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October 1982

KC PITCH

Kansas City's Music and Entertainment Newspaper

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Issue 22

The Irish Are Coming!

Chieftains to
View Stockyards?



The Chieftains. Seated are Derek Bell and Paddy Maloney. The Chieftains will play at The Lyric Theater October 20. Tickets available at Classical Westport and through Rockhurst College Ticket Information Center, 926-4127.

by Dwight Frizzell

What Irish group has performed with the Rolling Stones, Paul McCartney and a Chinese tradition music ensemble, has worked with Stanley Kubrick, holds the world record for playing before the largest live audience, performed for Pope John Paul II and is featured in the new Guinness Stout TV commercial? The answer is none other than the Chieftains, one of the oldest and most accomplished Irish groups still performing. The opportunity to join the spirit of these world renowned musicians in Kansas City will become reality when they play the Lyric Theater Wednesday, October 20 at 8:30 PM.

The Chieftains play an unusual collection of instruments, many of them dating back to pre-Christian Ireland. The Irish government recognizes band leader Paddy Maloney as "the living treasure of Ireland" in much the same way Japan recognizes their master artists. Maloney's virtuosity on the uilleann pipes is unmatched. Similar to Scottish bagpipes, but smaller and less harsh. They are difficult to play. "You need to be an octopus to play one," John "Ringo" McDonagh of DeDannan said during his recent visit to Kansas City.

Other band members include Kevin Connell, who plays the bodhran (Irish drum) and Derek Bell, who plays the Irish (lap harp), hammered dulcimer (tioran) and piano. Bell is a classically trained musician who played with the BBC Orchestra before joining The Chieftains a decade ago. He is widely considered a brilliant musician and, along with Maloney, is something of a stage character who enjoys his immense popularity. The sextet is completed with fiddlers Martin Fay and Sean Keane, who are among the original members of this group which spans two decades. Flutist Matt Molloy works intricately with the entire ensemble.

The Chieftains opened for the Rolling

Stones on more than one occasion during their last tour. At the historic concert at Slain Castle in Dublin, Kevin Connell presented Rolling Stones drummer Charley Watts with a bodhran. What followed was an impromptu jam backstage, after which Watts promised that he would play the bodhran on at least

Paddy Maloney Meets Rose Kennedy

Although The Chieftains have played for royalty and leaders the world over, the most touching moment for band leader Paddy Maloney came early last month at Rose Kennedy's Cape Code home.

At Senator Ted Kennedy's request, Paddy played for the Kennedys there, including the song "The Blackbird" on the uilleann pipes. "My mother was so moved by the performance, she played a duet with Paddy on the piano," Senator Kennedy told KC Pitch. Paddy and the 92-year-old grand dame played "Sweet Adeline."

Paddy reported that afterwards Ted Kennedy, with moist eyes, said, "My mother hasn't played like that in years." Paddy's wife Rita commented, "She's astonishing for her age."

Senator Kennedy told The Pitch, "I appreciated the time that Paddy and The Chieftains took to come up to the house and perform. It was a great afternoon for all of us."

Brian Delaney, Ted Kennedy's press secretary in Boston, said that the senator is a big fan of Irish music. The senator had also arranged for Irish musicians to play at Rose's last birthday party.

one Stones song during the next concert. The Chieftains performed before the Pope at the Papal Mass in Dublin's Phoenix Park in October 1979. A crowd estimated at 1,350,000 came to hear the Pope speak and

the Chieftains play, an audience that broke all previous attendance records set by the Rolling Stones, the Beatles and the Bee Gees. Paddy Maloney modestly told the Pitch, "It wasn't our gig. The Pope was the headliner."

The Chieftains achieved yet another first when they played with a traditional Chinese music and dance ensemble at the National Concert Hall in Dublin recently. The results were a long standing ovation and a scheduled three week tour of China, making the Chieftains the first Irish group to perform behind the Great Wall. "There are amazing similarities between our styles of music," Paddy Maloney said. The two groups performed music together based on an ancient Gaelic melody.

The Chieftains have permeated the mainstream of pop music by appearing on "Rainclouds," the flip side of America's No. 1 single of the year, "Ebony and Ivory" by Paul McCartney and Stevie Wonder. Paddy Maloney appeared on both Mike Oldfield's and Don Henley's new LPs and recently performed duets with Jackson Browne during three sold out concerts at the London Hammersmith Odeon. The Chieftains also performed at the World's Fair in Knoxville and on the soundtrack of a major Canadian film entitled *The Gray Fox*, soon to be released.

What is it about the Chieftains that make their music so popular and accessible the world over? Some people say The Chieftains' music is dance music. Others have heard in the Chieftains the loose and spontaneous spirit of a traditional New Orleans jazz band. The Chieftains' fiddling has been simultaneously compared to classical music and old timey fiddle playing. Whatever The Chieftains may be compared to, people of every musical taste and persuasion testify to their skill and magnetism. □

Chieftains discography on page 4.

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Blue Riddim Band A Sunsplash Smash

by Willi Irie

Montego Bay, Jamaica. Kansas City's own reggae aficionados, The Blue Riddim Band, did their bit to ensure themselves a page in musical history. Early in the morning on August 7, they completely blew away the reggae fans who had poured into Montego Bay from all over the world to see Jamaica's premier reggae groups, vocalists and musicians at the four day Sunsplash Fest.

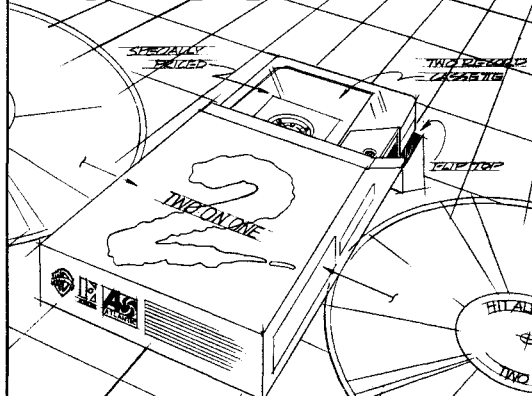
At 6:30 AM on the third night/day of the festival (sessions lasted from 10 PM to about 9 AM), after some hard acts to follow and before a crowd estimated at 40 to 60 thousand, an obviously nervous Blue Riddim Band from "Kansas City" [sic] took the stage. They broke into their familiar (to us Kansas Citians) set and it brought prompt but subdued attention. Then the band swung into "Smile (Dance This Reggae Music)" and the predominantly Jamaican crowd went wild. At first only a few locals got up and started moving, a major event in and of itself. But soon people were dancing everywhere, shouting every form of appreciative Jamaican vernacular there is. The crowd shouted "Irie!" and "Mur-dahh in the first degree!" at these white boys from the Midwest. After a much requested encore, Blue Riddim left a stunned crowd that wanted more.

(continued on page 6)

Bad Riddim Update

Blue Riddim Band's new EP, including the hits "Nancy Reagan" and "Don't Let Me Be Misunderstood," has been released by A Major Label.

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Toasties, and restoration of the years

that the locusts have eaten.

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LeRoi® Come Home

Dear KC Pitch:

As an avid cover to cover reader of your fine paper, I would like to compliment you on publishing excellent insights into the complex world we know and love as music. When I'm in KC I always pick up a copy if I haven't already received one from the agents of the feds. I even cancelled my *Rolling Stone* subscription because I got more out of the *Pitch*.

However, I was a dedicated reader of LeRoi's® Short Reviews. They were the basis of 90 per cent of my album purchases, and I buy a considerable number of albums. I have the utmost respect for LeRoi's musical opinion and on only a few times has he slightly disappointed me. I feel that dropping his reviews left a gaping hole in the *Pitch*.

Thank you for the opportunity to voice my opinion. Keep up the otherwise excellent work.

Sincerely,

Mark V. Matarazzi

We Won't Be Oversold

Dear KC Pitch,

This letter is written in response to Rick Hellman's complaint published in the previous letters column.

The Uptown does not oversell the floor or the balcony ever. You purchased a ticket for the balcony, which entitles you a seat in the balcony only, not the floor. Therefore, by going downstairs for "a better view," you were in the wrong.

At the Uptown, freedom of movement not only for waitresses but for patrons who paid for a floor seat is mandatory. In the future Mr. Hellman, if you desire to be on the floor, please purchase a floor ticket so that you will not have to endure such hardships.

Ted Mankin
The Uptown Theatre

Ch-ch-ch-changes . . .

Dear KC Pitch,

Last month's *Pitch* coverage of the Kerouac Conference brought us up to date on the whereabouts of the Beat Generation and the status of New Journalism. The question I'm concerned with, however, is whether or not Kerouac would be able to get a ride these days.

For that lost generation (with their lost weekends), hitchhiking was a status symbol for members of the in-crowd in search of his Karma, her Heathcliff or its inner space. But today there is not day or night, no black or white, no Monkees. Consequently getting picked up on the highway, unless you're Sissy Hanckshaw, is about as easy as getting

tickets to My Dinner with Andre five minutes before show time.

As a "last, good-bye-to-college-days adventure, Scott (his real name) and I decided to trek across the country to Reno in order to make our fortune. We got a free ride to No Man's Land, Colorado, by helping a trucker friend move "a few light things" which included bookshelves, a hide-a-bed and a motorcycle.

Once in Colorado, it wasn't too difficult getting from city to city by using our thumbs.

LETTERS

(Perhaps that is why they chose to have the Kerouac Conference there.) The only ride I was hesitant about taking was from a guy playing Simon and Garfunkel's version of "Richard Cory" as cruising music. But most of the people who picked us up had once been in the same boat and knew how it felt.

We went broke much quicker than we had anticipated, and we found to our dismay, chagrin and flabbergastment, that we couldn't survive on tours of the Coors plant and free beer. We gave up on Reno and decided to Prodigal Son it back to Missouri with only our lucky pennies in our pockets. Besides, with no blankets or sleeping bags, the Denver Post Office steps had become a mighty cold place to sleep at night.

After Colorado's hard-ass version of Erik Estrada threatened to run us in for hitching, we found Our Place in the Sun by a ramp leading from some nameless and rarely visited truck stop along the Interstate. Severely burned three hours later, we finally managed to get a 40 mile ride to the Kansas border. With an entire state between us and home, we suffered until dark while Valley Girls drove by, making faces and laughing.

Darkness was approaching, and I was not about to spend the night with the snake I had seen slithering by. We made it to a gas station and found a guy heading toward Lawrence who needed help driving through in order to make it by the next day. Scott had to drive most of the night, since I was barely able to move. We called my house at 4:30 AM from Lawrence, ignoring my sister's suggestion to "hitch the rest of the way in" and begging her to come out and get us.

Masochist that I am, I drove back out to Colorado with Frank and Ray (not their real names) two days later for a Clash concert at Red Rocks and who showed up but the Beat Bard himself, Allen Ginsberg. But, to my dismay and incredulity, he was wearing a three-piece suit. I guess the only way for him to be unconventional these days is to be conventional. At this rate, the next time the Naropa Institute plans a gathering, they'll organize out-of-state car pooling instead of expecting people to hitch in.

- John Yuelkenbeck

LeRoi®'s Fourth World Revolutionary Reviews

Well, folks, the world is in turmoil. No matter where you go these days it seems there is the revolution brewing. From South America to Africa to the Middle East to Europe there seems to be someone fighting the good fight.

I've spent the last couple of months trying to find that one common denominator that ties together the revolucionario in the steaming jungle of South America to the PLO member in the arid desert of Lebanon to the angry young man at the drive-in in Independence, Missouri. I've found it—it's music. So this month I've decided to give you a Revolutionary Pocket Guide to the right and wrong new releases for the budding young terrorist who isn't quite hip enough to know his propaganda from a hole in the ground.

*** BLANKET OF SECRECY

Ears Have Walls

WB 23722

\$8.98 list

Produced by Blanket of Secrecy



Of course every revolution has to have a darker side. This month you have a Blanket of Secrecy trying to make roads of espionage into radioland, but, alas, they fall short. However, a couple of tunes deserve a listen.

* SPYS

Spys

EMI 17073

\$8.98 list

Produced by Neil Kernon

If a spy is captured during wartime, first they question them, and then they shoot them. In this case they should skip the questioning.

**** AL KOOPER Championship Wrestling

CBS 38137

\$8.98 list

Produced by Bill Szymczyk



Every good revolution has a certain amount of hand-to-hand combat, and this month Al Kooper shows you just how effective wrestling can be. With an army of great musicians he sets you up with a smooth feint with vocalist Valerie Carter. Then he strikes a telling blow with a powerful song like "I Wish You Would."



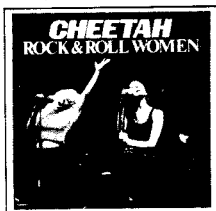
** CHEETAH

Rock and Roll Women

Atlantic 80011

\$8.98 list

Produced by Vanda & Young



The backbone to any good revolution are the women, but these women will just leave you in traction. Too bad, since Cheetah is known for stealth, speed and ferocity. This record is a plodder.

***** ROBERT WILLIAMS

Late One Night

A & M 4889

\$6.98 list

Produced by Robert Williams and Joe Chiccarelli



For a sound revolution a leader must send his best troops out on maneuvers. In this case the good Capt. Beefheart has sent his able-bodied drummer Robert Williams on a mission of fourth world reggae rhythms blended with fierce new world rock. It's sure to detain the enemy, not to mention your own troops if they get a chance to listen.

* BARTOCK & LANSKY

On the Air

MCA 5344

\$8.98 list

Produced by Bartock & Lansky

Bartock and Lansky are being touted as a Hall and Oates, but they remind me of Star-sky and Hutch.

***** THE FIXX

Shattered

MEA 5345

\$8.98 list

Produced by Rupert Hine

THE revolution has to come from all different directions. In this case that means a blend of John Hiatt and The Police. Folks, The Fixx is in and it's solid.

***** SHOES

Boomerang

Electra 60146

\$8.98 list

Produced by Shoes

One prime reason for THE revolution: people need shoes. This is one record that best exemplifies that need for shoes. Here are twelve snappy songs that will keep you humming even in the most serious battle. Classy pop by a classy group.

***** HUANG CHUNG

Huang Chung

Arista 66003

\$8.98 list

Produced by Rhett Davies and Roger Bechrian



Don't let the name fool you. Huang Chung has all the power and fury of the Psychedelic Four or U-2. This is one of the hottest groups I've heard in months. Great for victory parties.

* SHANGHAI

Shanghai

Chrysalis 1389

\$8.98 list

Produced by Bruce Fairbairn

Nice try, but they just don't have the teeth or the balls that we're looking for. Maybe with a little more hard work and dedication, they'll have more to give the cause.

***** TONIO K.

La Bomba

Capitol 15004 (mini-lp)

\$5.98 list

Produced by Carter



From the very inner circle of the enemy comes our man of disguise, Tonio K. Tonio warns us of the terrible fate that awaits us all . . . La Bomba. It is our good fortune that he sent his warning in the form of song. At least we will go with a song in our hearts and a tap of our toes.

* WRABIT

Tracks

MEA 5359

\$8.98 list

Produced by Paul Cross

Wrabits are good for one thing in THE revolution, so wun, wabbit, wun.

SHAKE & PUSH AWARD

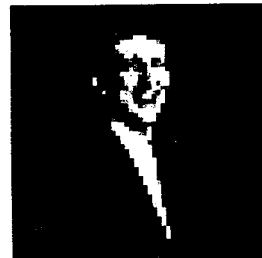
T-BONE BURNETTE

Trap Door

WB 23691

\$5.98 list

Produced by Reggie Fisher and T-Bone Burnette



I'm sure that Lou Whitney would approve of a commendation of special merit for this record. It's above and beyond the call of duty. This record makes it a pleasure to be in the record biz.

BEST OF THE BUNCH

R.O.N.

Chronic Town

I.R.S. 70502

\$5.98 list

Produced by Mitch Easter and R.O.N.

Another of the superior albums that I.R.S. keeps releasing. Although R.O.N. is from Athens, Georgia, they don't sound like the B-52s. They have a great '60s pop sound reminiscent of San Francisco and the Byrds. If this record is any indication of their capabilities, I look for a solid future with these guys. They have one of the hottest, freshest sounds I've heard from a new band this year.



Lasses and Chieftains

JORK TAMSON'S BAIRNS
The Lasses Fashion
 Topic Records 424

\$10.98 list

When it comes to Scottish music, most people who are familiar with the genre immediately think of "the big four"—Silly Wizard, Battlefield, Ossian and The Tannahill Weavers. These are the groups which have been around the longest and have toured most extensively outside Scotland. A suitable alternative, or better, a complement to these bands, is Jork Tamson's Bairns.

This six member group has unassumingly been plugging away at their own brand of Scottish music for several years now. None of the band members earn their living solely from music making (most are now on the dole, thanks to Margaret Thatcher's economic fascism) and yet their recordings always rival those of the better known groups for quality, design, innovation and musicianship.

The Bairns first album was respectably successful and featured a balanced mixture of tunes and songs, all Scottish. The group's sound is characterized by a somewhat restrained approach to the music, which makes their slower material that much gentler and the fast numbers, strangely, even wilder sounding. While *The Lasses Fashion* retains the continuity of sound one would hope for from the Bairns, it also offers several stylistic departures from the first LP, due partly to several personnel changes and partly to overflowing creativity, now given free reign.

Notably absent from this LP is guitarist Tony Cuffe (now with Ossian) whose lyrical, open-tuned style of playing was an integral part of the debut album. Most of the guitar work on *The Lasses Fashion* is done by Jack Evans and Rod Patterson. Evans plays guitar and mandolin in a decidedly unflashy but effective way. Patterson's guitar style, on the other hand, is flashy in the sense that he utilizes what might be termed "jazz" chords.

His chords go beyond the basic major and minor forms played in first position and have more complex harmonic structures. As if this weren't enough, Patterson's mandolin playing on one cut is nothing short of brilliant. (His reputation as one of Scotland's best young singers was firmly established after the first Bairns album.) If the group has an outstanding member, Patterson is the man.

The other members, however, all play in a manner which ranks them among Scotland's top players. The two fiddlers, Derek "Happy" Hoy and Ian Hardie, complement each other perfectly with their contrasting styles and Norman Chalmers is a pioneer player of the concertina in Scottish music.

The Bairns' music lacks immediacy. If you're only looking for a rush, you'll be disappointed. But they make up for this with a subtle craftsmanship in their arrangements that makes *The Lasses Fashion* one of those LPs on which you hear something new happening each time you play it.

—Gerald Trimble

MARY BERGIN
Feadoga Stain: Traditional Music
on the Tin Whistle
 Shanachie Records 79006

\$8.98 list



After listening to Mary Bergin on the tin whistle, it is clear to me why this album was "long-awaited." The first cut, three reels played flawlessly and with exultant speed, dropped my jaw and sat me down. As a three year devotee of "possibly the most expressive and intimate of traditional in-

struments," it is difficult for me to review this album with any objectivity.

The facts: Mary Bergin (an All-Ireland Championship winner) plays reels, jigs, slow airs and a couple of hornpipes on tin whistles of various keys, from the mellow low G to the birdlike bubbling F. Reels predominate. Many I've never heard before, but certainly have never heard like this. She is backed exquisitely and appropriately by friends from the Irish band De Danann, Alec Finn (bouzouki and Mandocello) and Johnny "Ringo" McDonagh (bodhran, Irish drum and bones). But I've never heard anything to compare with the whistle playing. Her technique is breathtaking, her tone is pure. Make an effort to hear this music—it will show how far you can take a "simple" instrument.

—Teresa Baker

Chieftains on the March

Chieftains #1 (1968)

Bursting like a bomb shell into the hearts of the good people of Dublin, it went no further until its American issue years later. The lineup in 1968 was Paddy Maloney on uilleann pipes, Michael Tubridy on flute and concertina, Sean Potts on tin whistle, Martin Fay on fiddle and David Fallon on bodhran, the Irish drum. The sound was raw, bright, primitive, pure green and gold and ruddy and very traditional due to their playing melodies in unison.

Chieftains #2 (1969)

The second album, with the incredibly huge Sean Keane added as second fiddler, was released exclusively in the British Isles. (Paddy, Fay and Potts were all still working in the Dublin post office.) This album was critically well received. It featured luscious fiddle duets, flute, whistle and pipe sounds and their first orchestrated piece, "The Fox-hunt," in which they created the sounds of horses and wind in the fields. An outstanding album.

Chieftains #3 (1971)

Shanachie 79023 \$8.98 list

The best album The Chieftains have made, with Peadar Mercier added on bodhran and with guest lilter Pat Kilduff ("Dum-di-dittlety-dittlety-dum-di-dee"). Back in the bad times (British rule) pipes were forbidden and the beautiful castle harps were smashed and burned. The litters duplicated the sounds of these instruments with their voices, keeping the tradition alive.

On this album the Chieftains first began solo playing as opposed to ensemble "unison" playing. The album also featured a wider variety of sources for their music. Included on it is the famous tune "Carolan's Concerto," by the blind 18th century harper Turlough O'Carolan. It was not until after this release that the boys quit their cozy jobs at the Dublin post office to go into music making full time.

Chieftains #4 (1973)

This record is their best known and their biggest seller. Derek Bell had joined, playing Irish harp, and the Chieftains had become world famous because of their sound track to the film *Barry Lyndon*. This album has jigs, reels and "The Women of Ireland," a slow air so beautiful it pulls tears out of your heart. Released after *Barry Lyndon*, #4 became a bona fide hit and is easily one of the best albums of Irish music ever recorded.

Chieftains #5 (1975)

Shanachie 79025 \$8.98 list

Featuring Paddy, Keane, Fay, Tubridy, Derek Bell, Potts and Mercier, this is the first album which received any real criticism. Having done some composing for *Barry Lyndon* the group began redesigning old tunes and doing, by Irish standards, outrageous harmonic arrangements, unheard of solos and even, how dare they, writing their own material. It is, however, a lush, watery evocation of the Celtic spirit.

Bonaparte's Retreat (Chieftains #6)

(1976)
 Shanachie 79026 \$8.98 list

Peadar Mercier left the group and was replaced by young Kevin Connell on bodhran. Tubridy is featured on the concertina and Derek Bell on harp and tiompán, the Irish hammered dulcimer. This album featured a 15 minute composition about the defeat of Napoleon, utilizing numerous songs of the period. The arrangements were so stylized that people complained of it being European classical music played on Irish instruments. This one is the least popular album the Chieftains made. By this time,



YOU WILL LAUGH WHEN HE SPEAKS.

Irish music was so popular that an actual school of "purists" had evolved who went after the Chieftains for ignoring their own roots.

Chieftains Live (1977)

A temporary break from numerical order, this album is a tour-de-force. It's a superb live album and a solo showcase complete with frenzied audience. Paddy Maloney talked in an accent so thick, so doughy-mouthed, that you'll feel like you've been transported to a chophouse in Wexford—worth the price of the album alone.

Chieftains #7 (1978)

Columbia JC-35612

At this time the Chieftains cooled down their arrangements and began going back to ensemble "unison" playing. Derek Bell added oboe to his repertoire and Michael Tubridy played a concertina which once belonged to Mrs. Crotty of Kilrush, County Clare.

Chieftains #8 (1979)

Columbia JC-35726

Yet another weepy, vigorous, lyrical, spirited album. Sean Keane's powerful fiddling stood out and Kevin Connell sang a saucy tune. Maloney was still arranging and composing. Keane imitated Stephan Grapelli on one tune (what did the purists say?). There's a beautiful tone poem called "Sea Image" which dreamily harkened up the vast expanse of water through which the Gaels sailed and wrote endless poems.

Can yer pore old heart stand another tugging? It was at this sad time that Sean Potts and Michael Tubridy, after a dozen years, both left the Chieftains.

Boil the Breakfast Early (Chieftains #9)
 (1980)

Columbia PC-36401

Now joining the band was Matt Molloy, the incredible flutist from the Bothy Band, a younger, pop-electronic oriented Irish band. Strangely, Molloy seemed to push the Chieftains back to their early "unison" days. This album is reminiscent of their first three albums, with simpler arrangements and melody emphasized over harmony.

Cotton-Eyed Joe (Chieftains #10) (1981)
 Shanachie 79019 \$8.98 list

This one is their latest album, with high spirited reels (which the fiddlers love), romantic songs, merry go rounds between pipes, fiddles, flutes and harp, and the Irish version of "Cotton-Eyed Joe" recorded live in Texas.

NOTE: Catalog numbers of the Chieftains' records have been provided where possible. Most of their records are soon to become available through Shanachie Records.

—Pat Daly

MOONLIGHT MADNESS

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MUSIC AND RHYTHM:

The World of Music, Art and Dance
PVC Records 201 \$11.98 list

The World of Music, Art and Dance (WOMAD) was a three day festival held near the English town of Bath during July. It presented an opportunity for Westerners to sample culture from remote corners of this planet. This album was released in hopes of paying off the festival's debt.

On these four sides, 21 artists from around the world contribute a single track each. Despite the chaos such variety may conjure up in your mind, this is a sampler that works. While many of the artists have names that are unpronounceable and their sounds are distinctly different, there is a cohesion to this album that's missing from many albums produced by a single act.

The festival was planned by *The Bristol Recorder*, an occasional magazine/record, and Bath resident Peter Gabriel. Gabriel himself has a song, sandwiched between the Drums of Makebuko and Ekome. XTC is followed by Alhaji Ibrahim Abdul and his Dagbamba Cultural group. The English Beat are followed by Prince Nico MBarga and Rocafil Jazz. A track by Pete Townshend (different from any Pete Townshend you've ever heard) precedes an excerpt from the Balinese Monkey chant. Then we're treated

to an excerpt from a concert by Jon Hassell and his avant-garde trumpet.

Next is a Pakistani act called Nusrat Fateh Ali Khan, followed by a song by Peter Ham-mill, on which he plays such exotic instruments as a 21-stringed harp called a Kora, a Bodhran and a Chinese drum. Side four features David Byrne, with one of the few tracks which is available elsewhere. His song comes from the soundtrack to *The Catherine Wheel*. But, just so we won't get too used to being able to pronounce someone's name, next up is Alhaji Bai Konte and Malamini Jobate who in turn is followed by Lonesi Chewane and Joni Hetara. The Indian violinist Shankar, who came to popular attention with John McLaughlin's Shakti, plays a lovely tune with an English guitarist named Bill Lovelady. The album closes with a German who was in a band called Can for many years. Holger Czukay. He weaves a fascinating synthesizer riff around an anonymous Persian singer he picked up on short wave one day.

The album is great listening, from beginning to end. In fact, it is probably easier to appreciate many of these tracks in this context than it would be if they were on their own. Photos, bios, interesting facts about each track and a corrected projection map of the world round out the bargain.

—Rick Chafen



Eulogies

Bertram C. Leonard Jr.

by Sheryl Niernberger

So many thoughts poured through my mind. Lots of love. Lots of doubts and strengths.

Debra's gone to NYC.

Rose called from Seattle today.

Dawn has moved west and Darrell soon will be leaving. Bert—he left too, body and soul. He was a pure jazz lover, yet he kept on top of what was happenin' in "soda pop" music too.

In younger years I collected momentos and souvenirs. Now I collect friendships and older and wiser views of life. I can't repeat the words, but the feelings linger. Priceless is every facial expression that made me smile. I thank God I knew you.

Jim Mason

by Dan Conn

Within our short existence in this space and time, certain individuals enter into the scene with great impact. They touch our lives with warmth, sensitivity and a strong desire for life itself, so much so that our own lust for life is magnified, made worthwhile by the friendship. Jim Mason will always be remembered as one of these fine, positive people. His concern for others shined

through in everything he did, and light-heartedness was his calling card. Those of us left here will miss him a lot. I thank God I had the opportunity to know him while he was here.

Mbembe Milton Smith

by William Jackson

The name Mbembe Milton Smith brings a lot of images to mind: our first meeting at a reggae party, late night walk-talks we took through ankle deep snow and long conversations over unbalanced meals I cooked. Sitting in front of the fireplace, Mbembe would drop bits of poetry and philosophy in my lap as effortlessly as he deposited the shells of his unsalted peanuts on my cluttered living room floor.

Mbembe was a father to me, a brother to some, a friend and teacher to others. Above all he was a first rate artist.

*Of fragment men
That might have been
And should have been
And could have been
And weren't are
And aren't is
At knife's edge
On rope's end
In part they start
And in middle they end*

—Mbembe Milton Smith

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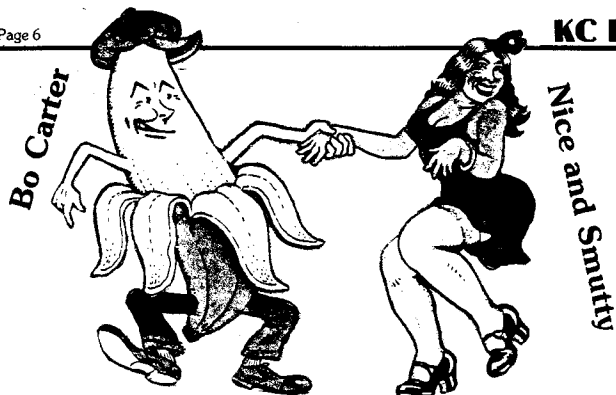
The Chieftains 10



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Shanachie



BO CARTER
Twist It Babe
Banana In Your Fruit Basket
 Yazoo 1064

\$8.98 list

Although Bo Carter was part of the Musical Chatman Family and he played with the Mississippi Shieks, Carter was an anomaly. He turned to music full time only after a stroke prevented him from following several other trades. He was a non-drinker and non-womanizer, but his music is the most risqué of the period. His sexy lyrics are probably what made him one of the best selling artists in the '30s. Until recently these attributes also caused blues critics to dismiss him.

Carter often duplicates the same run in different tunings, as many as five. This is the case with "Bo Carter Special," "Roll Your Lemon" and "Policy Blues" on this album. Carter uses techniques like implied harmonies, diminished chords and in-between chords. Listening to Bo Carter's gems requires some concentration. The overall string band guitar rag feel to his songs masks some of the subtleties. You might start with his *Banana In Your Fruit Basket* album because it has nice, simple, smutty lyrics in between guitar complexities. Also available are other Carter albums on Yazoo.

Johnny Ace Memorial Album, Vol. I
 MCA Records DLP 71 \$5.99 list
Johnny Ace Memorial Album, Vol. II
 ACE Records CH40 \$12.98 list

Johnny Ace's life would make a good

melodramatic TV movie. He experienced a rapid rise to fame and a correspondingly deteriorating private life. Things climaxed with his suicide during a Russian roulette game on Christmas Eve. Much of Ace's

BLUES

music is ballad blues in the Nat King Cole/Charles Brown/Johnny Moore style of blues. He also does some nifty '50s R&B rockers including "Yes Baby," which was a duet with Big Mama Thornton. The MCA album is budget priced and the ACE is an import. With both you'll have nearly all of Johnny Ace's recording output.

Joe Hill Louis
 Muskadine 101

\$8.98 list

A one man band conjures up images of a musician playing corny tunes on tinny instruments, out of time and out of tune. The reality of this album is starkly different. Joe plays harp, guitar, traps and bass drum simultaneously and his performances are well coordinated. The harp work reminds me of an early "countryfied" Little Walter and the guitar recalls T. Bone Walter. Some cuts have a full band behind them with Joe playing harp and guitar and the results are just as effective. A good '50s Memphis blues album.

— John Redmond

Blue Riddim, continued



(continued from page 1)

With tens of thousands of people and only one bathroom. Sunsplash fans needed to have more than a casual interest in reggae. For the performers this was perhaps a once in a lifetime opportunity to reach the people to whom their art matters most.

Unfortunately, many of the reggae artists I personally hold in esteem left the stage with minimal applause or even thunderous booing from the predominately Jamaican audience. What a surprise to see long time favorites such as Johnny Osbourne and Augustus Pablo get a less than positive crowd response. Part of the problem was the fact that back-up bands weren't up to par. Costs were cut by using pick-up bands that would perform continuously from one group or vocalist to another.

But there were many highlights. The first night was "oldies" night and Big Youth performed with the original Soul Syndicate Band featuring "Chinna" Smith on guitar, "Santa" on drums and "Fully" Fullwood on bass. Fans enjoyed crucial rhythms from a band that's done it all and Youth was one of the vocalists that kept the crowd screaming for more. "The temperature's 85 degrees Fahrenheit/Kinda warm in Mo-Bay tonight,

baby . . ."

The second night featured what is without a doubt the most popular performer on the island at the moment—Yellowman. The entire night had been marred by lackluster performances and a dissatisfied, edgy crowd. Most acts received icy responses and the English group Aswad was booed off stage about mid-set. Yellowman came on about 7 AM and the crowd loved it. The fans knew all the words and all the moves.

The third night (Blue Riddim Band night) was on a Friday and throngs of working people, finished for the week, streamed in. Anyone suffering from claustrophobia would have thrown in the towel then and there. No room to walk, dance, move, die, nothing. Judy Mowatt, from Marley's I-threes, turned in a glistering performance with her incredible One Vibe Band. The group Chalice came off well with a "good times up and move yah" set. Deniece Williams, with her unique blend of R&B, displayed her remarkable vocal prowess. Dub-roots poet Mutabaruka, with a shock of white dreadlocks that commands attention, provided one of the most engrossing acts. His lyrics were as provocative and indelible as they were soothing and hypnotic.



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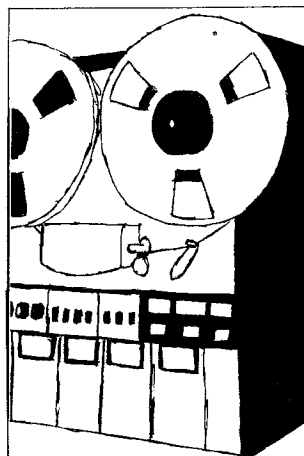
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The Tango:

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Originally, the tango was the expression of suppressed people in Argentina before the turn of the century. Soon it became an international dance craze and its reputation for sensuality was kept alive by Rudolph Valentino in *The Four Horsemen and the Apocalypse* (1926). For Valentino the tango was another excuse to bend the woman over and peer into her eyes with a smoldering look. For the church it was certain "moral death." For producer Eric Salzman, accordionist William Schimmel and pianist Michael Sahl, the tango was the musical height of Latin American popular music and a dance that pre-dates the rumba, the mambo, the samba and the cha-cha-cha.

The Tango Project recreates the atmosphere of cabarets in the Buenos Aires of the 1920s and presents a musical key to the popularity of Latin American music in jazz. We can hear why the craze has never died out. This is hot-blooded music with dramatic melodies and seductive rhythms, said to originate in Africa. From the lamenting melody of "La Cumparista" to the interior twilight of "A Media Luz," where the table is always set for love, these instrumental digital recordings of tango music should appeal to jazz, pop and classical audiences.

—D. Frizzell

THE PHIL WOODS QUARTET

Birds of a Feather

Antilles AN-1006

\$8.98 list

At the Dick Gibson Jazz Party in Denver, there were over 60 of the world's greatest jazz musicians performing. Guess who stood head and shoulders above them all? Phil Woods.

I am convinced that Woods is the greatest jazz performer in the world, bar none. This new album only confirms that statement. It features Phil's working quartet of Phil on alt sax, Hal Galper (who replaced Mike Melillo) on piano, Steve Gilmore on bass and Bill Goodwin on drums.

The album contains a marvelous mix of originals and popular and jazz standards. Side one opens with a swinging version of the Ray/DePaul standard, "Star Eyes." Next comes Phil's tribute to the late Bill Evans, "Goodbye Mr. Evans." The last track of the side, another Woods original entitled "Petite Chanson," proves that Phil is a gifted composer and arranger.

JAZZ

Side two begins with a seldom heard Warren/Dubin standard, "Summer Night." Next comes a very warm reading of the great Johnston/Coslow song, "My Old Flame." To wrap things up, Phil swings through Horace Silver's "Nica's Dream."

This album shows Phil at the peak of his creative powers. He always plays in tune, shows great command of the instrument and, above all, plays absolutely exquisite improvisations.

—Dick Wright

ROY ELDRIDGE/Roy Eldridge:

The Early Years

Columbia C2 38033

\$11.98 list

When one shakes the trumpet family tree, three names fall out as the innovative ancestors of this instrument: Louis Armstrong (traditional), Roy Eldridge (bridge) and Dizzy Gillespie (modern). Roy is a great performer, but for some reason his recordings are hard to come by, especially those made in the early years. With this recent release, Columbia has helped fill that void. This two record set contains material from his days with Teddy Hill in '35, Roy's own

band in '37, Teddy Wilson's Orchestra '39, Mildred Bailey and Her Orchestra in '40 and two whole sides of material from the Gene Krupa days in '41, '42 and '49, there is even one whole side of Krupa material that was previously unreleased.

Glancing through the titles brings back some great memories: "After You've Gone," "I'm Nobody's Baby," "Green Eyes," "Let Me Off Uptown," "After You've Gone" (the first version is with Teddy Hill and this one is with Krupa), "Rockin' Chair," "That Drummer's Band" and many more. Roy is in great form on all of them and the '49 edition of the Krupa band boasts such greats as Don Fagerquist, Ray Tricari, Frank Rosolino, Frank Rehak and Buddy Wise, the late, great tenor saxophonist from Topeka, Kansas.

This album is part of Columbia's Contemporary Masters Series. It is well worth the money. It offers listeners the opportunity to hear one of the great trumpet stylists in jazz history.

JOHN COATES, JR.

Pocono Friends Encore

Omnibus Jazz N-1045

\$8.98 list

Some months ago, Yoshio Inomata pro-

duced a two record set by John Coates, Jr. entitled *Pocono Friends*. This album appears to be material left over from that original set, but don't let that bother you. Like the first release, this one is also great. John is presented in a variety of settings — solo piano, a duet with alto saxophonist Phil Woods, a duet with trombonist Urbie Green, a duet with guitarist Harry Leahey, a duet with bassist Steve Gilmore, a trio with Leahey and Gilmore, and a trio with Gilmore and soprano saxophonist George Young. The piano solos are short original works by Coates — "Tune #10," "Notion" and "Why?" The duet settings are all great. Included are "Why Shouldn't I" with Woods, "Pete Kelly's Blues" with Green (Urbie is superb on this one), "Like Someone in Love" with Leahey and "Hymn to Her" with Gilmore. The two trio numbers are "Brazilian Stew #13" with Gilmore and Leahey and "Our Love Is Here To Stay" with Gilmore and Young.

If you like the first album (who didn't?), you'll find this one just as good. The Woods and Green duets are outstanding, as is the trio with George Young on soprano sax.

—Dick Wright



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Sept. 19 THE CIRCUS Charlie Chaplin, wrongly accused of theft, is chased all over a midway and circus lot—where he falls in love with the equestrienne who loves the highwire artist. Director: Charlie Chaplin. 1927. THE IDLE CLASS Short film: Charlie Chaplin with Edna Purviance. 1921.	Sept. 26 THOSE REDHEADS FROM SEATTLE Music, romance and murder in Alaska during the gold rush. Rhonda Fleming, Gene Barry, Teresa Brewer, Guy Mitchell. Director: Lewis R. Foster. 1953.	Oct. 3 DANCE BAND A British contender among all those American dance-band musicals of the '30s. Stars June Clyde and Charles "Buddy" Rogers (both Americans; June's from St. Joe and Buddy's from Olathe) in a backstage romance as the two strive for the big time. Rare fun; this may be the only existing print. 1935.	Oct. 10 THE POWERS GIRL High fashion in the 40's in a lavish musical about a girl's climb into and up through the famous Powers modeling agency and into some pretty outrageous clothes, by today's common-sense standards. George Murphy, Anne Shirley, Dennis Day, with the singing clarinet of the great Benny Goodman. 1942.	Oct. 17 I'LL NEVER FORGET YOU From the play and previous film "Berkeley Square," a romantic fantasy: a scientist goes back in time to live as his own adventurous ancestor, and falls in love, of course. Perfectly cast: Tyrone Power, Ann Blythe, Michael Rennie, Dennis Price. The drab present is in black & white, the romantic past is in glowing Technicolor. Director: Roy Baker. 1951.
Oct. 24 THE MOTHER AND THE LAW Excerpted from "The Modern Story" in the 1916 epic <i>Intolerance</i> . A criticism of do-gooders, meddlers, and the often unfeeling minions of the law. Robert Haron and May Marsh, with Miriam Cooper and Walter Long. With live music, slides, notes, Q&A session, and a half hour of Griffith short subjects. Director: D. W. Griffith.	Oct. 31 TOMORROW IS FOREVER Orson Welles, Claudette Colbert, George Brent, and Natalie Wood (as a child) in a well-produced, engrossing story with an "Erich Arden" theme: 20 years after he supposedly was killed, a crippled man comes home to his wife, who has remarried. Director: Irving Pichel. 1946.	Nov. 7 SHOW BUSINESS Joan Davis, George Murphy, Eddie Cantor in a valentine to 1920s vaudeville: authentic period production numbers set to famous "Tin Pan Alley" tunes. With Constance Moore and Nancy Kelly. Rare film; a "must see" for musical comedy devotees. 1945.	Nov. 14 THE LADY AND THE RANGER First released as "Road to Reno," a delightful musical-western. Hope Hampton plays an opera star who falls for a cowboy then decides show-biz and the open range don't mix. Well filmed opening number from "La Traviata" and good pop music later. Randolph Scott is the easy-going cowpoke. 1938.	Nov. 21 THE GIRL MOST LIKELY Jane Powell, Cliff Robertson and Kaye Ballard in a musical remake of "Tom, Dick and Harry," the simple plot of which is that the girl has three men to choose from—with exciting production numbers staged by Gower Champion. Technicolor. Director: Mitchell Leisen. 1957.
Nov. 28 CASANOVA BROWN Rollicking comedy, quite a departure for Gary Cooper, about a college professor whose marriage is annulled just as he receives the news he's about to become a father as he is about to marry again. Teresa Wright, Frank Morgan and a great supporting cast. Director: Sam Wood. 1944.	Dec. 5 BEN HUR Ramon Novarro, Francis X. Bushman, and Claire McDowell star in a truly monumental picture, one of the greats. The sea battle and chariot race rank as two of the most expertly filmed action sequences ever. Connoisseurs argue that the race tops the one in the 1959 version. Directors: Fred Niblo and Reeves Eason. Short subjects, live music. commentary. 1927.	Dec. 12 I MARRIED A WITCH Marvelous comedy-fantasy about a witch, Veronica Lake, whose 200-year-old father, Cecil Kellaway, sets out to ruin the politician she's falling in love with, Fredric March, who's about to marry a social-climbing heiress, Susan Hayward. From Thorne Smith's novel "The Passionate Witch." Director: Rene Clair. 1942.	Dec. 19 QUEEN FOR A DAY Jack Bailey, Phyllis Avery, Adam Williams, Edith Meiser in a spin-off of the phenomenally popular radio and TV show telling in flashbacks the stories of three contestants. The Edith Meiser segment is especially moving. 1951.	Dec. 26 IT'S A PLEASURE One of those famous old ice-skating spectacles that has been shelved since the '40s. Great skater Sonja Henie becomes a world famous figure skater and falls for a hockey player, Michael O'Shea, in a musical with a big ice-show finale. 1944.

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Oct. 30 BUGSY MALONE Chapter 5 — KING OF THE ROCKET MEN	Nov. 6 PLANET OF THE APES Chapter 6 — KING OF THE ROCKET MEN	Nov. 13 MAD MONSTER PARTY Chapter 7 — KING OF THE ROCKET MEN	Nov. 20 "tom thumb" Chapter 8 — KING OF THE ROCKET MEN
Nov. 27 THE YEARLING Gregory Peck Chapter 9 — KING OF THE ROCKET MEN	Dec. 4 Pippi on the Run Chapter 10 — KING OF THE ROCKET MEN	Dec. 11 Pinocchio's Greatest Adventure Chapter 11 — KING OF THE ROCKET MEN	Dec. 18 Santa Claus Conquers the Martians Chapter 12 — KING OF THE ROCKET MEN

MIDNIGHT SHOW

Every Saturday night, after our regular crowd has wandered off to do whatever they do on Saturday nights, the fun begins with freaks and weirdos and sex-capades. Admission: \$2.00

Oct. 2 Cat Women of the Moon Chapter 3 — DICK TRACY VERSUS CRIME	Oct. 9 TUNNEL VISION Chapter 4 — DICK TRACY VERSUS CRIME	Oct. 16 FLESH GORDON This is the only known print of the full, uncut X version; but it's so funny you can't call it smut. Chapter 5 — DICK TRACY VERSUS CRIME	Oct. 23 ROCKET SHIP RED-BLOODED YOUTH AGAINST THE MONSTERS OF AN ATOMIC AGE! Chapter 6 — DICK TRACY VERSUS CRIME
Oct. 30 THE MASK Only by looking through the Mask will you live the terrors of 3-D Chapter 7 — DICK TRACY VERSUS CRIME	Nov. 6 Alice in Wonderland Chapter 8 — DICK TRACY VERSUS CRIME	Nov. 13 MARS ATTACKS THE WORLD Chapter 9 — DICK TRACY VERSUS CRIME	Nov. 20 ROBOT MONSTER Chapter 10 — DICK TRACY VERSUS CRIME
Nov. 27 Rock n Roll High Chapter 11 — DICK TRACY VERSUS CRIME	Dec. 4 PLAN 9 FROM OUTER SPACE Chapter 12 — DICK TRACY VERSUS CRIME	Dec. 11 THEY CALL ME TRINITY Chapter 13 — DICK TRACY VERSUS CRIME	Dec. 18 INFAMAN THE ULTIMATE IN SCIENCE FICTION Chapter 14 — DICK TRACY VERSUS CRIME

First Annual Juvenile Delinquency Film Festival

The First Annual Juvenile Delinquency Film Festival here in Austin was a wild and demented success. It started out as a simple little backyard party: rent a couple films, in this case *Wild For Kicks* and *High School Confidential*, drink a little beer and invite 15



High School Confidential Star
Russ Tamblyn

or 20 people. Then we thought it would be a cool idea to track down Russ Tamblyn, star of *High School Confidential* and later *West Side Story*, and do a telephone interview with him. We called the Screen Actors' Guild, got his agent's name and the agent got Russ to call us. Apparently he hasn't been too busy lately, and Russ called 15 minutes after we talked to his agent. Well, one thing led to another, and we raised enough money to fly Russ to Austin. We greeted him at the airport with a "limousine" (freshly washed car), the Mayor gave him the Keys to the city, made him an honorary citizen and said he kissed better than Burt Reynolds, who was in town promoting his latest turkey.

Russ, who hasn't made a movie since '64,

has been doing art and sculpture from his home in Tapanga Canyon, California. Russ was flabbergasted, to say the least, that anyone would fly him to Austin for a film festival that highlighted *High School Confidential*, which he considered one of the all-time dogs. We had over 200 people for the festival and Russ had so much fun he ended up staying for four days. He said two things over and over all weekend: "Where are all the good looking Texas women?" and "Yeah, I'll have another tequila."

We had a juvenile delinquent dress contest at the party and gave away an honest-to-gawd 1958 J. Edgar Hoover pamphlet entitled "Counterattack on Juvenile Delinquency." In one portion of the pamphlet, J. Edgar says: "... our modern-day troubled teenager is an unruly, outspoken, rock and roll addict who cruises the streets in a souped up jalopy, shouting insults out the window."

For our 250 partygoers, we had shown the film *Wild For Kicks* (sample dialogue: "Is he cool?" "Straight from the fridge!"). Then Russ came roaring into the backyard, tequila bottle in hand. He introduced *High School Confidential* and started singing, "Once a jet, always a jet."

Before Russ left, we lined him up on a Saturday morning talk show. The most memorable question came from a listener who sounded a little out of it: "Russ, I've got two questions. Tell me why you're here and elaborate on Natalie Wood's death."

As Russ prepared to fly away, he said he would be back next year and would bring Dennis Hopper with him. Russ, by the way, has made a new movie, also starring Devo, which is supposed to be released in December. It's called *Human Highway* and is about workers in a nuclear plant or something like that.

— Gary Rockola

Barbara Billingsley and Tony Dow Talk to The Pitch

"Honey, I'll take over. I speak jive."

Although Barbara Billingsley may have spoken jive in the movie *Airplane*, I heard nothing but standard English loud and clear as I talked to the actress who used to play June Cleaver on *Leave It to Beaver*. She's in town through October 10 performing in the Neil Simon play *Come Blow Your Horn* at Tiffany's Attic with Tony Dow, who used to play Beaver's older brother, Wally.

So what was it about *Leave It to Beaver* that caused it to become such a hit?

"It was the first time viewers were able to view life through a child's eye, something Ozzie and Harriet couldn't do," Tony, who maintains his boyish good looks, said. Barbara, a warm, gracious, petite woman, added that the series set a standard — the Cleavers were role models. "It was something to look up to," she said. "Who wants to look down?"

Did Barbara feel her role as the pert, pearl-wearing, ever-clean kitchen mom was valid in the context of time? "I did carry that tea service a great deal, certainly when Aunt Martha came to visit," she responded. In the upcoming CBS TV-movie, *Still the Beaver*, which will reunite the original cast, Barbara will have a bit more to do. "My sense of humor will be more pronounced and I will have more things to say." She will be a widow, since Hugh Beaumont died recently, and she will mainly be interacting with her two grown sons and Wally's pal Eddie Haskell.

As to how they got started as the Cleaver family, Barbara had always been involved "since grammar schools in plays and musicals" and Tony was a lifeguard when a friend suggested they audition. "I got the part. My friend didn't," Tony said. He admits it was a case of "learn to act as you go."

After the Beaver years, Tony Dow was on active military duty and later he guest starred on various TV shows. For a time he lived in his sailboat and painted. Barbara took a

break to be with her family.

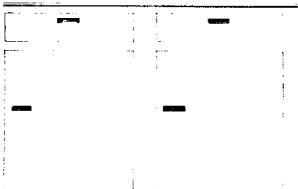
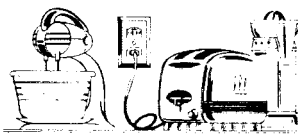
As I bid Tony and Barbara goodbye, I occurred to me that Tony is the type of guy who really would give his kid brother a ticket to a



Barbara Billingsley and Tony Dow

baseball game if there was only one. As for Barbara, well, we know she can handle a tea service better than any mom in America and still speak pretty good jive on the side.

— David Pearl



PONAK'S

2856 Southwest Blvd. ****
11 AM - 10 PM Mon. through Sat.

How many times a week do you crave Mexican food and settle for an Americanized taco? Well, folks, what you need is one of Kansas City's most authentic Mexican restaurants—Ponak's. With the kitchen in full view, you'll see there's no microwave or can-

DINING

ned beans here.

Upon entering you're welcomed with a basket of tortilla chips and a bowl of what may be KC's best and hottest hot sauce. The bar boasts a large selection of imported beers like Tecate, St. Pauli Girl and Dos Equis as well as mixed drinks. One customer who ordered, "Hey, Senorita! Margarita!" reported it as "refreshingly not too sweet."

The menu is loaded with nearly twenty combination dinners and a full page of ap-



petizers, side orders and a la carte dishes. I prefer the spicy, soft flour tacos, but someone else insisted "the enchiladas are the best," while yet another praised the famed guacamole dinner.

The service remains fast even in heavy lunch hour traffic, which consists of students, construction workers and businessmen. There are video games for the families in the evening. Prices are reasonable—dinners are less than \$5.

When your meal is finished, your lips burning like smoldering coals and your stomach is so full it's ready to burst, you may be a little pained to hear the continuing cries of "Make it extra hot!" "Extra large!" and "Another round!"

— Mike Myers

DRAWING BOARD

SAXOPHONE MAN

Stormy night with rain tapping rhythm against pavement
Sending pedestrians scurry-dancing into clubs along Broadway.
Electronic guitar and organ screaming
An insistence to be heard above competitive thunder.
Bright kaleidoscopic strobe dimmed by blue flashes
Angry lightning slashed across wire
Sound wound down like an unplugged phonograph.

Dark but for lightning

Quiet but for thunder
Stage empty but for saxophone man.
Seduced by rain's cadence and thunder's accent
He played the song of the naked storm,
Sound rushed spiraling into the air like wind.
Vibrated tremulously across darkened space.

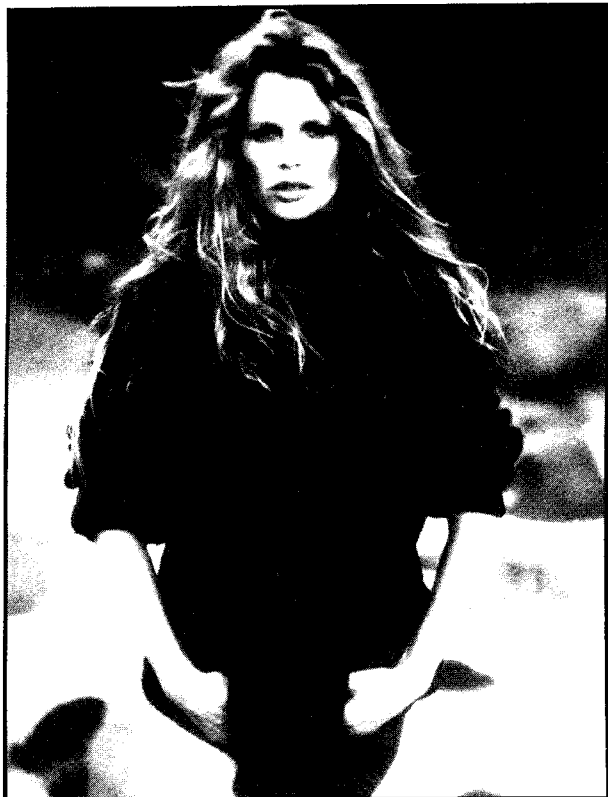
Shock of neon, hum of amplifier,
Crash of discordant electric notes,
Trance broken, but for saxophone man
Dark eyes glistening wet
Ever to know the naked storm.

— Jeannie Kaspari



— Richard Hoeffe

"Break A Leg!" in Generic City



Georgia-born Kim Basinger, co-star of *Mother Lode*. She is now in London working on the new James Bond movie with Sean Connery, Edward Fox and Max Von Sydow.

by Donna Trussell

World Premiere in . . . Independence?

Charlton Heston strides down the aisle of the Blue Ridge East Cinema on August 26 to introduce *Mother Lode*, a film he directed and in which he stars. A burst of applause is released by the crowd. TV cameramen blast their floodlights at him with blasé detachment. A nervous Bobby Mitchell of KBEQ is emceeing. He's just confessed to being "cotton mouthed" at the sight of the semi-legendary actor who achieved major stardom more than 20 years ago in *The Ten Commandments* and in *Ben Hur*, for which he won an Oscar in 1959.

Heston is momentarily entangled in the television equipment and blinded by the floodlights. Finally he makes it to the microphone and quips, "Glad I found you." Once he's in control, it's clear that Heston is an old hand at this business.

"Now I know why they told us to pick Kansas City," Heston says. "It's the heartland of America. You're very kind. You're very generous."

He introduces members of the film's entourage—his wife, his son Fraser Heston, who wrote and produced the film, the two executive producers and the husband of costar Kim Basinger. Then he introduces Kim and she walks briskly down the aisle, elegant and all in white. "I love Kansas City," she says nervously after giving Heston a quick kiss on the cheek. The audience responds louder than ever. (Chalk it up to "frontier gusto," a phrase once used by Richard Rhodes to describe how a Kansas City audience, "in its innocence, applauded every leap and drum roll" of a visiting ballet company's performance.)

Heston doesn't say much about the movie because, he says, "*Mother Lode* must speak for itself." Well, it does, but not too eloquently. Aside from Heston's show-stealing performance, the fluid action sequences and

the nice photography, it's a mediocre film. Almost painful to watch is Kim Basinger, an enormously powerful but subtle performer who struggles to bring life to her poorly drawn character.

I first saw Basinger last year costarring with Jan Michael Vincent in *Hard Country*, a good but grossly under-promoted film which played a week before it limped out of town. It made incisive comments on the Texas myth and the Texas reality, on wealth, love, independence, work and machismo. Kim Basinger has a presence—whenever she was on screen, it was hard to look at anything else.

A few months later I saw a promo for a TV movie called *Kill Joy*. There was Basinger, paying her dues. She has worked on "Charlie's Angels," "Baretta" and "The Six Million Dollar Man." She starred in the TV-movie



Charlton Heston as "the bad guy" in *Mother Lode*.

Katie: Portrait of a Centerfold. She has graced many magazine covers. But it was her performance in *Hard Country*, Heston said, that convinced him to hire her for *Mother Lode*.

Reception at the Alameda

No windows in this room, but it has two bars. On the table are flower arrangements, cheese, crackers and cream horns shaped like little swans. Some people are eating and it seems everyone is drinking.

Heston, tall and stately, enters with Basinger. The crowd gravitates toward their end of the room. Heston is courtly and old-fashioned, a gentleman. He responds to

FILM

dumb questions with grace, without a trace of condescension.

A couple of local movie hounds assess Basinger's physical beauty in basic terms as they help themselves to the food on the buffet table. "I've got a great view of her butt," one of them says. The other responds that he liked her better in *Hard Country* than in *Mother Lode* because in the former she performed scenes in her underwear.

I meet Basinger and tell her how much I enjoyed her performance in *Hard Country*. Her role was one of the best roles for a woman in a long time, I tell her, and I'm concerned that most women's roles are so shallow.

"You're concerned? You're concerned? You should see the things I've turned down," she replies.

Interview

Q. It seems that sometimes actresses who are unsuited for it are forced into kittenish, childish roles because that's what's available. Would you agree that men have more latitude in the variety of roles open to them?

A. Totally. I think women have an incredibly hard time being accepted outside the structure that society has made for a woman to fit into. Kittenish sells more, they think—blond and blue-eyes, or dark girls, or whatever. That's what I detest. But I also find it a challenge to make them take notice of a different kind of woman. That's exciting as hell to me. I'm glad I'm not a man. I'm glad I have a fight, a struggle.

They were telling me about some statue here in Kansas City of a pioneer woman trudging along, and the man is in the covered wagon. Well, I love the pioneer woman. I see a new pioneer in the eighties, in Hollywood and in life.

Q. What about the whole thing of treating you like a sex symbol?

A. I've had a fight with everyone in Hollywood, with my own husband even. I wake up some days and say, "I'm dyeing my hair black. I'm cutting it all off." I'll do anything to be able to play a bag lady. I go through this fight fifty times a month.

Q. After you become successful enough to be more selective about the roles you take, what are you going to look for?

A. I just want a role. Just let me do something that will let me loose a little. I can't continue on doing this.

Q. When I saw *Hard Country*, I thought you were pretty, but I thought you had offbeat good looks, more of an inner beauty. Then I found out you're considered classically beautiful, but that was not my first impression.

A. Thank God, and that's coming from a woman. That's why I'm so glad you saw *Hard Country*. It's so unbelievable—I walk into an office and somebody sees me, right? They say, "Wow, I saw *Hard Country* and I thought you were really terrific." But then they say, "Kim, you didn't look like yourself."

Q. You mean you weren't as beautiful?

A. Oh, no. We played it down. We didn't doll it up. We sweated. We didn't do much to the hair. When I was crying, we didn't wipe the tears off and repowder my nose. We just let me live like somebody

normal would live.

Q. What do you think will happen with women getting more involved in directing and writing?

A. I love the women in those positions, but I'm not come-on-women-let's-take-over-Hollywood at all. There are some very talented men who are making new beginnings for women inside their own heads. They have a sensitivity toward women that's just now coming out. There is that something inside a man that makes him put in the movie a weakness in a woman that he absolutely sees, but I'm meeting more and more men who are beginning to understand certain aspects of a woman that they never have. I think men like to see liberated women on the screen. (Laughs.) I don't know if a man would want to marry the woman, but they like to see the woman there.

Q. I think it's a love/hate relationship. Independent women are so much trouble.

A. I admire men who could put up with somebody . . . like me. But when you get into a relationship, it's got to be a fifty-fifty thing. Life is hard for people, period. Women and men all have the same kind of fight. I don't know why everybody wants to put so many obstacles in front of each other's faces. It's corny. I get tired. I get real worn out.

KC: Generic City?

Just what this town needs—another compliment.

The experts agree. Kansas City is average in income, spending habits, etc., and that makes us a mecca for marketing moguls, especially with the ones peddling movies.

Big studios have sneak previews on the West Coast for the sake of convenience, but with independent productions, the producer will test market the film in a city where local vocals go crazy over Hollywood movie stars coming to town for a "gala premiere." A place where the premiere will generate all kinds of positive press and public relations hoopla. A place like Kansas City.

That was the case with *Mother Lode* because that film should appeal to everyone, according to a consultant for Agamemnon Films. On the other hand, last year's *The Stunt Man* was thought to be a sophisticated film so it opened in Seattle because the movie going public there is perceived as having more discriminating taste than their Mid-American counterparts.

"A studio can determine the potential draw a film will have in theaters here," Dan Meyers of Meyers Advertising said. (In other words, cable TV rights can be quickly sold if the film is a bomb.)

How did *Mother Lode* do? According to *Variety*, a "great \$70,000" the first week in Kansas City, on the strength of "personal appearances."

We bought it all. The Show Me state, huh?

—James David

Q. You were something of a rebel in acting class.

A. God, you make me sound like an ass. (Laughs.) I studied at the Neighborhood Playhouse in New York. I think any method you use to get there, if you get there, that's great, but I've always been an instinctive actress, so all going to class did was bring me out of my shyness. Plus, I had a fight because I was a pretty girl entering in that class, and usually those people are wearing jackets and they're tough. You'd think, oh God, there are a million Marlon Brandos sitting in here. Jesus, am I supposed to be terrified of these folks? The girls look at you like, oh, what does she think she is? But these feelings were really coming from me—maybe they weren't thinking that at all.

Q. From what I've heard about drama classes, they probably were thinking that.

A. So much jealousy and so much hatred. You get this part for this week and they go, "Why does she get that part?" But the only thing people think I'm a rebel about is that at the Playhouse to get up your

(continued on page 13)

Time Machine to The Renaissance

Upon entering the gates 15 miles and 500 years northwest of Kansas City, men and women abandon their 20th century notions of prefabricated shopping malls and prepackaged entertainment deals for a 16th century Galleria that swims in color and craft. A sharp and voguish 1980s sensibility does as much good here as a tuxedo on Arthur Bryant's, so it's better left at home.

Like many fads of varying lifespans, the idea for a Renaissance festival in Kansas City began in California and, as of this year, with crowds 30 to 60 per cent larger than last year, it's likely to be immortal. The California Pleasure Faire, in his twentieth year and the oldest period festival in the country, ignited more than a spark of interest in Marie Evans, who is on the Board of Directors of the Kansas City Art Institute. The belief that Kansas City could support a similar celebration of the antique and the aesthetic became an obsession. With peerless diligence and a cunning recruitment of volunteers, Evans gave two years of her life so that the past would live again. The Renaissance Festival made its auspicious debut in 1977, and 8500 people made the trek to Bonner Springs, acting perhaps more out of benevolence than genuine interest. It was a mystery, an enigmatic "something with crafts and costumes" that might appeal to only a select few. As a benefit for the Art Institute, it has proved lucrative (\$154,000 in 1981), yet it still surprises people to realize the fun they are having is going to a good cause.



Each succeeding year as the word solidified on what was happening "out there" on 100 acres of a potential agricultural graveyard, the numbers of people involved grew to the nth power. Last year, 125,000 attended and this year over 1300 people are part of the Festival, from jugglers and jousters to ale salesmen and wood sculptors. Some are paid to flirt or dance. (This year Festival participants had the opportunity to train at the Performatory, a school where lessons in improvisation, speech, finery and period attitude are mandatory.) Others are paying in order to sell their wares. All have high expectations for 1982's fest to approach

if not rival the Minneapolis Renaissance Festival, which reigns nationally as the monarch of all such affairs.

Like basketball or chess club to less imaginative high school juniors, the Festival is an extra-curricular activity of sort for high school art student, Mike Riehle. A two-story, gingerbread pottery shop is manned by Riehle and other students on weekends as a Medieval respite from the feudalistic caste system of jobs at pizza parlors and geometry exams.

"Belly dancing is much more than a hobby," said Shalimar Ali, a statuesque woman of rich, mahogany hue with nearly a yard of hair intricately dotted with baubles and beads. Her proclamation was forthright and assured, as if the only outside activity any Internal Revenue Service employee ever does is belly dance. Though it is her first year at the Festival, Shalimar obviously has her heart nearer her undulating thorax on Saturdays and Sundays than in her Monday through Friday job.

Though the term "drag show" possesses dubious if not decadent connotations in 1982, during the Renaissance it was accepted as common law that Shakespearean actors and actresses were of one gender—male. Lori Spehart, director of Dance 2 Go, has assembled four young actors from her company to perform *The Knight of the Burning Pestle*, a Children's Theatre piece wherein men are women. Casting adolescent self-doubt to the wind, 16-year-old Joel Carlton donned a dress, wig, inches of styrofoam and, like magic, the drama student became a shrewish wife.

Visitors leave with some memorabilia etched in their minds or under their arms. It could be a particular line from a Globe Playhouse production or a haunting melody for life and zither. Perhaps it's heartburn from a gluttonous afternoon of Polish sausage, a French meat pie, two turkey legs and beer.

"... after six weeks, as the hot and humid weather becomes cold and damp, The Festival is more than escapism, it's masochism."

Or maybe it's a collection of fine artwork that may include a pewter vase, silk flowers and a wooden unicorn.

The first post-festival Saturday, an indelible void overcomes street character Wench Kathleen. She is ready to start all over, even though "...after six weeks, as the hot and humid weather becomes cold and damp, the Festival is more than escapism. It's masochism."

Aye, to Bonner Springs the smart sadists thou goest. Godspeed, Oct. 1-2 and 9-10. □

—Steve Walker

The Plaza Story

Hog Farm Becomes Shopper's Paradise



History 301 The Country Club Plaza: Evolution of the world's oldest shopping center from idea to reality. Includes post-Saks period.

The curriculum for such a course would begin on a dusty wagon route south of town (now covered with layers of asphalt and called Wornall Road) where homes were bigger and grander. To accommodate these extravagant consumers, Jesse Clyde Nichols, a mere bud of a real estate tycoon in 1904, instigated the appropriately named J.C. Nichols Company and undertook the project that was to become his life's work—"building a better life for his fellow man." The fact that a shopping district for the rich was a determinant to the Better Life was, even in the early 1900s, a moot point. But to argue this utopian philosophy is to be unappreciative of the man's gifts.

Visions materialized into plans and a once acrid hog farm lay destined for grandiosity and glamour. Edward Buehler Delk, world-traveling architect from Philadelphia, was consulted and on November of 1922 work began on the palatial marketplace. It was to be immersed in Spanish influence, from the fountains at knee-level to the clay-roofed towers overhead.

The 1923 grand opening of the first completed building, the Snydam Building, was far less ostentatious than more recent premieres, but no less special. The structure, now known as the Mill Creek Building on JC Nichols Parkway, was chosen as one of the best erected that year and the first in a long line to receive laurels for architectural design. By December of 1925 five buildings stood, daring others to follow suit. On Tuesday evening, October 9, 1928, Janet Gaynor opened the Plaza Theatre, which featured Gaynor's *Street Angel*. Two years pass and the Plaza lighting ceremony was born. Another two years, another landmark—the Plaza Art Fair began in 1932.

Who were the shoppers? In the late 1920s, women wore lye soap and Borax, bobbed hair and shockingly short skirts. Men meant bathtub gin, hair tonic under Fedora hats and Philip Morris cigarettes. Children

craved licorice whips, scooters and ice skates. Alas, technology and the crash of '29 shot like a projectile through the heart of this Currier and Ives world, deflating remnants of Plaza nostalgia that linger only in calendars from Bennett Schneider or on coffee tins at

The Rudolph Valentino in us makes love on a Persian carpet from Swyden's. The rogue in us gets drunk and disorderly at any number of chrome-and-fern pubs.

Arabis. Now we are Calvins and Glorias.

The Plaza appeals to us. The Rudolph Valentino in us makes love on a Persian carpet from Swyden's. The French connoisseur in us caps a night with coffee and croissant at La Bonne Bouchee. The child in us forgets a disappointment with a frozen chocolate banana from Swenson's. The rogue in us gets drunk and disorderly at any number of chrome-and-fern pubs.

Using a Darwinian approach, we see how the receding jawbone and increased dexterity of the Plaza paved the way for marked advances in civilization. Where ancient man once beat stone against stone and called it jazz, people now use a variety of instruments both reeded and stringed to draw thousands to Brush Creek, calling it an event. Flint and steel having resigned its significance to the Boy Scouts, we now have a million kilowatts of brilliant color that, for two months in winter, draw neighboring tribes from miles around to garnish their celebrations of births and harvests.

Stroll, people-watch, dance, window-shop, eat, cruise, work, drink, buy—active verbs that, on the Plaza, have found a never ending supply of subjects and direct objects for 60 years. A mecca for moderns; a must-see for out-of-town guests; a must-have for native Kansas Citians. □

—Steve Walker

Generic City, continued

(continued from page 12)

emotion, they tell you go to in the closet and get it up to cry for a scene. Well, God, the class is waiting on you and you're in the closet at this dump. I used to come out and say, "I can't get it up in here. There are roaches in here." And there were rats. I'd spend the whole time I was supposed to be preparing looking around, afraid something was going to go up my dress or get in my sock.

Q. In *Hard Country* you played a woman with a lot of strength and spirit who wasn't beaten down by forces from the outside. Are there any parallels in your own life?

A. I was a kid from Georgia. We didn't have anything. When you come from Georgia, you say, "God, how am I going to get out of here?" From three years old, I just knew I would. I saw better.

Q. Did you always want to become an actress?

A. I never wanted to be a teacher or a nurse. I looked around and everybody was playing with Barbie dolls. Not me. I used to sit down and say, "This is so boring." But I loved to go to dance class and all my life I loved to sing and write. I was very much a loner and I stayed in my room. I still have a problem coming out and doing

everything.

But to be a MOVIE STAR. People love those people on the screen. People work hard to get to a shopping center and get an autograph or something. I respect that. Now I say, Kim, for God's sake, it's Hollywood. It's what it's about. Get out there and see the people, so they can love you and you can love them at the same time.

It's amazing. I look at myself ... this person. Yesterday I looked out the window, sitting here in Kansas City, and I told Ron (her husband), "You know, everybody says it's one thing to play a part on a screen, but to be yourself in front of people is another whole bag. I don't feel that. I feel that in this life I'm

playing a part—of Kim Basinger.

Q. How did you like working with Charlton Heston?

A. I've met some kind people all over the world, but he might be the kindest man, not only to me, but to other people, that I've ever met. Ever. And it's not an act.

He's great to his fans. I mean, he's been to every shopping center from here to New York and back to LA.

Q. What did you like most about being in *Mother Lode*?

A. Well, I have a real personal thing. My Daddy and I used to watch scary movies together and he used to say, "Kim, I sure hope when you get to be an actress when you grow up, you get to use your scream." □

We Are the Guinea Pigs is a documentary about the accident at Three Mile Island and the dangers of nuclear power, directed by Joan Harvey. It plays at The City Movie Center October 5-10.



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People Are Stupid

My name is Margaret and I live in Maui, which is not that stupid considering where I came from—Tyler, a tiny town in East Texas where men are men and women are bored. Last time I was there I got coerced into going to a singles bar by my single friend.

"You'll meet somebody."

"But I don't want to meet anybody."

A slick looking guy smiles at me and asks me my sign.

"Truck Crossing," I say.

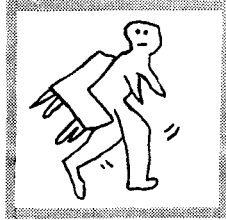
"And how do you like living in Tyler?" he says.

"It's better than being dead, I guess."

And so it goes (and so he went).

The next week (and still single), I started my new job—a student nurse at the Texas State Mental Institution. I was stationed in the geriatric ward.

My first day the head nurse explained to the staff that a new state ruling had been passed. You see, before, since so many of the patients "wandered," they were tied to chairs and the chairs were tied to the railings at the side of the halls. This definitely kept them in one place, and, the head nurse explained, since most of them hallucinated anyway, they probably thought they were in Europe at a cozy French restaurant or something. Well, the new state ruling said it was cruel and against the Code of Patient Rights to tie the chairs to the railings. They could still, however, tie the patients to the chairs. As a result, the patients wandered up and down the halls with chairs tied to their butts, like this:



After that my only dream was to work in a place where people could walk butt-free and proud. I planned to move to the island of Maui in Hawaii.

"Maui! Wowie zowie!" my little brother said.

"You won't get depressed in Paradise," my mother said.

"I hear they kill white people there," my boyfriend's parents said.

So, off I went.

Next month: Margaret tells the locals all about mainland white people and gets a new job where they discuss ice at staff meetings.



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Custom T-shirts, hand silk-screened. Your choice logos, sizes, color. Will print anything. Call Jim 531-2373.

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Ibanex jazz bass, case, new strings, Peavey TKO 150 watt amp, all \$450. 842-0319.

Antique oak open face hutch, \$150. Antique player piano, needs repair, \$200. 299-9716.

Ice cream table and 4 heart-back chairs, excel. \$325. Gold leaf chandelier, \$75. 649-7144.

Infinity RSIII speakers, brand new, lists \$1100, take \$750. RSB speakers, new cond. Technics turntable, less than yr., lists for \$160, take \$100. 648-1465.

New King size waterbed & frame for sale \$125. 531-5067.

1974 VR Super Beetle. Looks & runs great. New paint job. 531-5067.

Office desk with five drawers and executive chair, one year old. 474-1907 or 561-2744. Donna.

For Rent

Beautiful 2 bedroom house and garden for rent, \$225 monthly, mellow neighborhood. 34th & Genessee. Call Dawn 531-5067.

Miscellaneous

Cash for any car. Call 523-6661 for free evaluation in your driveway. I'm the man you're looking for.

Lionel trains wanted by individual. 631-9618.

Guaranteed foods membership - \$300. 833-4053.

Babysitting - My home, Gregory & Oak. Any age. 333-5509.

Eclipse Video. We'll video anything! Call John or Don at 782-6915.

Entertainers wanted: comedians, magicians, contortionists, jugglers, etc. For open mike extravaganza. Call Jon 361-9673.

Commercial and portrait photography - Vernon Leat, photography & finishing. Established 1980. Call 753-4629.

Help Wanted

Part time: retail record experience preferred. Call 561-1580, ask for Sheryl or Mark.

Music

Free piano lessons in exchange for labor. Studio apt, for rent \$125. Refs checked. 471-2260. Thanks!

Claude Blues Boss Long Master guitarist cuts deep with LPs "Long Can Raiser," "Straight Razor Blues" available KC stores. For hire 241-7439.

KC BLUES SOCIETY 1982 Memberships available. \$5 yearly—receive discounts on blues shows, records, & you get monthly newsletters. Send check or MO to KC BLUES SOCIETY, PO Box 10418, KCMO, 64111.

Get your tickets for Roomful of Blues and the Juke Jumpers Dance Concert at Penny Lane. Then BYOB to the Partyhouse, 31st & Gillham, Oct. 4th. Just \$5 for this hot show!!!

Band Photography - live, portrait and poster pics. 931-2770.

Have 2000 records to trade 741-4922. Ask for Barbara.

Kybd's-Drums-Bass/Synth looking for the next Belew/Manzanera for dance music '87, not '57, '67 or '77. Call 523-7040 or 444-0697.

Band for hire. For a good time call CHOE. Will play ANYTHING. Call 561-8975.

Trade & sell used records. Collector 741-4956.

Wanted-sax, drummer, bass players—for fun and weekend work. Call Tim at 753-1005, 236-7201

Personals

Single white male Waldo area 48 beard, somewhat laid-back lifestyle, looking for mellow down-to-earth non-possessive gal with good sense of humor (slightly weird OK) for occasional Foolkiller concerts, home Pac-Man, etc. EH, POB 8503 KCMO 64114

Where do you meet singles in KC? \$200 will bring you The Single Calendar each month. Write SINGLE, P.O. Box 6345 KCKS 66106

Richard—The connection is timeless. Relax. Best Wishes, "Kitten Lips"

CALL MONA

she or one of her sexy friends will fulfill your fantasy on the telephone. 24 hours

PHONE FANTASY

VISA/MC

1-415-346-5307



25 October, continued

Monday

Why not take the extension phone into the closet and give **Mona** a call? If you've been missing out on "oral" sex lately, Mona really knows how to talk. Then when you get caught, take the old hag out to Shadows to hear **The Homewreckers** (that's what might happen).

26

Tuesday

If I were a gal I would run to that exotic country known as North-of-the-River to **Mr. Bill's** for their special. All drinks 95¢ from 7 to 1 PM every Tuesday. What I want to know is when are they going to have a men's night with drink specials?

27

Wednesday

It's only 60 more days till Christmas. That's only eight more paychecks for those of you getting paid weekly. Or if you get paid bi-weekly, four more paychecks. Or if you get paid monthly, two more paychecks. After you get your Christmas shopping done, go see **Kenny Rogers** at Kemper at 8 PM.

28

Thursday

Tonight's the last night for **The Fine Arts** run of Academy Award winning films. Go see **The Ziegfeld Follies** at 7 PM and **Mr. Deeds Goes to Town** at 4:45 and 10:10 PM.

29

Friday

This is the last weekend for **The Black Pawn**, a great little play by Ken Jennings. Thanks goes out to The Foolkiller for

giving KC another entertainment spot. Or get up and get down with that funky Jamaican reggae style of music at Parody Hall with the **Blue Riddim Band** at 9 PM for \$5.

Mystery of the Wax Museum (1937) is showing tonight at The City Movie Center at 7, 9:30 and 12. But if you want more for your money, The Fine Arts is showing a double feature of **The House of Wax** in 3D (I just love that 3D) and **Dial M for Murder** starring the late and beautiful Princess Grace, all for the unbelievable price of only \$3. All shows play tomorrow night also.

30

Saturday

The piano man himself **Billy Joel** is at Kemper tonight at 8 PM. I'm sure this one you will not want to miss. It's the day before all the witches and goblins come out, so get out your garlic and crosses to ward off all those rug rats who want a bunch of free stuff.

31

Sunday

The KC Zoo will be hosting **Halloween Costume on Parade** at 2 PM. Why not run the little ones out to the Zoo? For more info call 756-3680. The Jazz Haus in Lawrence features **Used Parts** tonight. I'd go if I were you, just to escape all the yard apes coming to your door. Or how about getting in drag and going out yourself to get some of that free stuff?

PS: Happy Halloween from everyone at The Pitch.

If there is some event or social gathering that you would like published in the calendar, drop me a line or call 561-2744. I'm here to entertain you and let you know what's going on in KC.

Keep Smilin',
Smitty

Don't let high bar costs scare you away . . .

BYO B TO THE... DANCE CONCERT OF '82

ROOMFUL OF BLUES



AND THE JUKE JUMPERS

AT THE

PARTYHOUSE

510 E. 31st

(31st & Gillham—5 blocks south of Crown Center)

Just north of the old Cowtown Ballroom

OCTOBER 4th

8:00 pm

\$5 ADVANCE

\$6 DOOR

SETUPS & MUNCHIES AVAILABLE

TICKETS AT: PENNY LANE, CAPERS CORNER, VILLAGE, LOVE, MUSIC EXCHANGE, TIGERS, KIEFS or call 931-5414

PRESENTED BY

BLUE JAM PRODUCTIONS

PARODY HALL CALENDAR

We	Th	Fr	Sa
Texas 29 Spitfire R n' R	Lincoln, NE 30 The Excessives R n' R	Chicago 1 Yabba Griffiths & Traxx Reggae	2
Texas 6 Project R n' R	7 Widespread Depression Orchestra Big Band Swing	8 The Morells Shake n' Push	9
Minneapolis 13 The Phones R n' R	14 Richard Thompson	15 Caribe Calypso, Reggae	16
Lawrence 20 Kelley Hunt & The Kinetics R n' R	St Louis 21 Rude Pets R n' R	Fayetteville, AR 22 Zorro and The Blue Footballs X-Rated R n' B	23
Omaha 27 Movie Eyes R n' R	28	29 Blue Riddim Band Reggae	30

THURS OCT 7

music exho
age tickets
door penny lane love recor

400 advance 500 at

WIDESPREAD DEPRESSION ORCHESTRA

PARODY HALL SHW 39

by Smitty

1

Friday

Sex, drugs, rock and roll, sex, drugs, rock and roll. Yes, its **Reefer Madness**, **Cocaine Fiends** and **Sex Madness**, all under one roof for two nights only (that's if they don't get busted) at The Fine Arts. But if sex, drugs and rock and roll are not your bag, then join the **Westport area galleries** for a walking tour. Festivities are from 7:30 to 9:30 PM. A great opportunity to see these wonderful little galleries. Call Susan at 531-2423 for info.

Santana is in town at Municipal at 8 PM for \$11.50. But if you want to get out your top hat and your ballroom gown, then go to The City Music Center for an evening of gaiety, laughter and the American way. **Gold Diggers of 1933** is showing and that means Bushy Berkeley at his best. For all you KC jazz fans out there, the Jazz Haus is featuring **Rich Hill** and the **Riffs** with my all time favorite, **Ida McBeth**.

2

Saturday

Bring forth thy grin and wear it to **The Kansas City Renaissance Festival** in Bonner Springs, from 10 AM to 6:30 PM. This is the next to the last weekend to enjoy this unique celebration. Also, Crown Center is hosting a **Quilter Guild Show** in suite 301. It's great to see something like this for free. They will also be giving away a hand-made quilt, so go and get ready for those long winter nights.

After that, how about a relaxing evening at The Lyric enjoying **Rigoletto** at 8 PM? Or if you'd rather enjoy an evening with **Ben Vereen**, he's at The Folly tonight at 8 PM.

3

Sunday

My lips are not sealed when I speak of **The Go-Go's**. They are one of my favorite all-girl bands. They got the beat. To make this even more of an enjoyable evening, **A Flock of Seagulls** is with them. So get out your go-go boots and take a vacation at Municipal at 8 PM. If your go-go boots don't fit any more, get out your blue suede shoes for the **Juke Jumpers** at the Jazz Haus in Lawrence. But don't forget **The Renaissance Festival** at 10 AM to 6:30 PM.

4

Monday

If rainy days and Mondays always get you down then maybe **Room Full of Blues** and **The Juke Jumpers** will brighten up your evening at the Partyhouse at 510 E. 31st. It's going to be an old fashioned BYOB party. If you want something new, try going to 1808 Kansas City Road in Olathe to see the ever-popular **Homewreckers** (sounds like my last lover) at The Shadows. If you want to hear all of **Beethoven's** and **Brahms'** masterworks for cello and piano, run over to White Recital Hall at 4949 Cherry at 7:30 PM. It's free.

5

Tuesday

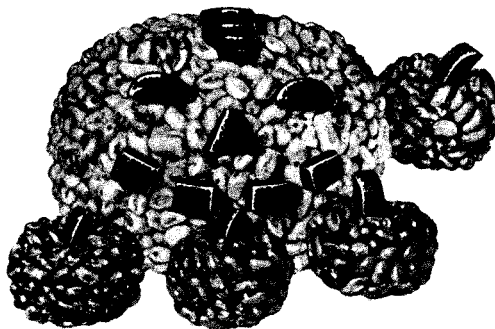
The City Movie Center is showing **We Are the Guinea Pigs** (no this is not the life story of Miss Piggy) tonight at 8 PM. Or swing by Quigley Music at 7800 Troost for a drum clinic with Mr. Lenny White at 7 PM. Tickets are \$2.50.

6

Wednesday

Bill Bailey won't you please come home. Honey chile, the woman herself, **Pearl Bailey** will be at Folly tonight at 8 PM. If you haven't been to The New Levee, I suggest you make it by tonight to see what a great job they have done to the place and also to hear **The Stan Kessler Quartet** from 9 to 1 PM.

OCTOBER



For 'Tricks or Treats' Night -
CANDY PUMPKINS
are easy to make ... says Mary



Director of Home Economics

7

Thursday

That wild and crazy band **BCR** is at the Bijou at 11:30 PM. Let's give them the send off they deserve — this is their last show in KC before they descend upon Paris for a month. But before you say "Au revoir!" stop by Parody Hall for some **Wide Spread Depression Orchestra**. Don't let their name get you down. If you like big band music you won't be depressed, especially for just \$4. The fun starts around 9 PM.

8

Friday

Bond, James Bond is the name and thrills are my game. The Fine Arts is bringing us every **James Bond** movie ever made, three of them per night, from tonight through the 14th. All this excitement, sex and spying for only \$3. If you'd rather not play I Spy, get in your auto and drive over to the Jazz Haus in Lawrence to catch **The Chuck Berg Band**.

9

Saturday

FLASH! A tribute to the musical works of **John Lennon** by Billy Preston, Three Dog Night, Chuck Berry, Dave Mason, Ritchie Havens, Gregory Dean Camp, Mary MacGregor and a surprise guest, to be announced. They will be performing with a sixty piece orchestra and The Jolly Brothers Band rhythm section, staged in the round at Kemper. Tickets are \$15.75, available at Capers, Tigers and Kemper. All proceeds go to the KCMO Police Benefit Fund.

If you haven't caught it yet, **We are the Guinea Pigs** is playing at the City Movie Center at 2, 7 and 9:30 PM. For something on the lighter side, **Chuck Berg** is back at the Jazz Haus in Lawrence. But please don't forget **The Renaissance Festival** from 10 AM to 6:30 PM. This is the last weekend. Also **Geoff Morgan** is playing his style of Nashville Men's Music at The Foolkiller.

10

Sunday

Hear ye! Hear ye! This is the last day for **The Renaissance Festival** Why not throw the family in the old jalopy and head out for the ending of a great event in KC. The money goes to the Kansas City Art Institute. After that call up the babysitter and have her chain up the kids and put out the dog. Then run over to Lawrence's Jazz Haus to catch **Used Parts**. Also, it's the last night for City Movie Center's **We Are the Guinea Pigs**. Oink, oink at 2, 5:30 and 8 PM.

11

Monday

It's a holiday for some of you out there so why not take a nice long walk to **The Liberty Memorial**. It's one of KC's greatest parks, plus it's got a great view of downtown. After your relaxing day, run over to Shadows and see **The Homewreckers**.

12

Tuesday

One of KC's finest little avant-garde movie houses, The Bijou, is showing **The Associate**, a great little French comedy. Worth your time.

13

Wednesday

Ole! The Folly Theater will be having **The Mexican Folklorico Ballet** at 8 PM or why not start working on your Halloween costume?

14

Thursday

Stop! In the name of love. Yes, the ole' girl herself, Ms. **Diana Ross**, will be at Kemper. You just know all the **GIRLS** will be out in full costume (if you know what I mean). The evening will get underway around 8 PM.

15

Friday

Get out those flannel shirts and heavy socks and take a nice cool walk over to The Foolkiller to catch **Cathy Barton**, a local Bluegrass artist who performed at Winfield. Or how about recapping past Academy Award winners at The Fine Arts, starting with the very first one, a silent film called **Wings**, starring **Clara Bow** and Olathe's own **Buddy Rogers**. More award winners every night through the 28th.

If you're not into flannel shirts and heavy socks and just into **heavy**, **Rush** is appearing at Kemper at 8 PM for \$11.50. Opening the evening will be **Rory Gallagher**. Or if you're not heavy at all, breeze on over to the Jazz Haus in Lawrence to get the rhythmic sounds of **Rhythmic Union**. Or Dive into **Diva** at the Bijou. According to Ebert and Siskel of **Sneak Previews**, this film has the third best chase scene ever filmed, so why not skid on into the Bijou tonight and catch it? Plays through November 4. Or catch **Commander Cody** at The Lawrence Opera House at 8 PM.

by Smitty

16

Saturday

For all you vegetarians out there The Foolkiller is featuring **The Vegetables** slicing and dicing their brand of country music. But if you're into meat, The Fine Arts is having a midnight showing of the only X-rated print available of **Flesh Gordon** for only \$2. It is, by the way, **Boss's Day** and, believe it or not, it just happens to fall on Saturday. I guess we have to let it go this year.

All stations go. Ready for docking procedures. **Commander Cody** will be landing at the Uptown at 8:30 PM.

17

Sunday

Three cheers for **The Blue Riddim Band**. After their successful appearance in Jamaica, they are back in the States. Tonight they are in Columbia, Missouri at the Blue Note.

18

Monday

Timber! Guess who's playing at The Shadow tonight? **The Homewreckers**, playing modern R & B. If you're not into wrecking your home, then stay home and clean that pit up

19

Tuesday

Now that you've got your pit cleaned up girls, why not invite the boys over for a big bowl of Orville's popcorn and mess it all up again? Or go for **Jean-Luc Goddard** at The City Movie Center. They are showing **One Life to Live**, oops, pardon me, that's **My Life to Live** tonight through the 21st. Showtime is 8 PM.

20

Wednesday

1 little 2 little 3 little Chieftains. The **Chieftains** are at the Lyric tonight, playing their special brand of music. Not a crock of gold, not a crock of _____, just a lot of good Irish music.

21

Thursday

Ole Man Ribber... Why not bundle up the family and take a **river boat excursion**? For more info call 761-5055.

22

Friday

We love you **Beatles**, oh yes we do. When you're not near us, we're blue. Yes, the Fab Four will be playing (in celluloid only) at, believe it or not, The City Movie Center at 7, 9:30 and 12. Plays tomorrow too, including an afternoon matinee at 2 PM. The film clips include Beatles at Liverpool Cavern, on Ed Sullivan, at The Hollywood Bowl, on British TV and other great moments.

23

Saturday

Crown Center will be having their annual **Snoopy's Pumpkin Patch** from 11 to 4 so bring your curtain climbers and let them meet Snoopy in person. If you don't have any curtain climbers, then you might want to take a walking tour of all the **Westport Galleries**. (Rain or shine?) Give Susan a call at 531-2423 for further info.

24

Sunday

Come on fellas, it's Mother-in-law's day. I hear the Westport Flea Market would be a good place to take her, I bet they would give top dollar for her.

(continued on page 15)