retrospective"—drawings and paintings from the Washington artist's estate (Apr 1-18). "Ben Summerford: Recent Work"—paintings of intimate subjects, landscapes, and interiors (Apr 22-May 9).
Baumgartner: Rene Bro—paintings (Apr 4-May 9).
Biograph: Bradley Stevens—paintings; David Ciesciskowski—photographs (thru mid Apr).
Diane Brown: Polly Kraft—recent watercolors (4-30). Group Show—sculptures (weekends thru Apr 11).
Diane Brown Sculpture Space: Stephen Porter (14-May 22).
Capital: Grace Waldman—ceramics; David Orbock—photographs (thru Apr 30).
Canal House: "Rooftops: A European Experience"—Franchon Gerstenberg; "Images"—black and white photography by Henry Gerstenberg; gallery members exhibit paintings, graphics and photographs (Apr 7-May 3).
Capricorn: "Little World of Jane Mihalik"—miniatures (thru Apr 12). Lowell Tolsted—pencil drawings (17-May 8).
Colorfax Photography: Terence Roberts—at Georgetown exhibit (thru Apr 24). Michael McCall—at Dupont Circle (thru Apr 16). Iver P. Cooper—at Capitol Hill (thru Apr 23).
Corcoran: "37th Biennial of Contemporary American Painting"—new works by Richard Diebenkorn, Agnes Martin, Joan Mitchell, Richard Serra, and Frank Stella (thru Apr 5). P. H. Polk—chronicler of the black community in the South from the early part of this century through photography (thru May 17). "Henri Cartier-Bresson: Photographer"—includes 155 images chosen by him as a statement of his fifty years in photography (Apr 4-May 17).
District Building: "Scapes"—Tiexeira Nash, 70 pieces of paintings using dyes and chalk, wool tapestries, monoprints, and photographs (1-30).
Elan: Leo Saal—paintings (Apr 5-18).
Kathleen Ewing: "Photographic Monoprints"—Denny Moers (thru Apr 22).
Fendrick: Paul Sarkisian—recent paintings (thru 25).
Fibre Workshop: "Reflections"—fibre art and spring wearables by gallery artists (at Torpedo Factory, Alex., thru Apr).
Full Circle: Keisuke Serizawa—prints (continued indefinitely).
Galeria Inti: Daniel Del Solar, Joy Florentz, Rick Reinhart, Lucho Salvatierra—photography (2-May 3).
Gallery 4: Michael Jacques—etchings and drawings (5-May 9). Dennis Frings—new paintings (thru Apr 4).
Gallery 409: Cornelius Griffin—paintings; work by Luis Flores (5-27).
Gallery K: Alan Sonneman—oil paintings (thru Apr 4). "American Paintings of the 50's: Part III" (Apr 7-25). Lani Irwin—paintings (Apr 28-May 16).
Gallery 10 Ltd.: "Made in Japan"—assemblages by Lila Snow (thru Apr 25).
Gallery 324: all-member show (thru Apr 26).
Georgetown: "Down-East: Recent Paintings from Maine"—John Morrell, oils (thru Apr 25).
Glen Echo: "John Blee and Students"—paintings (3-26).
Goucher College: "Dimensions In Abstraction"—group show of Balt. artists, Kraushaar Gallery (5-30).
Greenwood: Robert Sedestrom—sculptural vitreous china works; Martha Banyas—cloisonne enamels (Apr 2-30).
Anne Hathaway: Lily Spandorf—paintings and drawings (thru Apr 4). Duke Ellington School for the Arts—group show (Apr 12-May 13).

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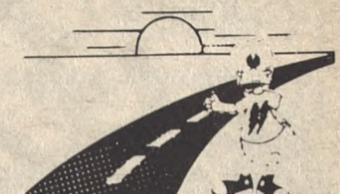
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- 16-18 ESKIMO NELL'S, Arlington
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- 23-25 117, Blacksburg
- 29 MUSIC CITY, Raleigh N.C.
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Henri: Tom Foolery—assemblages (thru Apr 9).
Lester Van Winkle—sculpture (thru Apr 11).
Hadard: Jane Forth, Nancy Slattery—paintings.
Jane Haslem: John Winslow—landscape and studio paintings; Grace Albee and Lynd Ward—wood engravings (thru Apr 18). Elizabeth Peak—prints, monotypes, and drawings; Bernard Brussel-Smith and Asa Cheffetz—wood engravings (21-May 9).
Hirshhorn: "Directions 1981"—51 new works by 16 artists; paintings, sculptures, drawings, photographs, wall installations, and on-site environmental works will be included (thru May 3). Jacques Lipchitz—14 bronze sculptures and three works on paper by the French-American artist (thru Apr 19). Mahmoud Moukhtar—sculptures in bronze, stone and copper (thru Apr 26).
Hull: Edith Lunt Small—neo-folk paintings and sculpture (Apr 1—May 2).
I.F.A.: Bruno Zupan—recent paintings (thru Apr 14).
International Monetary Fund: Mansoor Hasan—monoprint etchings (cont. indefinitely).
Intuitiveye: "Surrealism in Photography"—Washington area photographers are invited to submit photos during run of show (thru Apr).
Jewish Community Center of Greater Washington: Erich Brauer—over 30 works on paper by the Austrian artist of the Vienna school of fantastic realism (Apr 12-May 10).
Library of Congress: "The World Encompassed"—50 items, some never exhibited before, from the Library's holdings in the fields of cartography, the graphic arts, history and the social sciences (thru Sept).
Liros: antique maps from 16th thru 19th centuries (cont. indefinitely).
Local 1734: "Collage and Hand-Made Surfaces"—featured in the show are Patricia Buck, Rikki Condon, Louisa Dugan, Lea Feinstein, and Susan Tamulevich (thru Apr 20).
Lunn: Lars Bo—14 color etchings after "Auguries of Innocence" by William Blake (thru Apr 14).
Martin Luther King Memorial Library: "Syncretism"—paintings by Hans Helmut Vorhauer and Wil Morris (thru Apr 28). "Egyptian Art"—artifacts from the collection of Glenn E. White.
McIntosh/Drysdale: "Views From the Outside"—new photographs of buildings by Peter Campus (Apr 4-29).
Middendorf/Lane: Stephen Ludlum—works on paper (7-25). "The Girl of the Golden West"—Nicholas Africano, paintings (thru 14). Contemporary Prints—Different States (7-25).
Montgomery College Rockville: "Arts Experience Day"—30 hands-on workshops, performances, arts and crafts booths (Apr 25, 10 am-6 pm).
Montpelier Cultural Arts Center: Richard Klank—paintings; Tadeusz Lapinski—lithographs (thru Apr 23). Mary Frank—welded steel sculpture, Library Gallery (thru Apr 20). Nancy Radford—India ink drawings, Lib. Gallery (21-May 4). Judith Kornett—prints, Res. Art. Gallery (Apr 1-30). Janet Berry—prints, Md. Paperworks Gallery (Apr 1-30).
Museum of African Art: "African Costumes and Jewelry"—contemporary and medieval costumes of Africa, including embroidered and applied costumes of the Ibo of Nigeria and jewelry from Liberia and the Ivory Coast (thru May 15). "Egyptian Costumes and Jewelry" (thru Apr 30).
National Gallery of Art: "The Search for Alexander" and "Hans Baldung Grien: Prints and Drawings" (thru Apr 5). "Contemporary American Prints and Drawings"—about 100 examples of American graphics from 1940 to 1980 (thru July 19).
Nyangoma's: "Transitions"—Julee Dickerson, Leon Bolonos, and Damballah Smith (thru 18).
Old Warsaw: "Natural Art Sculptures"—Lubomir Tomaszewski (12-30).
(the) Olshonsky: "Painted Ceramics/Ceramic Paintings"—Gerald King (14-May 9). "Person 2 Person"—paintings by Andrew Braitman and John Gunthrie (thru Apr 11).
Pan American Health Organization: Jenny Read—sculpture from California by the late artist who grew up in D.C., first eastern showing (Apr 20-May 1).
Phillips Collection: Philip Guston—more than 30 paintings on paper done in the final months before his death in June 1980 (thru May 24). Ramzi-Moustafa—two large-scale abstract works of painted iron (thru Apr 30).
Phoenix: prints—diverse printmaking processes (thru Apr 25).
Plum II: Tadeusz Lapinski—color lithographs; Hildegarde Van Roijen—sculpture (thru May 11).
Potomac Craftsmen: "Looking Backward"—handcrafted traditional items (at Torpedo Factory thru Apr 26).
Prince Royal: Sue Hawkins—Batiks of the Southwest (thru 31). P. Buckley Moss (25,26).
Quill & Brush: "Portraits of the Famous and Not-So-Famous"—19 photographic portraits including Janis Joplin, Jimi Hendrix, and Hank Williams—by James R. Messenger (Apr 2-28).

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- 25 George Mason Univ., Fairfax, Va.
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Jack Rasmussen: John Blee—new series of layered paintings; Walter Kravitz—recent paintings and installations of cut, folded, painted pieces of acetate (Apr 2-25).

Red Gallery: "Blazing Hormones"—Timberly Lund, mixed media (14-May 9). Paintings by Pamela Crieghton and Steward Schanalback (thru 14).

Renwick: "Folk Costumes from Ecuador"—exhibition of fiesta costumes (thru May 3). "The Animal Image: Contemporary Objects and the Beast"—functional and sculpture objects with animal imagery (thru Aug). "Art for All: American Print Publishing Between the Wars" (thru May 10). "Egypt Today: Embroidered Pictures from Akhmim" (thru Apr 26).

Sander: "Two Portfolios"—Walter Peterhans: ten photographs; and Ringl & Pit: Photographs by Grete Stern and Ellen Auerback (thru May 9).

Shogun: three centuries of Japanese woodblock prints (continuing indefinitely)

Smithsonian: "Art from the Vice President's House"—60 works from the Pacific coast states, Museum of American Art (thru May 5). "Egypt Today"—simultaneous exhibitions at Renwick, Hirshhorn, Freer and the Museum of American History and African Art, featuring ancient and modern Egyptian jewelry, sculpture, and design. "East and West: Painting Poems by Sheila Isham"—depictions of T'ang poems, Museum of American Art (thru Apr 5). "Black Baseball: Life in the Negro Leagues," Museum of American History (thru mid-May).

Spectrum: Wilma R. King—recent works of fibre and handmade papers (17-May 7). Shirley Porter—recent watercolors interpreting nature (thru Apr 16).

Studio: David Wolfe—paintings and drawings (7-May 2).

Textile Museum: "From the Far West—Carpets and Textiles of Morocco" (thru Apr 30). "Peruvian Textiles (continuing indefinitely). "Tapestries of Egypt's Wissa Wassef Art School"—the Harraneya tapestries (thru Apr 18). "Ancient Carpets of Egypt" (thru Aug 1).

Touchstone: "Works on Paper by Harriet Rosenbaum"—monotypes, mixed media, and collage (thru Apr 19).

U.S.-China Friendship Center: papercuts and stone rubbings (continuing indefinitely).

Venable/Nealage: Nguyen Cao Nguyen—watercolors (Apr 15-May 5).

Washington Project for the Arts: Jim Roche—drawings of projects and proposals, Gallery A (14-May 16). "Options '81"—work by 21 underexposed area artists (14-May 16). "Ten Projects"—D.C. area artists (thru Apr 4). "Streetworks"—on-the-street pieces with social & political content; call 347-8304 for sites and dates, but hurry.

Washington Women's Arts Center: "Five Sculptors at Thomas House"—Nancy Frankel, wood & plexiglas; Jan Sturza Heginbothan, figurative sculpture; Genevieve Hubert, stone carvings; Carol Kurtz, fiber sculpture; Helen Levine, aluminum and laminated wood (at Thomas House, 1330 Mass. Ave. NW, Apr 15-May 15). "Photography Show"—juried by Kathleen Ewing (thru Apr 11).

Angus Whyte: "American Folk Art: A Cross Section"—quilts to carvings (thru Apr 19).

Zenith: "Fiber and Glass"—glass work by Robert Levin, Leon Applebaum, and Jude Schlotzhauer; fiber work by Julia Schloss and Susan Klebanoff (thru Apr 4). Allen Pitts—paintings and drawings; Ken Winer—hand tinted photographs; Enrique Banales and Olga Hinojosh—sculpture from fossils and precious metals (thru 29).

Performance Art

Luis Albright: 2—local composer and performance artist, d.c. space

Ping Chong: 3—"Fear and Loathing in Gotham," Washington Project for the Arts (see Short Notice)

Robert Longo: 15,16—"Empire," a trilogy piece involving theater, film and sculpture

Paul Zaloom: 23,24—d.c. space

Poetry & Readings

Barbara Angell: 24 at 8—Wash. Women's Arts Center

Marvin Bell: 24 at 8—Coolidge Aud. Lib. of Cong.

Gene Davis & Mary Swift: 24 at 8—lecture in conjunction with show they've curated at Wash. Proj. for the Arts (opened on 17th). Fine Crafts Room, Glen Echo Park

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Thulani Davis: 9 at 7:30—MLKing Library, rm a-5
Carmen Deeny: 14 at 7:30—Traditional poems of the Puerto Rican countryside. Latin Arts Performing Space
William Ewing: 15 at 12:30—lecture, "Henri Cartier-Bresson: Photographer," with short film. Atrium, Corcoran
Chasen Gaver: 29 at 8—2nd Story Books, Dupont Circle
O.B. Hardison: 23 at 12:15—Shakespearean sonnets, Folger Lib.
Andrew Hudson: 29 at 12:30—lecture on "Adolph Gottlieb" by the artist, critic, teacher. Atrium, Corcoran
Peter Inman: 21 at 8—Wash. Proj. for the Arts

Ken Irby: 12 at 8—2nd Story Books, Dupont Cir.
Roderick Vellema & H.L. Van Brunt: 17 at 7:30—Montpelier Cultural Arts Cen.
Taqwa Jameel: 8—d.c. space
Shirley Kaufman: 24 at 8—Coolidge Aud, Lib. of Congress
Maxine Kumin and Michael Blumenthal: 10 at 12:25—Renwick
Garrit Lansing: 12 at 8—2nd Story Books, Dupont Circle
Sal Lapp: 22—d.c. space
Haki R. Madhibuti (Don L. Lee): 2 at 8—Crampton Aud, Howard U w/Wo'se Dancers & Drummers

Jerand Malanga: May 1—film director/Warhol associate reads his poetry and shows segment of "Chelsea Girls," d.c. space
Josephine Miles: 13 at 8—Folger Library
Ron Morgan: 5 at 4—Jimmy McPhail's Gold Rm
Michelle Parkerson: 24 at 8—Wash. Women's Arts Cen.
P. H. Polk: 8 at 12:30—the official photographer for the Tuskegee Institute talks on his photographs, Atrium, Corcoran
Walter I. Ray: 26 at 4—Jimmy McPhails Gold Rm
Mary Lou Reker: 17 at 12:30—Phillips Collection
Adrienne Rich: 7 at 8—Coolidge Aud, Lib of Cong
Shobhana Rishi: 24 at 8—Wash. Women's Arts

Cen.
Ralph Robin: 17 at 12:30—Phillips Collection
Charles Rotmil: 3 at 8—photographer, writer and music lover will give lecture/slide show on "The Art of Seeing." Washington Pathwork Center, Bethesda
Elizabeth Scott Shatto: 22 at 12:30—lecture, "The Artist as Illustrator," Atrium, Corcoran
William F. Stapp: 1 at 12:30—lecture, a brief and selective survey of the history of photography, Atrium, Corcoran
Bradley R. Strahan: 15 at 8—"Lovers Love the Spring," Art Barn
Reed Whittemore: 12 at 7—Positively Prince Street, Irene Rouse Bookseller

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