

# Warhol—from pop to polished art

Who was Andy Warhol? Even though his filmmaking has carried him well into the '70s, this slick, silver-haired leader of American pop art and avant-garde now seems a phenomenon of the '60s. Warhol was the one who turned the Campbell's Soup can into a pop art shrine. He produced paintings of car crashes and silkscreens of famous people.

In 1963 Warhol turned to films. Efforts such as *Miss, Eat and Blowjob* were long movies of an object or a simple function.

He used no editing in these early films—camera time and real time were the same. Critics were either bored or praised the films as the "purist form of documentary," where people were people and not characters.

From 1965 to 1968, Warhol's stories, as well as his techniques, grew more complex. He added sound, editing, color and some scripting to his underground triumphs *Chelsea Girls* (which projected two separate movies on the screen at once) and *Lonesome Cowboys* (a sex-western spoof).

Then, in June 1968, Warhol was shot by one of his own actresses, and his personal hand in production temporarily came to a halt. Warhol

had always been a guiding light behind his early films. He had created his own film factory in New York City, where his personal stock of actors, actresses and filmmakers were trained and employed over and over.

When the '70s came, Warhol, still partially inactive, turned a share of the reins over to Paul Morrissey, who has since directed most of Warhol's features.

greg lukow  
key grip

Four of his most recent films—*Women in Revolt*, *Heat*, *Trash* and *L'Amour*—are now being shown for one week each at the Hollywood & Vine Theatres. They reflect the progression of Warhol's style in recent years. His stories are becoming more linear and the films have more polish, but the Warhol stamp is still there.

The first film to be shown is the

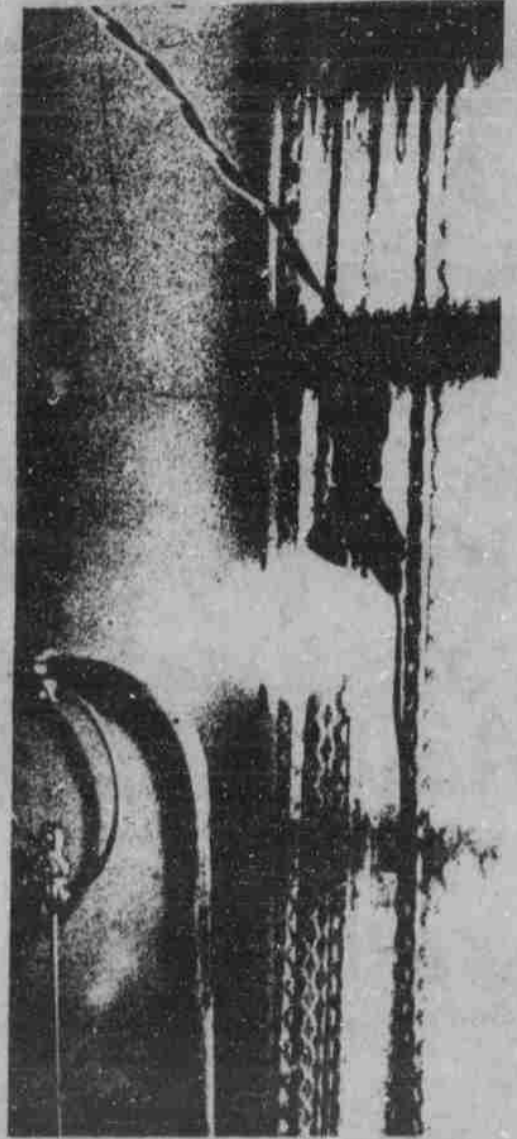
X-rated *Women in Revolt* (1971; formerly titled *Sex*). It is an outrageous satire on a women's liberation group called PIG (Political Involved Girls). It retains much of Warhol's static style—people do little but squirm around in the nude or sit and talk in brilliant, off-the-cuff dialog, while an impersonal camera sits back and records all.

*Trash* (1970) and *Heat* (1972) both have Joe Dallesandro as the lead. In the first, he plays a junkie using his body to support his habit; his impotence often causes him frustration. In the second, he is the lover of an aging, B-movie star and also becomes involved with her daughter.

*L'Amour*, Warhol's latest film, tells of the wild antics of a group of young fun lovers in Paris.

Unless you are used to his style of making movies, or are one of his fans, you may dislike Warhol's films. In dealing with the situations and problems of homosexuals, transvestites and hustlers, he is working in a world that many cannot communicate with.

Warhol has had little cinematic exposure in the Midwest, but now there is this chance to see his later works.



## Double album potpourri of styles

Record Review by Meg Greene

Merl Saunders, Jerry Garcia, John Kahn, Bill Vitt. *Live at Keystone*.

When a friend loaned this album to me, I didn't put much stock in the saying "I think you'll like this." It seems that when this situation occurs, I wish that I'd never seen the record or the person who loaned it to me. But this 2-record album is a good one.

Jerry Garcia, lead guitar and vocals, is at his best. His guitar playing is hard-hitting. You can't escape the fact that Garcia is a member of the Grateful Dead. His style is a consistent one, no matter who he plays with.

Merl Saunders' keyboard drive is unmistakable and an open invitation to loosen up and tap your feet.

The first side opens up with the funky tune, "Finders Keepers, Losers Weepers." The band achieves rhythm and precise sound. They move on to a rendition of Dylan's "Positively Fourth Street" with Garcia singing. The group moves very close to a Dylan-type atmosphere. This cut receives extra kudos, as almost any song done by Dylan is better left alone, but Garcia and Saunders get away with it.

Both records prove to be a potpourri of fine songs. They even salvage the song "My Funny Valentine," a favorite much done by various artists. With each song they play, the band manages to give it a new sound that's easy to listen to.

The album isn't the greatest—it's just good. It's music that creates a lot of moods and covers a lot of styles, and who wouldn't go for that?

## The 1974 'Wanek Awards'

Last week in this column I listed some of this year's Grammy Award nominees. Alas! Too many people believed they were my choices for the awards. Not so. To remedy the problem, I have listed some of my choices this week.

In looking over the nominations, it seems the recording industry is prone to hand over awards to artists whose records have sold the best, to those who have recently died or to those who dress with the most pizzazz. The following people and/or recordings are my choices simply because I think they deserve it.

### Record of the Year (Singles)

- Focus' "Hocus Pocus"
- Sly Stone's "If You Want Me To Stay"
- Paul Simon's "Loves Me Like A Rock"
- Roberta Flack's "Killing Me Softly"
- Aretha Franklin's "Till You Come Back to Me"

## diane wanek out of my head

### Album of the Year

- Fresh-Sly and the Family Stone
- Six Wives of Henry VIII—Rick Wakeman
- Song of the New World—McCoy Tyner
- Tube for Dells—Michael Oldfield

### Talking Book—Stevie Wonder

For the Roses—Joni Mitchell  
Best New Artist

### Pointer Sisters

Elliott Murphy  
Hank Wilson (heh, heh)  
Michael Oldfield  
Rick Wakeman (whose first solo album was released this year)

### Best Rhythm and Blues Song

- "Family Affair"
- Midnight Train to Georgia
- "You Are the Sunshine of My Life"
- "If You Want Me To Stay"
- "Nutbush City Limits"

### Best Country Song

- "Behind Closed Doors"
- "The Most Beautiful Girl"
- "Watermelon Wine"
- "Rollin' in My Sweet Baby's Arms"
- "Turkey Chase"

### Best Ethnic or Traditional Recording

- Loe Kottke's "My Feet are Smiling"
- Willie Dixon's "Catalyst"
- Jimmy Rogers' "Gold-Tailed Bird"
- Muddy Waters' "Can't Get No Grindin'"
- Leadbelly's Live in Concert

### Best Jazz Recording

- Sweetnighter—Weather Report
- Song of the New World and Extensions—McCoy Tyner
- Crystal Silence—Chick Corea and Gary Burton
- Birds of Fire—Mahavishnu Orchestra
- Latin American Suite—Duke Ellington
- Live at Carnegie Hall—Hubert Laws

## Crossword Puzzle

ACROSS

- Female parent
- Fictional dog hero
- Hari
- Dill plant
- Son of Gad
- Folk singer
- Insect
- Color
- Coarse hominy
- Studio fixture
- Inclination
- Grass?
- Pinnacles of glacier ice
- Shunned
- Criminal
- Bail
- Seine
- Miss Teasdale
- Wear away
- A profession
- Caviled
- Muffin
- Holly
- Spaniard, for one

DOWN

- Straw beehive
- Moist
- Re-decorate
- Nap
- Alfonso's queen
- New England university
- Jewish month
- Pronoun
- Honey
- English title
- Wild ox
- Baseball team
- Soak flax
- Bedouin
- Twining stems
- Mother Goose gardener
- Miss Gardner
- Egyptian god
- Viper
- Hamelin's hero
- Danish weight
- Ship-shaped clock
- Denary
- Jai
- Vegetable
- Obstacle
- Fish sauce
- Spanish measure
- Scent
- Lair
- Harbor boat
- Lamprey
- Electrical unit
- American admiral
- Stranger: comb. form
- Sport group
- Vain
- Christmas
- Resort
- Young animal
- High note
- Greek letter

Average time of solution: 24 min.

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P	A	N	A	T	E	L	A	V	O
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S	E	R	O	W	M	O	A	N	
A	T	E	S	C	A	N	T	A	T
I	N	A	B	O	N	D	S	O	N
C	A	R	M	I	N	E	S	E	R
				A	R	C	S	E	R
G	R	A	N	D	E	I	L	K	
L	O	T	I	P	E	R	F	E	C
I	D	O	L	T	W	O	R	O	
B	E	M	A	S	E	N	S	E	R

Answer to last puzzle

1	2	3	4	5	6	7	8	9	10
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