

# entertainment

Tuesday, October 13, 1970

## recordings:

### Richard Brautigan

By Leon Pero

**LISTENING TO RICHARD BRAUTIGAN Harvest ST-424**

Richard Brautigan is the grandson of a minor Washington mystic, who, in 1911, predicted the exact date on which World War I would begin. Richard Brautigan's grandmother was a bootlegger during the Depression and she lived with a man named Jack, an Italian, who came down the road one day selling lots in Florida. He stayed with Richard Brautigan's grandmother for thirty years and Florida went on without him.

All this is related by Richard Brautigan in a tale called *Revenge of the Lawn*. It is one of over a dozen stories and poems which Richard Brautigan, who inherited magic from his mad grandfather, has committed to plastic on a first album called *Listening to Richard Brautigan*.

Brautigan is the 35-year-old prose poet storytelling nature mystic, whose four novels and three poetry anthologies have won him a secure place in the literary pantheon of the counter-culture. His celebration of natural and everyday things descends from the work of Robert Frost and the teachings of Eastern religion, for he finds in these a significance and beauty that transforms something as ordinary as a telephone call into a transcendental experience.

When most poets record their work, the result is generally of historical interest only. The ability to write poetry rarely guarantees the ability to read it, and a reader with any imagination can usually create a mental voice better than any poet's natural one.

This record, though, is not one for the archives. One thing

that saves the material from being entombed in the polyester is the fact that Brautigan doesn't write poetry: his work is almost entirely anecdotal, consisting mostly of stories made poetic entirely by the richness of their imagery and rhythm. Brautigan writes stories; what is better, Brautigan is a storyteller. At first his voice comes through the speakers as a barely-modulated, well-enunciated tenor, a little breathy and set in that regionless American accent that betrays its owner as coming from any of dozens of cities in the Mid-Atlantic States, or on the West Coast. (In Brautigan's case, Tacoma, Washington. Now he lives in San Francisco.)

After a while, however, the subtle nuances become perceptible — and the voice infuses the whole with the marvelous sense of childlike wonder that pervades Brautigan's writing. Soon he begins to weave a spell; then it is like sitting around a fireplace on a cold winter night listening to a storyteller out of the days of medieval bards.

Listen to Richard Brautigan tell about his grandmother's geese, who got drunk on the sour mash; she took them into the basement and stacked them like cordwood after plucking their feathers. An hour later the geese began to wake up. Listen to the sounds of Richard Brautigan's life in San Francisco.

There are a few minor complaints about the album. There is a totally superfluous reading of "Love Poem" ("Love Poem. It's so nice to wake up in the morning and not have to tell someone you love them, when you don't love them anymore.") by 17 of Brautigan's friends and his wife — and the fact that San Francisco columnist Herb Caen (Please turn to page 6)

### Mungo Jerry?

*Mungo Jerry*

There's a little Mungo Jerry in everybody. It's not anything normal. It's the part of you that doesn't listen to anybody else. It's foot-stomping, beer-drinking, and kazoo playing. It's just plain enjoying yourself.

Pretty much the same mood is present on *Mungo Jerry* (Janus Records), the group's album. They had a top ten record with "In the Summertime" and that is typical of the material on the record. The instrumentation is a little fancier, and on the whole, the album is more of the same — that is to say, great. They have taken England by storm and if the same thing doesn't happen in America, it is our fault and not theirs. They are a necessary part of anybody's existence and they fill a long empty void. Anybody who can't enjoy Mungo Jerry can't really enjoy life.

—Jay Pollack

THE TECH WISHES TO CONGRATULATE  
ALEXANDER SOLZHENITSYN  
FOR HIS CONTRIBUTIONS TO LITERATURE  
RESULTING IN A WELL-DESERVED AWARD OF THE NOBEL PRIZE.

## Dead On Arrival

*The Association "Live"* — (Warner Brothers)

Gobs of the Association, who show in this double set that they are all mediocre musicians. They do have a few good songs, though, and gratifyingly, all of their harmonies are recreatable live. For your added enjoyment/dismay, all of the chatter and bad jokes between songs are left on the record, which makes this album as complete a performance as anybody could want.

*In A Wild Sanctuary* — Beaver & Krause (Warner Brothers)

Somebody had to make a record like this sooner or later — a lot of jungle noises and thunder as performed by two Moog synthesizers. The album as a whole is very pleasant and light on the mind. Not for close listening though.

*Mashmakhan* — (Epic)

This is a group with a keen sense of rhythm and musicianship. The record doesn't lag anywhere from start to finish and is worth hearing.

*Dewey Martin & the Medicine Ball* — (Uni)

This album is no surprise. Dewey Martin always was the least talented member of Buffalo Springfield and he proves it here.

*Cynara* — (Capitol)

The group pretends to have real depth, but it sounds more like thickness.

*Zoo* — (Mercury)

A French group that should have stayed where it came from. A real zoo!

*Second Coming* — (Mercury)

A nice average album with nice average songs played by nice average people.

*Happy and Artie Traum* — (Capitol)

Happy and Artie who?

—Maurice Le Beau

## concert:

### "Small Faces" Growing

By Rob Hunter

Rod Stewart and Ron Wood — two carryovers from the old Jeff Beck group — led the rejuvenated Small Faces into the Tea Party for a three-night set that indicated the parity of this band with the best name groups around. The five-man group (Rod Stewart, vocals; Wood, lead and slide guitar; Ronnie Lane, bass; Ian McLagan, piano; Kenny Jones, drums) plays rock reminiscent of Led Zeppelin and, of course, Beck — perhaps much better than both.

Three years ago, when Beck was still somewhat prominent, Rod Stewart's grating lead vocal style was somewhat remarkable. Today, it's absolutely amazing. Beck's relatively little-known album "Truth" contains some of the first and certainly some of the finest stereo harmonizing on record — all the more notable in that they preceded Led Zeppelin

by a good margin. Following Beck's near-fatal accident in 1967, though, the group disbanded and remained largely inactive for a year-long period.

Finally, Beck's bass player (Wood) and Stewart — re-formed 'Faces' with the remnants of the defunct group. The combination has been rewarding. Last April, Small Faces made their first Tea Party appearance, playing behind Lee Michaels; their 1½ hr. set easily stole the show, and resulted in a headline performance last week. After a disappointing Monday show (the sound man couldn't seem to find power switches when they were needed) the group got on the right track with strong Tuesday and Wednesday shows. They play an assortment of Stewart-Wood songs mixed with re-arranged 'Stones' cuts, including a fantastic jam on "It's All Over Now." Wood's distinctive slide guitar style on several original cuts is rapidly placing him in that tight-knit core of 'recognized' guitarists.

This weekend, the Byrds and Frank Zappa will be in town, followed by Lee Michaels. Both should be good shows.

## film: Sunflower

By Emanuel Goldman

*Mad Magazine* won't have much to go on to parody *Sunflower*. The film itself is so far-fetched, a simple recounting of the plot reads like a *Mad* scenario already.

Ten years after the war, a faithful wife goes off to Russia to find her husband, reported missing in action. Against impossible odds, find him she does — married to a Russian girl. The wife, having refused to believe him dead all those years, had simply sat in the parlor and waited. The husband, along with a couple of thousand other Italian soldiers, was dying in a Russian blizzard when a young peasant girl hauled him to her home — surely a first in the annals of man-hunting.

Since Sophia and Marcello are pretty to watch, I recommend that the distributors quickly serialize the film and sell it to the afternoon TV soap operas, before it loses any money in the theatres. *At the Paris Theatre.*

## Dreams

By Emanuel Goldman

We've come a long way from the days of Spencer Tracy, Bing Crosby, and *The Bells of St. Anthony*. Today, for three bucks, you can see a man of the collar make it with a fantastic, liberated woman, a woman so impressive and flawless in fact, that one wonders what on earth she sees in a priest who, for example, has advised a boy in confession to pray to stop masturbating. No, in spite of good looks and a willingness to find out what women are about, Father Gregory is no swinger. He is dead set against abortion, even for a fifteen-year-old poverty-stricken girl with a dozen or so siblings running around in a two room flat. *Pieces of Dreams* is just that: a fabrication of Catholic Conscience, a film hoping that controversy will com-

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## For the Classic Mind Free

Boston University  
Tuesday Oct. 27 8:30 pm SFAA

Concert Hall, 855 Commonwealth

KARIN AND INGRID GUTBERG, duo-pianists (Larghetto & Allegro in E flat-Mozart Schereo, opus 87; Saint-Shens 7 variations on theme by Mozart)

MIT  
Monday Oct. 19 8:15 pm The Sala De P.R.  
MIT CLEAN WIND QUINTET, performing Reicha, Hindemith, Poulenc.

New England Conservatory  
Monday Oct. 5 8:30 pm Recital Hall  
GEORGEANN PETERSON, piano, Bachelor of Music.  
Schubert/Sonata in B Flat; Scarlatti/3 Sonatas; Bartok/Suite No. 14; Brahms/Waltzes Opus 39.

Tuesday Oct. 13 8:30 pm Jordan Hall  
NEC COLLEGIUM MUSICUM, under the direction of Daniel Pinkham of the Faculty Handel/Organ Concerto B Flat; Bach/Harpichord Concerto in E Major; Loeillet/Trio Sonata in F Major; Fasch/Sonata in G Major; Bach/Cantata "Non sa che sia dolore"

Wednesday Oct. 14 8:30 pm Recital Hall  
FREDERICK HAND, classical guitar.  
Monday Oct. 19 8:30 pm Jordan Hall  
DEAN BOAL, piano & ELLEN TeSELLE BOAL, cello.  
Vivaldi/Sonata in B Flat Major; Chopin/Sonata Opus 65; Cowell/Hymm & Fuguing Tune No. 9; Earle Brown/Music for Cello & Piano; Honegger/Sonata.

Monday Oct. 19 8:30 pm Recital Hall  
STEVE ZANK, piano, Bachelor of Music  
Wednesday Oct. 21 8:30 pm Jordan Hall  
NEC SYMPHONY ORCHESTRA, under the direction of Gunther Schuller. Followed by Reception (by invitation) in Brown Hall.  
Strauss/Ein Heldenleben; Schubert/Symphony No. 8; further program to be announced.

Friday Oct. 23 8:30 pm Recital Hall  
BROOK LANHAM, piano, Bachelor of Music. Brahms/Rhapsody in B Minor; Mozart/Sonata in D Major; Bartok/Selections from Mikrokosmos VI; Dallapiccola/Quaderno Musicale di Annalibera.

Thursday Oct. 29 8:30 pm Jordan Hall  
NEC WIND ENSEMBLE, under the direction of Frank Battisti of the Faculty.