

the notebook



FREE

the notebook

issue two
F.Y.R.

" If I really knew how to write,
I could write something that
someone would read and it would
kill them. The same effect with
music, or any effect you want-
(it) could be produced if you
were precise enough in your know-
ledge or technique."

-William Burroughs

Editor.....Pat
Co-Editor, Art and Layout...Thérèse
Writers.....Pat, cousin Pete, Joshua

.....THANKS TO.....

Mike Gimple, Cole Springer, Suzv,
Margaret, and Lisa for typing.

Dedicated to Ian Curtis and
Marc Bolan

the notebook needs writers, artists,
know-it-alls, egomaniacs, and
ADVERTISEMENTS.

=====the notebook=====
P.O. BOX 10007
ROCHESTER, NEW YORK 14610

HELLO/GOODBYE

The 2nd issue of the Notebook
is finally here after plenty
of hangups, delay, and bullshit.
Our semi-irregular publishing
schedule is due to the fact
that the Notebook is only a
two person operation with some
help from friends and acquaintances.

Our next issue will feature an
autobiography and a previously
unpublished poem by beat generation
poet, singer, and songwriter Allan
Ginsberg. Mr. Ginsberg has contacted
the Notebook and offered his support.

I thank those who sponser and support
us, but without further interest the
future of the Notebook is limited.
In the words of Jonathan Richman;
"Don't let our youth go to waste"

=====

THE TENSION-R.I.P.

The Tension, one of Rochester's best
60's style bands and perhaps it's only
true MOD band has decided to call it
quits. They played an extremely energetic
last gig at Scorgies a few weeks ago,
playing, screaming, and sweating their
way thru a very tasteful song list
with plenty of songs by The JAM,
plus goodies from The WHO, Hendrix,
and The Romantics.

Best of luck to all of them, as one
returns to Berklee School of Music
and another leaves for England later
this year.

=====

Also, Goodbye and Thanx to Thérèse,
our very own artiste, layout editor,
bestfriend, and buddy, who leaves for
Europe in February. The Notebook
wouldn't exist without her.



ALMOST MUSIC
by Cole Springer

Almost Music is a synthesizer-guitar duo comprised of William S. Sauer and Michael Gimple. On November 12, 1983 they brought their startling music and slide presentation to the Rochester Community Playhouse for the Avant Garde Music/Art Festival. Two weeks later, I met with Almost Music for this interview.

CS: We might as well be logical about this. How and when did you start?

WSS: The band started in 1980 in Los Angeles. It was a trio and we used to rehearse in East L.A., right near what is now Derelict Park, the only park I know that condones bums staying over there.

MG: Didn't you answer an ad?

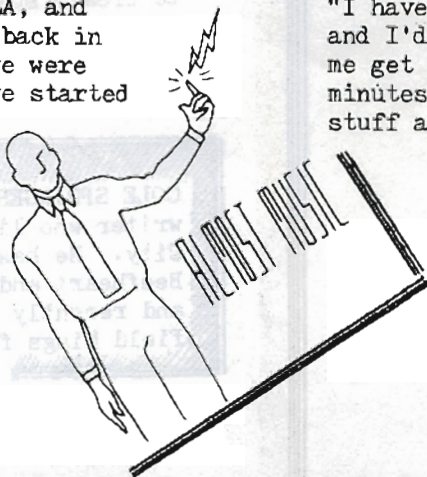
WSS: Yeah, I answered an ad, and I was working with a couple of egghead people. One guy had studied with Stockhausen and the other guy was completely useless. Their idea of a good practice was getting together and talking about the parameters of music. It just never got off the ground.

MG: What about that bow and string?

WSS: Oh yeah, this one guy- Drew Bored was his name, who had the loft where we used to rehearse... He had, as far as I know, the longest string instrument in the world. It was a 50 foot piano wire stretched between two beams in his loft and he played it with a stick. By hitting it and walking the length of it he could get different notes. He also played piano and the other guy played synthesizer.

CS: And what brought Almost Music to Rochester and its present configuration?

MG: I met Bill through a mutual friend and he used to come over to listen to records. And then he moved to Boston, and then LA, and then I saw him years later back in Rochester. We discovered we were both playing synthesizers we started to play together.



CS: What exactly do you play, Mike?

MG: I have a Pro-1 by Sequential Circuits, a Korg Poly Six, and a Roland DR-55 drum machine.

CS: And Bill, you play guitar?

WSS: Yes, a '68 Les Paul Deluxe with Robert Fripp's black box which I bought out in LA from a guy who used to play with Fripp. It gives me sustain without distortion which is pretty much what I was looking for. And I play an EML 101 synth and a short-wave radio.

CS: Back in the 70s when you were listening to records, what did you like?

MG: Roxy, Kraftwerk and the other German electronic bands, Beefheart, Sparks, Genesis with Gabriel, and Eno, of course. Now I really like a lot of the black synth funk that's on the black radio stations. And I like soundtracks.

CS: Such as?

MG: Well, Bernard Herrmann is a definite favorite from PSYCHO right up to TAXI DRIVER.

CS: How do you see yourselves?

As a pop band, or avant-garde or what?

MG: I think it really keeps on changing and evolving. We like to be funky and danceable, and we also like to create real wild and brutal, off-the-wall stuff, less structured, more like creating colors and textures with sound.

WSS: Yeah, it's pretty open-ended. For instance, when we sent in our tape to the new music festival, I think there were 24 entries, 7 of which were accepted, and to our surprise, we were accepted. From the time we were accepted to the date of the performance was about one month, and there really wasn't enough time to get ready, especially with my schedule conflicting with Michael's, so we ended up practicing a lot over the phone. We would call each other, play riffs over the phone, different patches and settings.

MG: Bill would call up and say, "I have something new to play you" and I'd say, "Wait one minute, let me get set up." I'd call back in five minutes and we'd play each other stuff and play along with each other.

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WSS: So the whole thing was that it was constantly expanding. The worst thing I could imagine, it seemed a contradiction in terms to be over-rehearsed for an avant-garde music festival. We tried to keep it loose and spontaneous. When we started our performance, we had some technical problems, which we transcended, but it just showed me, about one or two minutes into the gig, that there's no point in trying to play just like the tapes we had made, that we might as well just kick back and improvise and play along to the slide show. So it did become very much like a live soundtrack type of thing.

CS: Can you tell me some more about the slides?

MG: We realized early on that between two people on stage, especially with me glued to the keyboards, there just isn't that much visual action. And we figured that, due to the impact of things like MTV, people are now more used to a visual input being combined with a musical input. We wanted to keep people's attention, so we developed the slide show.

CS: How did you go about choosing and sequencing them?

WSS: Michael pretty much put them together and did the editing.

MG: There were certain images that Bill and I thought would be striking, whether they were of everyday occurrences or very strong images that everybody could relate to. The first piece we performed, "Satellite", was developed from a BBC radio show we got on the short-wave.

It was about Russian satellites being armed with nuclear weapons. So we got scientific images, technical ones, NASA space photos, things we both thought would fit. Some of the political images we used might be seen as significant, but people can take them however they want to. Many of the shots were sequenced at random.

WSS: We try to stay away from being too preachy or too didactic. We want to present the music and the images and let people make their own associations and correlations.

MG: A lot of it stems from the fact that both of us are avid filmgoers, to the extent that sometimes films seem more important to us than the current music scene, or making a current music scene.

WSS: Michael is so into movies that he records the dialogue from his favorites. Whenever I come over, he starts playing back scenes from CARRIE or MEAN STREETS!!

CS: Now that you've played the festival, what are your plans?

MG: Since there are only two clubs here where new bands playing original material can play, we've been considering other venues, other ways to play for people.

WSS: We'd like to play in a parking garage because I think the acoustics could be pretty interesting, but since it's winter now, I think we'd better wait awhile.

MG: I thought that as long as it's winter we could play in a Sibley's display window and have the speakers hanging on the outside. Another thing we'd like to do is play the Liberty Pole and use the wires as strings, take bows or whatever we can to them.

WSS: Like a hammer.

CS: Do you think there's a place in Rochester for new, unusual bands?

MG: I certainly hope so. I think there's room for bands to expand in this community, but there needs to be a place for alternative musics to be regularly performed. We'd like to be able to develop our music here, and then take it to other cities. For example, Prince is based in Minneapolis. You don't necessarily have to live in Los Angeles, New York or Athens, Georgia to create something.

COLE SPRINGER is a free-lance writer who lives in New York City. He has interviewed Captain Beefheart and DEVO for Trouser Press, and recently profiled the Chesterfield Kings for STOP! Magazine.

PETE'S BEAT

Interview



PETE'S BEAT talks to Peter Presstone

Getting a hold of Peter Presstone was very difficult for me. Interviewing him was an entirely different thing altogether. If you've ever seen the Benny Hill skit about the talk-show host "chatting" with a man who only said a "yess" or "no" once or twice, you would have experienced the same event on the evening of November 19. I apologize to Pete if he's somewhat embarrassed by reading this, as I don't mean any harm. He's one of the coolest people around, and obviously a very quiet person.

PB What sort of style would you categorize the PressTones' music, besides rock'n'roll?

PP There's a good term, but I forgot... Romantic Pop.

PB That's pretty good. How long has the band been together now?

PP Three yours.

PB And during this time, what changes were made?

PP I guess we're leaning more towards slower stuff, instead of the fast (which more fans are quite familiar with).

PB Will this attract more people?

PP I don't know. It's too early to say.

PB How did the band develop chronologically?

PP Well, there was myself, Tony (Brown), John (Schwittek), and Jim (Freeze). We had a guitar player named Mark, but he quit to get married. Then we hired Tony's friend Mick from California the night Mark said he was gonna quit. When Mick joined, Jim quit 'cause he and Mick didn't see eye-to-eye. Jim was rather off-the-wall.

PB How so?

PP He was very loud, very visual. He liked to take command. Did a lot of weird stuff on stage.

PB Sometimes the feeling overwhelms one, but I like the way the band has a more "modest" presence on stage. How does work-

ing with Scott (B.B. Lummocks) differ from Jim? How different is it?

PP Night and day (Laughter).

PB Well, what can you work with Scott that you couldn't with Jim?

PP Scott is easier to work with, he's not as aggressive and bolsterous, obnoxious, and forceful.

PB I've never seen the band with Jim. Was he too much "in the way"?

PP Too domineering.

PB So you'd consider Scott's voice to be more-

PP -melodic.

PB Melodic and easier to sing with.

PP Yeah, more pleasing to the ear (he sort of smiled as he said this).

PB You seem to do more rhythm than lead. Do you prefer this?

PP Yeah, 'cause Simon's (Ribas) better than me, technically speaking.

PB You do a couple of leads.

PP Fills.

PB Something like that. Are there any other guitarists that interest you?

PP (Tom) Verlaine, Echo, I like the guitar player in X, he's good.

PB Who would you compare someone like Simon with-not too comparatively?

PP I don't know. Jeff Beck? Simon's got a style all his own.

PB What prompted you to get Tony back, or did he just come back?

PP He came back.

PB When the Pistoleros were formed?

PP Well, he left the PressTones a year and a half ago, then we hired a guy named Dave Anderson.

PB Was the Pistoleros something you wanted to do for a while-a complete change from PressTones' material?

PP Yeah, it was just an idea that I had. I thought I'd try it-getting back to the basics.

PB It's more country-oriented. (I never saw this band, either!).

PP It's a side project (which is still together).

PB What made you decide to re-form the Press Tones?

PP Money! (laughter) Everybody wanted to get back together, too.

PB Audience as well as musicians.

PP I look at it as more like we just took the summer off, that's all.

PB About your songs-what is it that you fine consistent in them?

PP Chorus, verse, leads! (laughter) Well, they're usually built from one idea. If I had an idea for just one line, it's usually the theme for the entire song.

PB Yeah, I get this one line-even if it's just two chords or something, it just goes over and over in my head, and then I've got to write it down, 'cause I really like it a lot, then build another phrase with it, and add lyrics and anything else that just pops in my head. Getting back to changes, what others have been made with the band(s)?

PP New songs, hard to say.

PB Is there another record soon?

PP Hopefully we'll be in the studio in the early part of next year.

PB For a new single?

PP A good demo.

PB What disappoints you during a gig?

PP Usually working with the sound people, and we don't practice as much as we used to.

PB About how often?

PP Three times a week.

PB That's about normal (minimum). The band that's now the Notebook was lucky to get that much practice in. So were the Relatives (on some weeks-so don't worry!). What about your opinion of the bands overall?

PP Y'know, it's hard to think about it, but it feels we've progressed a lot since three years ago-everybody has. That's about it, though.

EPILOGUE: Digging up questions for Pete was pretty tough for an amateur interviewer like myself if one isn't too familiar with the one being interviewed. However, the evening wasn't dull (hope Pete didn't think so, either): In between the questions and the photo session we were interrupted by pets (which we couldn't get rid of) playing with the power cord to the tape recorder, and a constant badgering to Pete regarding why he wouldn't do Pistoleros' songs with the Press Tones along with some plain silly photos and "autographs". Now I wonder if Scott will be up for an interview, and if it'll turn out the same.


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Space limitations from last issue prevented me from describing my column, so I guess here's a good spot as any. **PETE'S BEAT** is something Pat cannot tell me what to write in, and as a result can print just about anything I want, mostly musically-oriented material, at least for the time being.

Currently, I have finished interviews with Cousins Char and Ken of Cousin Al and the Relatives, and Peter Presstone of the Press Tones (if you didn't know). For a while, I will focus my interviews on the most musically in control of the bands in Rochester-not necessarily the leaders, not necessarily the person who mainly says, "Let's do this song". Afterwards, I'll focus on the lead vocalists who don't fall in that category. Also, individual musicians who are not in bands might get a spot, but not everybody will be featured, yet I'll try to at least mention everyone in each band interviewed.

If the Notebook lasts, I'll probably feature other types of articles of different kinds of subjects. I'm very grateful to Pat for giving me this spot so other bands can get some exposure. If you want to comment, add anything, or just have pans or praises, please write to this publication c/o **PETE'S BEAT** and I'll see if I can give you either a reply or something. Thanks!

RICHARD THOMPSON - HAND OF KINDNESS

With or without Linda or Fairport Convention, this English "folkie" is pure genius - singer, song writer, and guitarist. On this album, Richard picks up a squeezebox and gets you doing the jig in no time. However, his fascination with doom still remains. Better to have loved and lost, than never to have loved at all. (Fans of mid-70's John Cale should give this guy a listen and vise-versa.)

BOB DYLAN - INFIDELS

Everyones saying that Dylan's back with this new album. Back? Back from where? He never left; the only thing that was gone was the open-minded intelligence of the listeners.

I can't speak for SAVED or SHOT OF LOVE (I don't have them), but this masterpiece made me drag out another: SLOW TRAIN COMING.

What makes both these records great? Mark Knopfler is one reason and pure songwriting is another. Dylan raises some valid points on both these records; "Steal a little they call you thief, steal a lot and they make you king." "You either got faith or you got disbelief and there ain't no neutral ground."

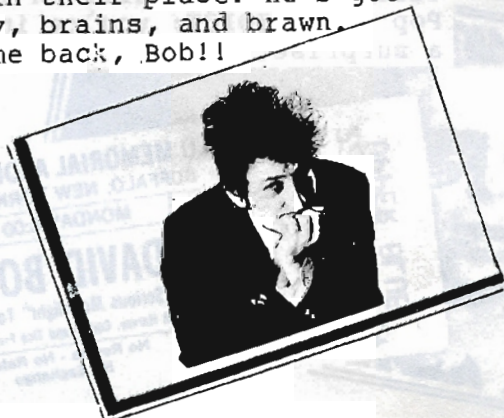
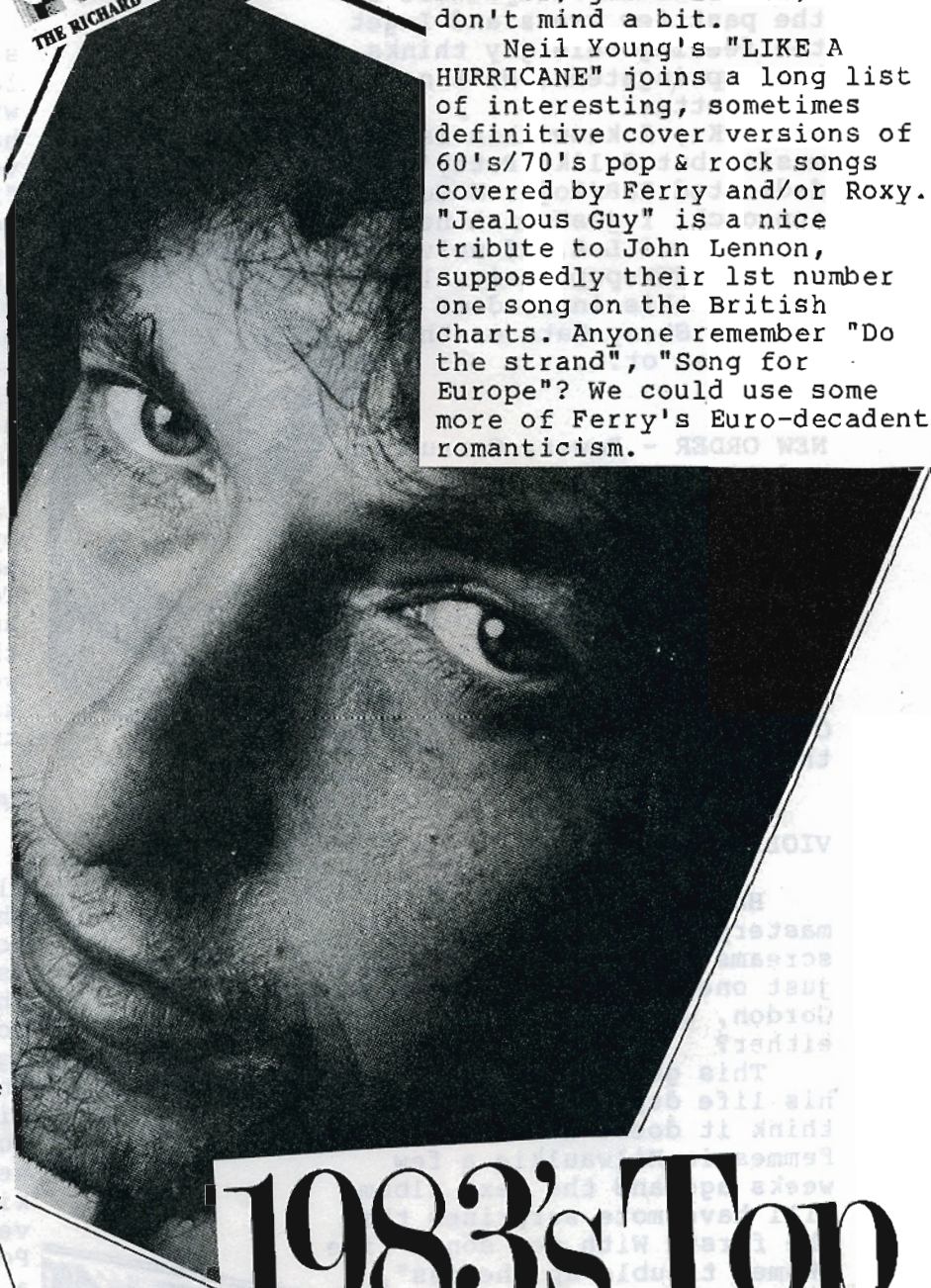
"NEIGHBORHOOD BULLY" proves Dylan can compete with any 3-chord power band and put them in their place. He's got beauty, brains, and brawn. Welcome back, Bob!!



ROXY MUSIC - The High Road

A live EP for fans of the post-SIREN LP's. Same approach/sound as the AVALON album. Ferry's not getting any smarter, just slicker, and I don't mind a bit.

Neil Young's "LIKE A HURRICANE" joins a long list of interesting, sometimes definitive cover versions of 60's/70's pop & rock songs covered by Ferry and/or Roxy. "Jealous Guy" is a nice tribute to John Lennon, supposedly their 1st number one song on the British charts. Anyone remember "Do the strand", "Song for Europe"? We could use some more of Ferry's Euro-decadent romanticism.



1983's Top Albums

THE BEST OF '83

Tom Petty - Long After Dark

I've seen Petty twice in the past few years and I get the feeling this guy thinks he's Springsteen. He's not. He's better.

O.K., I know this is pop music, but I like Petty's dedicated R&B/Roger McGuinn approach. I just wish he'd move out of L.A. If we've got to have MTV-pop music, let it be like this instead of Men at Work or Stray Cats or the ex-Eagles or....

NEW ORDER - Power, Corruption and Lies

I can't believe it, (English) synth-pop with substance. I've had enough of YAZ, DEPECHE MODE, and the HUMAN LEAGUE to last a lifetime. All those bands can make you dance, but only NEW ORDER makes you think. And I think that's great.

VIOLENT FEMMES

Halfway thru this masterpiece, Gordon Gano screams out, "Why can't I get just one fuck?" I don't know Gordon, why can't I get one either?

This guy writes songs like his life depends on it, and I think it does. I saw the Femmes in Milwaukee a few weeks ago and the next album will have more surprises than the first. With new songs like "Women trouble up the ass", they won't make any new friends, but they won't lose any either. Albums like this will eventually replace drugs. (P.S., Imet Gordon and Brian and they both gave the first issue of the Notebook fave reviews. I wonder why?)



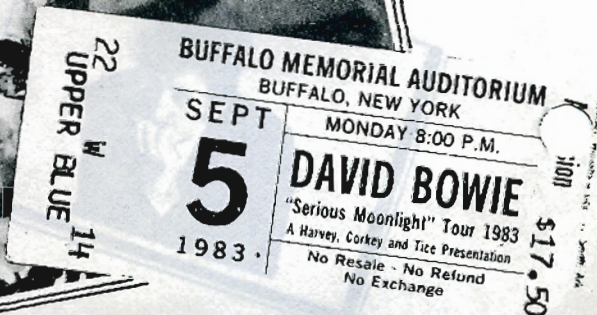
THE WHO - JOIN TOGETHER/RARITIES

An import collection of singles and B-sides from the late 60's-early 70's. Most of what's on here you probably haven't heard before; A live version of the old-Motown hit "Baby don't you do it - don't you break my heart", "Heaven and Hell" a great Entwhistle song, once the opener for Who shows in the late 60's, later on his own "Smash your head against the wall." "Water", an excellent tune that's been hiding since Quadrophonia first came out.

"I don't even know myself" is similar in theme to the Who by Number's "How many friends have I really got?" Townshend's self reflection and pity is evident throughout; "How can you say you know me, when I don't even know myself?" I can relate to that.

DAVID BOWIE - LET'S DANCE

I know this has been played into the ground, but what the hell, it's damn good considering who is and who isn't on it. Not as thought-provoking as Scary Monsters or Lodger, but then again there's no Bob Fripp or Eno. His BERLIN days behind him, Bowie returns to his R&B roots and sounds like a brand new man. Special hint for the kids: Dig up the original version of China Girl on Iggy Pop's THE IDIOT; you're in for a surprise!!



TALKING HEADS - SPEAKING IN TONGUES

The thinking man's dance band. Comparisons to "Remain in Light" are inevitable, but senseless. Remain in Light started in your head and worked its way to your feet. Speaking in Tongues begins from the ground up. However, they both reach the same destination. Like their peers ENO and KING CRIMSON you never sure where or what it is. Crimson drummer Bill Bruford describes it best with one word; "VISIONARY".

MARC BOLAN/T. REX - 20th CENTURY BOY

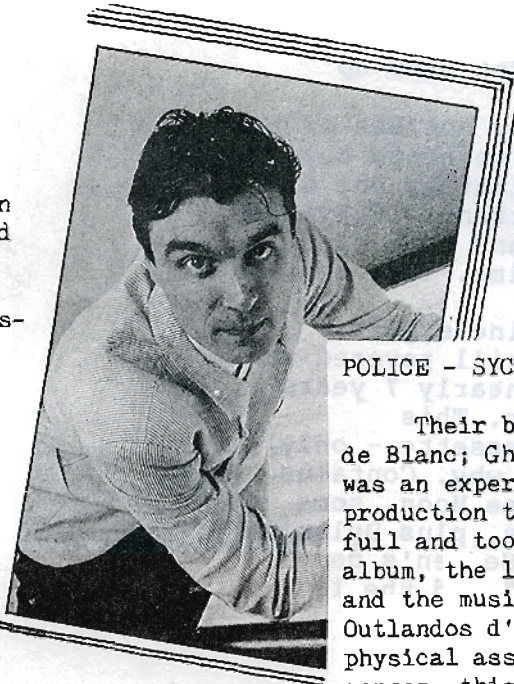
Everyone from Bauhaus to the Bongos have recorded T. Rex material and this imported 3 record greatest hits collection shows why. Like the early Beatles, Marc Bolan had an uncanny ability to write fun, exciting, and intelligent pop songs. His romantic wizardry fascinations were able to both energize and sedate the listener into a neo-psychedelic state of mind that lasts throughout all six sides of this collection. Music to make you dream and make you dance, isn't that what good music does?

JONI MITCHELL - WILD THINGS RUN FAST

I want to marry a girl like this someday. No game playing. She knows exactly what she wants and she's not afraid to tell you. Straightforwardness and honesty are virtues I rarely encounter in the people I know, let alone entertainers and artists. Thanks Joni, I needed this.

U2 - WAR

This album could have also been titled "LOVE", New Years Day is a statement about people caring for each other, as it is about fighting and hatred. This entire album is based on Bono's concern and love for his family, friends, countrymen, and religion. U2's spirit and dedication continue to overwhelm me, how long will they sing this song?



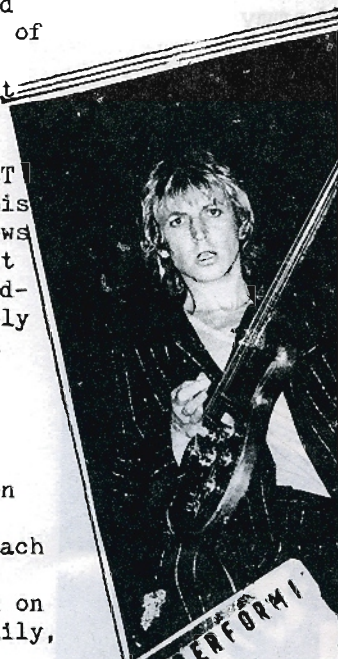
POLICE - SYNCHRONICITY

Their best since Regatta de Blanc; Ghost in the Machine was an experiment in grandiose production that sounded too full and too busy. On this album, the lyrics get smart and the music gets tighter; If Outlandos d'Amour was a physical assault on the senses, this is a cerebral one.

NICO - DO OR DIE/ 1982 Diary

The original German punk. Her death-laden tunes have dropped John Cale's complex orchestration for loosely performed no-wave rock.

She performs "I'm waiting for the man" with equal intensity to the original and since BOWIE has unfortunately lost all conviction in performing "HEROES" - NICO's version remains the present testament to this emotional magnum opus. Recorded live during her 1982 European Tour, available only on cassette, not recommended for manic depressives or those with suicidal tendencies.



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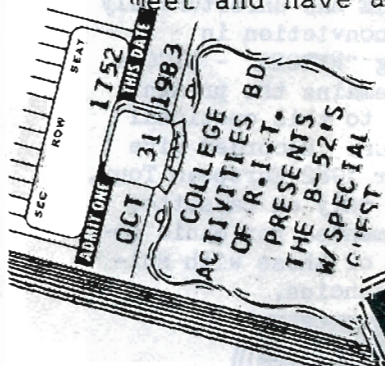
TELEVISION - The Blow Up

Technically not one of the best things I've heard this year, but definately one of the most important. TELEVISION was another band that died before it's time. (See the JAM review).

Tom Verlaine's guitar heroics are still revered and immortalized nearly 7 years after the fact. This "official" (cassette - only) bootleg shows why. Contains most of Marquee Moon, some adventure cuts, plus Dylan's "Knocking on Heaven's door", "Satisfaction" and the 13th Floor Elevator's "Fire Engine."

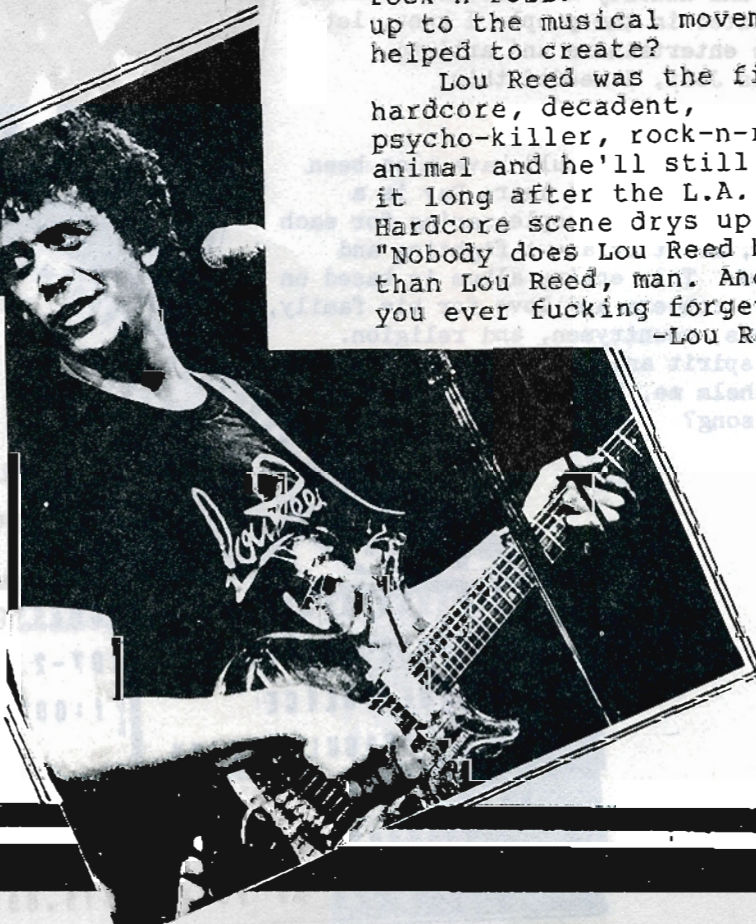
B-52's - Whammy

Best thing from the 52's since the first album. "Whammy Kiss" gets the dance floor going in seconds. "Song for a Future Generation" speaks for itself; "wanna be the nicest guy on earth, wanna be the emperor of fashion, wanna be king of the universe, Let's meet and have a baby now."



JOHN CALE - Music for a new society

I'm not sure what new society Cale's talking about, but it probably has something to do with a holocaust. Like Richard Thompson and NICO, this guy has a preoccupation with death. Not as pretentious as NICO, but not as delicate and smooth as Thompson either. His "CBGB's" days behind him, Cale returns to his "Paris 1919" home. Mild, but by no means pretty music. Music for funerals, perhaps?



DREAM SYNDICATE - The Days of Wine and Roses

Ladies and Gentlemen: The Velvet Underground. Oh, excuse me, I thought this was WHITE LIGHT, WHITE HEAT.

"The Days of Wine and Roses" is the first album from the Dream Syndicate, easily the definitive L.A. psychedelic band. An instant classic with just enough of the Velvet's influence to make this band good and more than enough of Steve Wynn's genius to make this band great.

Epics like "When you smile" describe the femme fatale's in my life better than I could ever hope for; "When you smile, I don't know what to do, cause I can lose everything in a minute or two, and it seem's like the end of the world when you smile."

LOU REED - LEGENDARY HEARTS

Someone told me the other day that Lou Reed is too old. Fuck you, too old for what? Too old to show some spirit behind his music? Too old to write some of the most honest and direct lyrics in rock-n-roll? Too old to stand up to the musical movement he helped to create?

Lou Reed was the first hardcore, decadent, psycho-killer, rock-n-roll animal and he'll still be at it long after the L.A. Hardcore scene dries up. "Nobody does Lou Reed better than Lou Reed, man. And don't you ever fucking forget it."

-Lou Reed

AVANT-GARDE (ə Vānt-'gārd) n. 1. THE ADVANCED GROUP IN ANY FIELD, ESP IN THE VISUAL, LITERARY, OR MUSICAL ARTS, WHOSE WORKS ARE CHARACTERIZED CHIEFLY BY UNORTHODOX AND EXPERIMENTAL METHODS.

—AVANT-GARDE FEST—

Rochester's first Avant-Garde Music and Art Festival was held on Saturday, November 12th at the Community Playhouse. In the words of the Festival Committee; "The festival was conceived as a means to open the public's eyes and ears to some of Rochester's most elusive talent."

Throughout this article, I will use the names of "well-known" bands to describe the bands that performed at the festival. This is in general terms only to allow those who were not present some kind of aural reference point.

Bands are listed in order of appearance:

= "NVS" - NVS were a free-form jazz band consisting of pedal steel guitar, guitar, bass, drums, and keyboards. The first song was an instrumental, their second song was dedicated to "all the plastic people living in the world". A poetry reading with sax, trumpet and baritone was next, "Couch Potato" closed the set, featuring a man walking aimlessly around the stage until he sat at the side, watching TV and drinking a beer, while constantly changing channels.

= "FLAT TOY" - They played on continuous 20 minute piece that held my interest throughout. The guitar playing reminded me of King Crimson from the Red/Starless and Bible Black albums. Very busy and hypnotic music with great bass playing from Mike Holmes, occasional "bird" and "space" noises coming from the synth player. The song slowed down and got quiet with some sharp, intense synth work. After about 10 minutes, the song changed moods; more jazzy, walking bass lines, jazz fusion-Miles Davis type of sound. A very loud and piercing synth solo followed, ending with some Jeff Beck style guitar lines. Very well done.

= "MAN MOLDS CLAY" - Not actually a band, but a man creating a small sculpture to the music of GANG OF 4 among others. After 10-15 minutes, he completed the artwork, set it on the floor, then smashed it. (But is it art?)

= "ALMOST MUSIC" - Two guys with synths, keyboards, guitar, percussion, tape deck, and a girl sitting in a lawn chair projecting and watching slides to ENO/AMBIENT abstract drones. Their minimalist approach with occasional percussive accents was very interesting. They resisted the temptation to build up or "explode" into something else. They gave the same effect you get when listening to Fripp and Eno's "NO PUSSYFOOTING", you wait for something that isn't coming.

Whether you're the musician or the listener, it's hard to deal with, but they did. Good slides too; Einstein Marianne Faithful, Bowie, Marilyn Monroe Kennedy, Lee Harvey Oswald, Alfred Hitchcock and Bryan Ferry. (to name a few)

= "SOLO JAY" - Jay and his guitar with some interesting echo effects and random guitar work while Helen and unidentified person come out from under the curtains and crawl around the stage for laughs, for entertainment, for awhile.

= "VINGT DOIGTS" - Haven't heard anything like this since the Velvet's "SISTER RAY" or Reed's "METAL MACHINE MUSIC". Taking the guitars on tables approach from Fred Firth, two people dressed in white lab coats, played a couple of guitars lying flat on operating tables. They hit, plucked, and assaulted the guitars with various unidentified found objects to produce wide-dynamic ranged scratchy, feed-back type sounds for nearly half an hour. Some liked it, some didn't.

ONE ADMISSION
\$2.50

AVANT GARDE
Music/Art Festival

SAT. NOVEMBER 12TH 1983
STARTING TIME 5:30 P.M.

Rochester Community Playhouse
836 S. Clinton Ave.

"SPEND THE DAY ON THE OUTSIDE"

BEST OF 83 CONTINUED

THE JAM - SNAP

It's been said that Paul Weller is the next Pete Townshend, including Pete himself. I think he's half, Joe Strummer being the other half. Weller and Strummer are two of the most dedicated, sincere, artists in music today. Last year, Weller, to prevent the JAM from outliving their usefulness, broke up the band at their height of popularity with a #1 song on the British charts.

This two record set collects all their best material with the exception of TO BE SOMEONE (Didn't we have a nice time) which is noticeably absent. In Britain this album is a "GREATEST HITS" collection, however in America, it becomes a "BEST OF" due to the American public's long standing ignorance of the JAM.

Weller's fascination with the early WHO, KINKS, The SMALL FACES, and modism provided those with similar interests, an incredibly fresh, spirited approach to music. Like the SMALL FACES' own "AUTUMN STONE", this 2-record set will serve as the final testament to a band that died before it's time. Pete Townshend wrote the best eulogy years ago; "Rock is dead, Long Live Rock."

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Avant Garde Festival continued

- "INTENSIVE CARE UNIT" - Opened with some textured drones, then started a tape or drum machine to begin a melodic, catchy tune with a good beat. They played two more very dancable funky songs, then finished with some night-time, cricket sounds and thunder that built up with sax and trumpet into a very strange Jim Morrison type of thing with the words "Don't touch that knife, Johnny" repeated at various times.

- "THE MEDIA SPIDERS" - A jazz fusion band with a violin player. The violin gave this band a unique and different sound than some of the other similar bands that played at the festival. They started with a fast paced tune with some brief vocals and a nice percussive violin break with woodblocks and noise makers. They finished the song to some good crowd response and then proceeded to play a very long drawn out piece featuring solos by each member one at a time. They finished with some loud, fast, fierce playing that really moved along and grooved quite well.

- "POETS" - Three guys in tuxedos; sax, cello, guitar and vocals, talking and singing poetry to musical background. Hard to describe these guys, it was very well done, highly creative and fun. They probably got the best response from the crowd of any performers there, and with good reason. They were truly "avant-garde".

- "FRANK BLANK" - Rochester's first synth-pop band? Sort of, but not really. Two keyboards and a percussionist, along with a drum machine or taped drums. They were a danceable song-oriented band that offered something a little different.

- "THE SHOWER SCENE" - A six piece jazz-progressive band that reminded me of SOFT MACHINE at times. One of the things that made this band good, was a very funky sax that cut through everything else like a knife. Their songs were structured, but still allowed freedom and expression for individual players. Their material appeared to be carefully thought out and well planned, using simple, minimal parts at certain times for maximum effect. Lots of texture from the keyboards, overall, a highly creative and interesting band.

absolute gray

st. john fisher february 3rd

