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Records...

Giant Laundromats

Archie Shepp/Horace Parlan Trouble in Mind (Steeplechase/Trend)

It is not very often that legends come to town. With that in mind it's easy to see how last year's appearance by Archie Shepp at the Edge was by far the year's local jazz event.

On *Trouble in Mind*, the great tenor saxophonist is reunited with pianist Horace Parlan, with whom he earlier recorded *Goin' Home*, one of last year's best. Whereas on this latter album, the twosome chose to concentrate on Gospel standards, on *Trouble in Mind* the emphasis is on the blues. The result is an album of fine blues duets, including such standards as "See See Rider" and "St. James Infirmary".

Throughout the album Shepp and Parlan shine, both as soloists and accompanists of this traditional material. Shepp in particular makes good use of the setting to prove that he's more than just a good blower. His sensitive tenor and soprano work remind us that he is still one of the few living giants.

Overall, a fine traditional showcase for two enormous talents.

Hacker & Goldstein, Inc.

The Roches Nurds (WEA)

If Suzzy, Terre and Maggie want to be self-indulgent, that's O.K. with me. And if Suzzy tries to sound like a female David Byrne, that's O.K. too. Because they've earned it.

Sometimes they can be grating and nauseating, and sometimes they are quite wonderful and witty, but they are The Roches, and no one else is doing what they are doing.

Their latest album, beaten and whipped by the kinky reviewing



The Roches at the Wailing Wall.

community, actually has a great range of material, and our parents would even like about half the songs. They do a beautiful rendition—acappella—of Cole Porter's "It's Bad For Me", their voices weaving about like three out-of-control Mazdas on a freeway, denting fenders and creating some very unique harmonies. Likewise on the grown-up teenie-bopper lament, "Bobbie's Song".

The low points of the album are the traditional (Irish) "Factory Girl" and the title cut, which has great lyrics but sounds wretched. And "The Boat Family" sounds real nice, but it's totally inane.

But they wrote, in the psychopathic "Death of Suzzy Roche" (whose philosophy is: "Everybody in the laundromat is equal"—a quote worthy of hanging beneath the Entertainment logo), the following lyrics, and thus we must worship them:

*She's got stinking crusty socks
She's got underwear that shocks
O what a pig, she's such a pig
I'd like to stick a turd in her mailbox*

Stuart Ross

Pork on Sabbath Heavy Metal Mitzvah (Festival)

Just when we thought we'd never hear from them again, Pork on Sabbath makes a great comeback. Levon Trellis, lead voice on *Walk Like a Cantor* and *Baruch ben Boogie*, has been replaced after his untimely death by Shelley Grim, younger brother of Lovin' Spoonful's Zal Yanofsky. His vocals are somewhat strained, but it is this tension that gives *Mitzvah* its distinctive flavour.

Drummer Ronald Mann also exposes his abilities, and has developed a mello Judeo-reggae beat that really moves.

The material is a bit uneven, but cuts like "Hot Rod Chaverim" and "Lenny Was A Rabbi" make valid this effort: "Lenny won't ya speak to me/How come you don't call us/Put away those learned books/Give up that ragged tallis."

The great leaders of our time haven't been able to accomplish much in the Mid East, but maybe Pork on Sabbath's *Heavy Metal Mitzvah* will at least spurn some peace and understanding.

Stanley Ibbid

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