Winifred McCloud, Winter Solstice: A Fine Holiday Record in an American Traditional Style from Arkansas. Winifred McCloud's dulcimer player around, joined by acoustic guitaricism trio— and members of the Washington DC-based band, the Border Benders. This recording, released to all concerned, especially McCloud, and one involves of music, this one— there's a definite sense of something missing in these performances, and the music seems not be the focal point of the work. At the same time, it sounds like the soundtrack to a Punch and Judy show is also hindered by vocals, the latest of perhaps, that being rendered by Debra, who is13. uncredited, but her forte is vocal. An interesting record, though, Luise Doherty wonders: the relationship between this popornation, composition and the more fine forms of jazz and improvisation. (Luise Doherty, London: 25, Gent, Belgium: Steven Greent)

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JEFFREY LORD: Music from Paradise: Paradise is a three-panel painting commissioned by the Armitage, and the main one is included on this disc. Part one, "Dance," is described by Loco as an "midi-paradise," and has been described by the death of South African music is basically in the Elvin Barenz school of electronic music: light, melodic and rhythm, with a modern equivalent to the 19th century spectac- ular. Loco captures the familiar feeling of "I'm Mad, My Love," and "Dance" is divided between a prelude section which is the more immediate piece, and the second section which is described as "seri-zarcelated pizzacato miniatures" and is altogether uninteresting. (For my money, "quasi-sarcastic" is a con- tradiction in terms. The second section is much more successful, as deftly whimsical things develop and finally pull together in the final bars, with a perturbed lilt that reminds me of an out-of-tune electric piano, much like the Mothers' Uncle Mame album. (Daisy, dir. by N.K.S., 500 Broadway, NY 10012)—Roger Esler

LIFE GENERATION: Return from France: A revealingly sly glab of punk-cut fury from a decaying factory town surrounded by prosperous suburbs. These circumstances give songs like "Never Work" (previously out as a single) a slightly ironic air since McCloud has been on tour, and the sound for relaxed afternoons. Almost all the cuts feature a rhythm section that's too func- tioned for my taste; I prefer the song and "too much" phrase and "too much" phrase and "too much" phrase, because of his output. Though one this one is fairly representative of his style, it's certainly not among his best, and not likely to be on the charts. Fortunately, the odd customer looking for some records to listen to: "The 60s" (San- Frans, 10th & Parker, Berkeley, CA 94710) — Jimmie James

BOB SLED: Jack Micheline: Robo Ligon in the Sky: Sing a Song, Recites Some Poems, Plays a Saxophone: "Purpel" teaches and sings some songs like a sonnet tells a story that the race track called "Tigers in the Tribal". The Purple Submarine power and power and power and power continue the tradition of Underground Bonsai, the "sustained, systematic derangement of the anomalies." (Thea, tragic, accurate poetry and song with words and music reported to be released. (Green Light Press, P00 360, 320) Grant Ave., 92624, CA 94710) — Greg Young

FRANK PICHEL: Heading West: April (Philanthropy) is a fine record, but it's not often that you hear a song like "Miss Fyght's Christmas Cake," the fun and high spirits that are characteristic of the sentimental songs are exactly that, and instead of the
BUCK CLAYTON: The Classic Swing of...

Their greatest hits LP on Atlantic is truly essential listening; if your copy is getting a bit too familiar, pick this volume up.

The orchestra is one of the best in its class.

THE ROBERT CRAY BAND: Velvet Acoustics

The music here is mellow, bluesy and smooth, generally avoiding the cliches of all three genres (not an easy thing to do). Cray is still young, but his singing is already both subtle and strong (given one note or two notes he'll be the admiring "Phrontisight"). He also coaxes some fine sounds from a Stratocaster, and his band (keyboards, bass and drums) plays with sensitivity and taste. All in all, the music business talent seems to be untapped, or worse yet, inversely proportional to success, but if there's any justice we'll hear more from Cray for a long time to come.

DEAD KENNEDYS: Frankin' Ford

This LP shows a lot of promise, but if the band's sound is anything like their live act, they'll be gone before they hit the road.

COCTEAU TWINS: The Pink Opal

Jacqui Somerville's voice can be very off-putting at times, but it is quite beautiful when she's feeling good.

Buck Clayton was a man of many talents, and among his most notable was his ability to write and perform swinging, sophisticated jazz. His compositions, like those of other great swing musicians, were designed to capture the spirit of the era and to entertain audiences with their catchy hooks and intricate arrangements.

Richard Bariam: Pure Saxophone

This LP is a wonderful addition to the jazz world, with pure saxophone solos that will leave you wanting more. Bariam's playing is smooth and soulful, bringing a new dimension to the genre.

Dead Kennedys: Frankin' Ford

This band's style is a mix of punk and metal, creating a sound that is both raw and powerful. Their music is politically charged and addresses issues of social justice.

Patti Donnaire: Manhattan In Memphis

This LP is a beautiful blend of swing and blues, featuring some of the most talented musicians of the day. Donnaire's voice is soulful and expressive, bringing a new level of emotion to the genre.

Dub Syndicate: Trans From The Missing Disk

This LP is a tasty mix of soul and reggae, with a unique sound that is both smooth and powerful. Their music is uplifting and encourages listeners to move and groove.

Einsteinrebe Neubasten: Hunter Henkes

This artist's music is both soulful and groovy, with a touch of funk and soul. Her music is a perfect blend of nostalgia and modernity, making it a must-listen for jazz and soul fans alike.
two instruments combined. Each version is presented here. Like the score to a Cunningham dance, where the dancers' movements and the music have no relation to one another, the duo version of Estudios Boreales is intended to have no interaction between the two musicians; the duo is simply a redawn of the two solo versions. The piano part is actually more a percussion solo performed on the piano, and one which requires such virtuosity that Cage thought it impossible to perform, though the difficulties are not readily apparent to the casual listener. The performances are marvelous and brilliantly executed. As is often the case in Cage's music, periods of silence play a major and integral role in these works. The pressing, a product of the German direct mail marketing technique, is absolutely silent, which may or may not be advantageous. Picking up where the late Tanteado record left off, this is the first in a series of works by Cage to be recorded by Mads. (Narada dist. by MDM, 500 Broadway, NYC 10012) — Dean Suzuki

BOB CARLIN: Being and Having As it says here, "the album captures both the excitement and the purity of old-time music at its finest and at its best-played." Well, I can't argue with that, I'm no big rural country music fan, but I think this record is wonderful, giving me a sense of the energy and enthusiasm of the country while it was growing up. Bob plays clawhammer banjo joined by fiddlers and occasionally acoustic guitars. Excellent recording and liner notes about each song (all instrumental). (Rounder, One Camp St., Cambridge, MA 02140) — Randy Greif

DAVY CARNAHAN & ROBIN PETRIE: Two For The Road There are no bad Irish records. You can't approach the nimble-fingered necessity to play this stuff in a half-baked way. Some are mediocre perhaps, though not this one. Carnahan plays octave mandolin and fiddle and guitar and sings, and Petrie plays hammered dulcimer and sings. The hammered dulcimer, which is everywhere, lends an airy, ethereal feel to the jigs, reels and hornpipes. The tunes are well-selected, well-arranged, and well-played, with the closing medley on side one creating a right mood for side two, and sounding as good as anything I've heard in Celtic music. Only three vocals. Of these, I find "The Rambler From Clare" a bit too pretty, but "When Wears The Breeches" is a well-sung and timely comment on male/female domestic problems. Like Celtic music? Buy this. (Flying Fish, 1304 W. Schubert Ave., Chicago, IL 60614) — C.W. Vrtacek

GENE CHANDLER: Your Love Looks So Good To Me If you wanna walk down memory lane then pick up the fine Chandler best-of on Solid Smoke, but if you want to see how this soul man has aged gracefully without losing his music then enter Chandler's enthusiasm continues to enrich his smooth, pop vocals, resulting in him overcoming the couple of M&H sore spots and the occasionally tame background vocals. All in all, this is a lot better than one could have hoped for and shows Gene Chandler still has plenty to offer. (Fast Fire, 220 E. 42nd St., NYC 10017) — Charles P. Lamay

THE CHANT: Three Sheets To The Wind Another band with the sound of a thousand jangling guitars are the Chant, who come from the cultural wastages of South Florida. Their debut is impressive, if not devastatingly original, heavily influenced by current musical happenings down south. The LP's highlight is "...For You," with urgently delivered vocals and impassioned guitar playing. In fact, throughout Three Sheets the guitar and vocals are consistently exemplary, though a bit more care was needed with the drum and lower register sound. Still, the Chant are easily the most solid Florida band to venture out of the state in the last few years. Of course, they have already made the one necessary decision that all serious Florida bands must make — relocate. By January, both the original and the backup Safety Net should be heading north to Georgia where they belong. (Safety Net, Box 4854, Ft. Lauderdale, FL 33308) — Gary Held

CHILD SUPPORT: Came To America With that little and a cover depicting a border of bombs around a detail of the flag, we get a Manhattan center, you know we're not gonna get caught in the middle right? duncan, this album is likey in a naive sort of way, but just doesn't hold up to repeated listening. The English Beat rootop, "Give Me Your Opinion," is pretty embarrassing: the synch of Clive's Money-makers tune called "I Love Your Smile" is downright avuncular. Still, there are moments in several songs, particularly the guitar breaks, that are riveting and make you wish they'd settle down and define their own style a bit more and not rely on copying licks. I did like the straightforward late '70s punk stuff which they excel at, anemic in all that; treaking excruciatingly generic music helps the cut leads. (Newbury, 1620 Ashby Ave., Berkeley, CA 94703) — Fred Mills

ALEX CHILTON: Sister Lovers This album is one of the milestones in rock and roll, many thanks to Jim for re-releasing it. Recorded in 1974, released in 1976, Sister Lovers (or 3rd as it was then titled) pioneered a path for minimalist rock into the consciousness of those who may never have ventured into the realm. Recorded after two excellent but commercially unsuccessful power-pop albums, 3rd conveys the frustration, alienation, and confusion of a talented artist. Like all great rock and roll, 3rd directly confronts these emotions, and the music we hear is the result. It is bleak. It is beautiful. It is brutally honest. If you are on the edge, the record will make you leap. But when you hear the big, powerful, and right guitar that leads into "Jesus Christ," you will live life with renewed vigor. It is that great. (Gen. 3619 Kennedy Rd., S. Plainfield, NJ 07080) — Robert Gordon

CHOKERS AND FLIES: Old Time Nola An interesting record idea, letting two similar little-known bands who play "old-time" music each do one side of the disc. The Chicken Chokers are from Boston, and are reinvented as fellow Boston folkies the Jim Kweskin Jug Band in their vocal style, choice of repertoire, and heavy use of harmonica. I like the way they play fiddle tunes like "Grey Eagle" best (fast). I like their vocals less, as in the old Kweskin tune "Morning Blues," it's interesting to hear an extra verse on that tune, though. There is a consistent balance problem in this band, and it mostly concerns the harmonica drowning out the fiddle and other melody instruments. The Tompkins County Housewives are my favorites here, with a kind of exuberance and feel for the "time" that makes them sound as if they're playing their own music, not just reviving it. They remind me of a bit of another great modern string band, the Red Clay Ramblers, though they tend to be much more traditional (and much less experimental) in their material. I especially like their vocals, which at times verge on audibility and comprehensibility. Both bands can really play, and I highly recommend this album as one of the best new traditional American music records to appear in some time, unencumbered by the trendiness of "new age" or "new acoustic" music styles. (Rounder, 1 Camp St., Cambridge, MA 02140) — Larry Polanski

"Because the world is perverse, we must live through our imagination. When our imaginations become perverse, all that is left is..." — Joaquin M. Brewer

In Stores Now, or by mail order ($6.50 to): SST Records, P.O. Box 1, Lawndale, CA 90260
DAVID THOMAS
definitely more places later

GLENN SPEARMAN: Night After Night An album of recorded percussion duets with SpeARMAn on tenor sax and bass clarinet and Donald Robinson on drum kit, etc. For me a pairing of these instruments gives a broader range of dynamics and texture than most, and on this record the sound goes from introspective solo work by SpeARMAn to more dense, forceful playing by both men. While the music seems to be fairly free in form, there is a sense of direction to what they are doing. Their sound is loose and comfortable without being chaotic. Both men are fine instrumentalists, with SpeARMAn doing most of the playing at the faster tempos. My only problem with this record is that at one time I found myself paying more attention to the technical prowess of the players than being inspired by what they were doing. Perhaps a different setting with more instruments would make a difference. [End of excepted small flaw, Night After Night is a fine album. If you're a fan of John Coltrane and Elvin Jones duets, you couldn't go wrong here. (Musa-Physics Records, dist. by NMDS, 590 Broadway, N.Y. 10012)]

THE ANDY STATMAN KLEZMER ORCHESTRA

DAVY THOMAS: More Please The Salmagundi album, even better than Statman's previous Klezmer Orchestra. Statman is a monster musician, on both clarinet and mandolin (on the latter, P.F. is the best there is) — tasteful, inventive, technically brilliant, and musically expansive whether he's playing klezmer, bluegrass, or weird jazz with the likes of Jake Chudi and John Gilmore. On this record he's at his peak, and the tunes, many newly composed by the great klezmer guru Dave Tarras, are terrific. His band has also improved considerably, and the more flexible and challenging arrangements here reflect that. His orchestra, which plays trumpet and French horn, has made tremendous strides, and it is not just the accompanying figure he was on the first Klezmer Orchestra record. If you've never heard klezmer or Statman, this is a great place to start, and if you have, you just might dig him as much as I do and probably already own this record. (Arcanite Publications, New York, N. Y. 10012)

THE STRING BANDS/TEXTS: Ballad in the Beds of Love The String Bands and the Texts were two of Long Island's hottest local groups in the mid-'60s, the former led by Jack Foley, the latter by his brother Mark. Here each band gets one album side of previously unreleased live material to settle the question of supremacy that has been going on for years. Both bands have received much attention from the liner notes, with reviews of their performances. The String Band's music is more traditional, folk-oriented, while the Texts are more avant-garde, experimenting with non-traditional instruments and arrangements. This book could be a group of outcasts getting together for medical therapy. (Grey Matter, P.O. Box 390, Cincinnati, Ohio 45239, available from NMDS)

DAVID THOMAS: More Please Forever The Best. I could stop there, but let's probably elaborate. The album is covered in the liner notes, which match it. And Thomas' stories and songs have come a long way from some of Pere Ubu's days of heavy abstract lyrics. It is based on the parable of the 'singing tree and the scion who is not the same as the parent. It is a scion of the parent, the songs have positive, humorous edifying lyrics. His vocal style leans towards a kind of blues, but with the power of the grooves into your living room. And themusicians follow along, with colors that blend with him perfectly and imaginatively. Lindsay, Clapton, and Tony Iommi provide the music this time around. This is a fine, unconfined and determined album.
LAURIE ANDERSON: United States This book is absolutely indispensable for those who have Anderson's recording, United States Live, but were not fortunate enough to experience a live performance. The visuals of Anderson's mangum opus, captured here in a multitude of photographs, are a critical aspect of her oeuvre and are an important aid in deciphering some of the more cryptic vignettes from the live recording. Also included in this book is the libretto or complete text, as well as diagrams, stage directions, musical scores, and even some artwork that did not appear in the final staged version. An appendix lists the performers who took part in each of the show's four sequences, a capsule description of the other artists involved, a brief description of the evolution of "United States," and a chronological listing of Anderson's performances, publications, recordings, and exhibitions. Though there are only a handful of color photographs, it is a handsome package and one well worth owning. (Harper & Row, 10 E. 53rd St., NYC 10022) — Dean Suzuki

PAULINE OLIVEROS: Software for People This new publication of Oliveros' collected writings from 1963-80 is one of the most important books about music published in the last 20 years. There is literally something (of an essential nature) for everyone. The two articles about women composers, and the articles about new music centers (including "On the Need for Research Facilities," a history of the San Francisco Tape Center and an eloquent statement about the purposes and needs of such facilities) have become essential to me in my own capacity as a staff member at the Center for Contemporary Music (formerly the S.F. Tape Center) and a teacher of electronic music at a women's college (Mills). The article on "Tape Delay Techniques" should be a basic text for anyone working with those ideas or interested in their history, and dispels any notions one might have had of Oliveros as a "low-tech" composer. Other articles document beautifully her work with sonic meditation and environments, sound, and everywhere in the book Oliveros stands out as a deeply moved and moving composer who thinks deeply and in visionary ways about music and the world. (Smith Pub., 2617 Gwynn St., Baltimore, MD 21207) — Larry Polansky

Forced Exposure The darkest side of the new rock underground, emphasis on the Northeast and Australia (so it seems). Swans, Samhain, Sonic Youth, Scientists, et al plus a zillion reviews. Takes a determinedly literary pose (lots o' stream o' Coley-nasa) but turns me off completely with an essay in praise of an ultra-violent child porn mag and another piece on coprophagy (took it up). Sorry guys, that's sick stuff. (719 Washington St. #172, Newtonville MA 02160) — SB

Keynotes: Musical Life in the Netherlands Donemus, a government-funded music foundation, offers a subscription to Keynotes (which appears twice yearly) to anyone requesting it outside of Holland. This fine periodical covers the very active contemporary music scene in the Netherlands. Donemus also offers a couple of excellent series of recordings of modern Dutch music. However, these are not free. (Donemus, Paulus Potterstraat 14, 1071 CZ Amsterdam, Holland; records dist. by Recordings Int'l., POB 1140, Goleta, CA 93117) — Dean Suzuki

Kicks Like the previous issues, #4 focuses on raw early rock gears of the '50s and '60s (coverage seems increasingly tilted towards rockabilly) Articles on Ronnie Self, Wanda Jackson, Ft. Worth mid-'60s scene, numerous brief portraits of rockabilly unknowns, handful of reviews of obscure collectors items (both '50s and rare). Invaluable for its 76 pages of jam-packed info, but also depressing for its Billy Miller and Martin Linn's reactionary hostility towards anything post-1966 (music or otherwise). (Box 646, Cooper Sta., NYC 10003, $4) — Richie Unterberger

Matter Wide-ranging, glossy, nicely done magazine that manages to approach things from different vantage points so that even common topics are treated in refreshing ways. #11 had R.E.M. tour diary, Naked Raygun, 1985 musical predictions from bands who made news in 1984, Skeleton Crew, Chili Peppers. (Box 1060, Hoboken, NJ 07030, $2) — BM

Notes French magazine concentrating on new music (French, US & world), jazz, and progressive. Totally in French, but if that's not a problem, there's a wealth of information, contacts, reviews, festival announcements and articles about this genre from all over the world. The editor knows English, so write him for more info. (Bernard Gueflier, 10, rue du Dr. Michel, 52000 Châumont, France, 15 francs/issue or 110 francs/yr) — ST

1/1 (Quarterly Journal of the Just Intonation Network) The Just Intonation Network are musicians, composers, writers and others interested in the scientific side of music. Although a little scholarly

Cassetters This is the debut issue of an idea born out of the Op conference in July '84. Purpose: to document indy and underground cassette releases in periodical (bi-monthly) catalogue form. So far, the response has been small, which is very unfortunate since this could be a significant networking tool for indy cassettes. Still, they've managed to come up with 40 pages of bi-monthly cataloguetext. (Box 393, 89 Massachusetts Ave., Boston, MA 02115, $12/yr, cassettes listed free) — ST

Come For To Sing Perhaps the best American periodical covering traditional folk music, with special concentration on the Midwest scene. Spring issue includes features on the Friends of Fiddler's Green, early women bluesmen and country performers, and lots of folk reviews, as well as a fiery editorial from Emily Friedman that details the frustrations of publishing your own mag and explains her decision to discontinue this quarterly in 1986. (917 W. Wolfram, Chicago, IL 60657, $2.50) — Richie Unterberger

OThrin D° Issue Sept. 1985
Rifts, Plays With Marlonettes, Scientists and Bring Philip, among others. Dave ex- "I'm Afraid There's Nothing" by Screaming Ted," "Lesben, a ma- jestic, ringling-rock", aspiring uttling vision of loneliness, a deceptive slow drift of sound and emotion to trap the unwary." An excellent intro to the oz underground. (Hot. 314-319 Victoria St., Darlington, Sydney NSW 2010, Aus- tralia) — Fred Mills

NURSE WITH WOUND: Romancing to Mars
This is very much in the same vein of previous material by Nurse With Wound. The first of the four songs, "I Cannot Feel You As The Dogs Are Laughing And I Am Blind," has some delightfully heartfelt melodies and sounds, as well as some distinctive features of the Ramayana monkey chant thrown in. "Homestay To Mars" is much lighter, with a succession of gong-like sounds. The second song on this side seem to run into each other. They are both full of ingenious sound editing, feedback and atmospheric noise. More of the same sinister disturbing mood and gut-wrenching sounds that make this band one of my favorites. (United Dairies, 35 Blackburn Rd. East Finchley, London N2 UK) — Mario V. Montgomery

OCTOBER FACTION: The essence of gloom- and-doom post-punk, there are seven tracks on this album with no breaks between songs, allowing the overall feel of this monopoeus to build seamlessly. Composed of members from Black Flag, Saccharine Trust and Meat the Dead, this six-piece is garnering a reputation for the "classic rock" style with which it has been associated the past few years. The sound is massive, richly textured and full of melody. The songs have a satisfyingly nostalgic feel, combining elements of punk and rock with a sense of the past. (Fruition, 1992-555 St., NYC 10013) — Peter Polansky

OLYMPIC SIDEBURNS: I don't know how they picked such a clumsy name, but they've a decent rock band nonetheless. Hailing from Melbourne, A.U., they come on with a strong, guitar-dominated sound and plenty of swagger. The style is hard to pigeonhole, they do not sound like the Birthday Party, the Lime-Spiders, Hunters and Collectors or the Little River Band. I think they represent a style that is not a parody of popular music, but a creation of their own. The songs are well written, the vocals are clear and the overall sound is very pleasing. (Epitaph, 1201 Olympic Blvd., Santa Monica, CA 90404) — Beth L.

PETER OSTERDUX WITH THE CLUE DUZ ORCHESTRA: A keyboardist in another milepost in professional music from a player whose first record of instrumental music is long overdue. Peter has accompanied Robin and Linda Willi-ams, a member of the ill-fated New Prairie Huffers, and is currently a regular on the nationally syndicated Prairie Home Companion radio show. Peter treats us to his fine mandolin playing throughout most of the album (an idea on those of the ten cuts), making the comparisons with David Grisman and Norman Blake inevitable. "Fun in Pain," "Les Buiten," a Ukrainian timbre to being off-putting, rocks together with the progressive AC/DC to form a modern and western European dance music. It is less jazzy than the music of David Grisman, and less American than Norman Blake's, but in a way more exotic than either. There are two polkas, two waltzes, a medley of Irish tunes (also infused with the Ukrainian spirit), and a bluegrass instrumental among the selections. Some of the tunes are composed of four parts (as opposed to the two parts of most American groups), there are twin mandolin sections a-plenty, and Osterdux's phrasing bears the imprint of much forethought. Along the way, there are echoes of the music of Norman Blake, with whom Peter has recorded in the past, especially on "Christian's Creek," and a fine accom- paniment by Norman and Nancy Blake, Ken Tate, Ken Hennessey, Paddy O'Brien, Brian McMenamy, and John Anderson. (Verve, 1975)

DAME PATRICIA SCOTT: Staying Alive
This is an absolutely marvelous album. Patricia Scott and Scholz perform these very unconventional pieces for or including piano. A Book of Music For Piano andc Percussion is one of the masterpieces for this medium. The first part emphasizes the guselum sound that can be elicited from the prepared piano, with which Scholz is extremely skillful. Scholz's compositions are shiningly sonora- tious. The second part transcend towards the percussive with: (a) tuned and ex- hilarating first movement and a more elaborate sonorous and transformed movement. All of it is given superb performances by the two pianists, who make this music sound brand new. Charles Ives Three Quarter- Tone Pieces, for two pianos are turned into a quarter-tone apart, and now again available. These charging little numbers may not be the most profound music, but they are like the music of Ives' visionary ap- proach. The most exciting work is a realization of Ida rubist Marcel Duchamp's Water Strider: Bar By Ken Bachelors. Various. Eutopia Musicals. One of a couple works by Duchamp, the instrumentation is not dissipated and the performance demand for two altered pianos and tape. The ordinary action of the pianos has been replaced with small rotary motors that "bew" the strings to produce percussive effects. Quite unlike Stephen Scott's bowed piano, these in- stuments have a more aggressive, though equally beautiful tone. The realization of Duchamp's Water Strider: Bar By Ken Bachelors is truly stunning. (Caprice, dist. by Int. Book & Record Dist., 40-11 24th St., L.I.C., NY 11101) — Dean Suzuki

THE BILL PERRINS QUARTET: Journey to the East
When it swings it really swings and could well change your plan. This is a wonderful album, done to perfection by four fine sounding musicians. Bill Perrins, on baritone sax and flue player from the Stan Kenton days and the tunes here, mostly standards, are irresistible. Frank Strazzeri on piano contrib- utes the rest of the group. (Contemporary, 2011-20, 40th & Parker, Berkeley, CA 94704) — Betty Hock

PETE PRINGBORG: Sentimental Journey (Made in Massachusetts Vol. 4) incredibly energetic and inventive sound collages. "Found" voices and funny rhythms, daze editing and sounds impossible to define. This reflects a deep musical and emotional sensitivity and the sound and ssound making work by Gilles Martin — how does he do it? What I like most is the control of the dynamics used — nothing is superficial, instruments and sounds fade in and out at the right times, there's none of the repetition and overkill that lesser mortals fall back on. OK, so I'm raving. I find a perfect balance between composition and chaos on this LP. This is one of the best examples I've heard of these developments in avant- garde pop studio music — the sound studio is the medium that creates this unique style. (Cranbrook, 25th St, 700 Greenwhich Ave., NYC) — Michael Mize

JEFFREY LEE PIERCE: Wildwood Wildfire
Jeffrey Lee Pierce continues in the direction he hinted at on the Sun Club's Death Party EP and has developed a bit more on The Las Vegas Story last year. He's moving away from
ALVIN BATISTE: Music of Africa's New Orleans

ALVIN BATISTE may be a generation older than that city's celebrated young pop heroes, but musically he rides much closer to the edge. This, his first album as a leader, has a lot of surface similarities with the ELM's evocative, back-to-basics style of the 70s. But there's a prickly, unsettling ersion to it, like a clarinetist's dixieland, and the Eastern-styled "Sonic Dust" which is lyrical and melodic. Elsewhere the title piece is a long, flowing folkish suite with a lot of solo space for Batiste's burnished tones. It's a strong piece, with a solo piano, and a final, meditative version of "The Creator Has a Master Plan," half-recited and half-

BECK AND ROY: Old Photographs

A fine album of what can only be termed "old-time" music, by a regional duo from Indiana. What makes this album interesting is that the singing and playing aren't all that terrific, but there's so much heart in the music that it comes off as appealing. The overall sound is a real standout, and Julian Craven, an old-time string musician who should be much better known. The music is a bit on the old-timey side, but the recording playing is clean and crisp. Beck and Roy are well-known in many ways, but communicate a deep love of their old-time music. My favorite being a cover of Uncle Dave Macon's "Mingo." (Victo, 5825 Vine St., Cincinnati, OH 45219)

BACH AND BEETHOVEN: A Beginner's Guide to Coda

This compilation is really fantastic, if only for the sheer variety of music therein. I guess it all could be lumped under the dubious genre classification of " avant-garde," but none of these bands sound at all alike. Ella Maria does not sound like the Undergrounders, who are completely alien to the S.U.L.'s, who are not like the Rhythm Plague, etc. Compilation records come out rather frequently, but I haven't seen one this comprehensive since perhaps the Elektra/Asylum label. This direct approach to the near perfection of the recommended Records sampler of 1961. (Rotary Tonet, 7600 Manchester Ave. #110, P.O. Box 9048, CA 90040)

CAREY & LURIE: Bell of a Gun

One of the best contemporary blues LPs to come down the pike in some time. Carey has been the mainstay of the business, though the soul is the only thing that he has been able to do. His voice is powerful, with a lot of soul, and his guitar playing is consistently good. (Caretta, 5355, 11038)

BERNIE RUBIN: A High, Happy, Pervasive and Avalock Sound

Carlton's son, Don't miss out on this one. A high, happy, and avalock sound. The album is a bit on the old-timey side, but the recording is clean and crisp. (Victo, 5825 Vine St., Cincinnati, OH 45219)

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