FIXERS FOR your problems are in the service columns of the Classified Ads.

L.B. warms to Winter

By DENISE KUSEL
Staff Writer

It was the first warm night after a month of gray skies.

The crowd, numbering about 14,000, was out in full force to see Johnny Winter and the West Coast debut of Brownsville Station at the Long Beach Arena Friday night.

Hawaiian print shirts and surfer T-shirts replaced the rolled-sleeve look of winter plaids.

Springtime means freedom and the mood of the night was carried along first by Brownsville Station and then by a powerful Johnny Winter.

Brownsville Station surprised me — pleasantly. They have far more depth than their single hit of "Smokin' In The Boys Room." And while they're not exactly up in the exciting group category, they're not the lightweights I had expected.

INTRODUCED as being "directly from the Holiday Inn in Hollywood . . ." the trio sped into a tight rock version of "Barefootin" followed by "Gangster of Love."

Despite the gutsy brand of rock and roll brandished by the Brownsville Station, they lacked originality. Their expansive sound enveloped only one mood and did little candid exploration into fresh awareness.

Next to them, Johnny Winter popped up like a fresh daisy gulping springtime magic.

By the time Winter got on stage, the Arena was filled with enough smoke to warrant a first stage smog alert. Every now and then a blast of fresh air would expell from the faltering air filter system.

Johnny Winter — spelled out in three-foot neon letters, and the man himself, with his waist-length silver hair, patched jeans and six-inch platforms, ripped into an 18-minute "I Just Want to Rock and Roll."

Winter has a frenetic, urgency about his music. It screams out in loneliness and desparation.

THE 30-year-old artist was a crowd pleaser with his boogie, but oore of a musician with his deeply felt blues. His guitar solos were excellent and his mood range almost jarring.

"Bad Luck Situation," from his new album "Saints and Sinners," is a Winter composition and came up a winner with a loud cheer of "alright" from an energy-tinged crowd.

He did with a flashy, light show and special slow soul blues. After 45 minutes of musical rambling, he finally got to:

"I used to cry at night and walk the streets
Love me a little bit and why in the world don't you treat me right."

Lampl's farewell concert

By DAVID LEVENSON
Staff Writer

Hans Lampl closed out his 10 years as musical director of the Compton Civic Symphony with a farewell concert Sunday.

The pressures of his duties as a professor of music and conductor of the orchestra and of opera productions at Long Beach State University compelled Lampl to leave the Compton post, a symphony association spokesman said.

FOR himself, Lampl said his farewell was not a goodby. "I hope I will be welcome," he told the audience. "I expect to be in touch."

He will be in touch even if he never conducts another Compton concert, for the orchestra is very much a Lampl creation. He picked the musicians, amateur and professional. He set standards of interpretationand performance that will surely guide those musicians no matter who ison the podium.

Sunday afternoon, Lampl demonstrated again how high those standards are.

The programming was musicianly wthout being stuffy or esoteric. There was Haydn's "Surprise" symphony out of the tradition that Vienna native Lampl understands so well. There was Albert Roussel's impressionist suite from the ballet *The Spider's Feast.* And, with Jakob Gimpel as soloist, there was Brahms' first piano concerto.

THE performances were idiomatic. The Haydn was warm, and most of the performance was accomplished. The Roussel spun an elegant web and caught in it some exquisite insect life. Lampl's stiff-armed conducting style doesn't seem promising for an impressionist work. There is nothing hazy about his movements. There is nothing in them to suggest cloudy skies or shimmering landscapes. But the results were limpid, delicate and charming.

Like Lampl, Gimpel is a musician whose early training was in Vienna. In his European view of the Brahms concerto, muscularity is complemented by the deeper strength of philosophy.

The orchestra's small size was a handicap at times, and occasionally the accompaniment was rough and unbalanced. Gimpel and Lampl held things together, though, and Gimpel played as if one of the world's great orchestras was on stage with him. Every tone was carefully graded in volume, every phrase was a unified whole. The adagio was poetic and introspective. The other movements were powerful.

The whole concert was thus a bright conclusion to a decade in which Lampl and Compton kept a community musical life strong. They did so against odds, for as Compton changed from a white to a racially mixed city the old musical values seemed irrelevant to many. They turned out not to be. The orchestra and the audience became interracial.

RATINGS
G General Audiences. All ages admitted.
PG Parental Guidance suggested. All ages admitted.
R Restricted. Persons under 17 not admitted unless accompanied by parent or guardian.
X Adults Only. No one under 18 admitted.
NOTE: If two features have different ratings, the more restrictive rating prevails. Pr Gen 1-327-2

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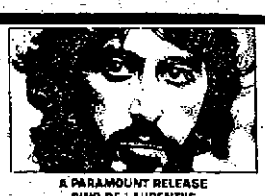
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