

# the program guide

## Lovely Records

by Mark H. Smith

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Peter Gordon's **Star Jaws** is one of the sexiest albums around. The first track, "Star Jaws", is a Booker T. pelvic grinder. I haven't met anyone who hasn't started moving when they heard this. I lurch around the room, feet shufflin' and mouth hanging open. A neanderthol boogie.. But it has a strange twist, like the MGs are dyslectic or something. The next cut is a boyfriend-girlfriend song. One of the best, it's so cute it hurts. "A boy who's got no girlfriend ain't got no problems - A boy without a girlfriend ain't got no morals - A boy without a girlfriend he don't know what to do." Oh this guy has lost his love, he's in bad shape. He's confused. He needs her back. Oh baby. "Hey love, where have you gone to.. " This time though its the Residents on backup. At least it starts sounding that way. It degenerates.

The last cut on the first side is the killer on the album. "Macho Music" is progressive jazz turkey in the straw. It builds, it grows, it comes. This song is dense, lush, gold and silver love-making. A Gustav Klimt. (A who.. Who writes these things.. -ed.) It rocks, sways, and I lose my mind. This is where Gordon gets so sexy. His horn playing. I feel like he's the Faustian sax man. Sold his soul to the devil so he could put his soul in his playing. But his playing comes straight from the crotch. It's sweaty and slimy, it squeals and moans. And rarely rests.

The next side is not nearly as outstanding as the first. It does have some beautiful stuff on it.

This album has two problems: 1) It's much too short. I just start getting hot and bothered and then it's over. Actually, I think that's the only problem. It's pop with a twist, a sexual twist. The musicians on the album are first rate. Most notably Steve Bartek on bass and guitar, and Tony Johnson on drums. This has become, over Elvis Costello's new one and everything, my favorite new album.

(So what is the second problem.. -ed.)

Robert Ashley Practices voodoo. Put on either side of **Private Parts** and you will shortly become entranced. The voice, like he drinks clorox, the words, and the music... Ashley knows the power of words, he lets them run untethered. Listen to this record and don't count on being too articulate for awhile. You get tranced out. It is another powerful hallucinogen. What Ashley describes is easy to visualize, but the total effect is like walking into a time warp for twenty minutes. Don't wear tight clothing while listening to this. Don't even move. NOT RECOMMENDED for parties.. While he recites, with tabla and mellotron in the background, I'm sure he's holding a doll that looks like me and is sticking pins in its frizzy-haired head. Unfortunately, I think he leaves them in permanently.

David Behrman's "On the Other Ocean" - "Figure in a Clearing" is like perfume. It uses electronics, micro-processor, flute, and bassoon. "Figure in a Clearing" substitutes cello for winds. It fills the air like perfume. Honey perfume. It isn't academia-anemia electronic music and it isn't in the Terry Riley dentist's office genre either. It is very subtle and beautiful. The flute and bassoon play with the micro-processor. It's play. It's like sunny days, five in a row in a rain forest.

(I couldn't imagine honey perfume being subtle or beautiful so I borrowed the album. On first listen I found it ageless (familiar in an enticing way), melodic, reminiscent of some music of the Far East (meditational). The raving punk rocker I was with said it made her feel content, reminded her of being in a long bath with the lights off, and she thought of it as being clean-sounding and uncluttered. -ed.)

Lovely Music, 463 West St., NY, NY 10014, all Lovely Records \$6.00 post-paid.

Note: Mark H. Smith doesn't write about bad records. What's the point.. ■

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