

A Texas tidal wave

Blues, rock, r&b, ballads, you name it from the latest Hammond discovery

by Roger Naber

He's been the most talked-about guitarist in blues and rock circles for the last three years. He dominated reader's and critic's polls in various magazines. For the last two years he has been the recipient of "Best Blues Instrumentalist" at the W.C. Handy Awards in Memphis. And there is no indication that the crest Stevie Ray Vaughan is riding is ready to level off.

I first met the guitar genius four-and-a-half years ago. After spending several weeks trying to locate him, I hired Vaughan and his band Double Trouble to perform at Harling's. The man who urged me to book him was his older brother Jimmie Lee Vaughan of the Fabulous Thunderbirds, who, ironically enough, is the opening act for Stevie Ray's performance at Memorial Hall on February 8.

On July 4, 1981, Stevie Ray Vaughan played three one-hour sets of blistering rock and roll and piercing blues to a wall-to-wall crowd. From Jimi Hendrix to Guitar Slim, Stevie's repertoire displayed an extensive knowledge and mastery of blues guitar. His performance that night at Harling's was one of the most memorable night club shows Kansas City has witnessed this decade.

That night we talked about Vaughan's influences. Although his greatest influence is his brother Jimmie, Stevie Ray's guitar idols include Guitar Slim, Albert King, Jimi Hendrix and Otis Rush.

By the age of eight, Vaughan began playing in a succession of local bands with names like

the Chantones, Blackbird and Nightcrawlers. His senior year of high school, he dropped out and left his hometown of Dallas in the early '70s. He followed his brother Jimmie to Austin, which has been his home base ever since.

From 1975-77 Stevie played with Austin's most popular r&b club band, the Cobras. He then formed his own r&b revue, Triple Threat, which featured vocalist Lu Ann Barton. In early '81 Lu Ann quit the band in the middle of a tour, and that forced Vaughan to take over lead vocals. He regrouped the band and named it Double Trouble after an Otis Rush song. The group consisted of Tommy Shannon on electric bass and Chris Layton on drums.

Vaughan, according to *People* magazine, went "roaring into the 1982 Montreux festival with a '59 Stratocaster at his hip and two flame-throwing sidekicks he called Double Trouble. He had no record contract, no name, but he reduced the stage to a pile of smoking cinders and, afterward, everyone wanted to know who he was." In attendance at the festival was Davis Bowie, who tapped Stevie to play lead guitar on his album *Let's Dance*, and Jackson Browne, who offered the group free time at his Down Town Studio in Los Angeles. Vaughan's debut LP, *Texas Flood* (Epic 38734, \$8.98 list), was recorded in a single week in November 1982 under the guidance of John Hammond, the man whose previous discoveries include Billie Holiday, Count Basie, Bob Dylan and Bruce Springsteen.

Texas Flood sold a quarter of a million copies, (continued on page 8)



Tommy Shannon, Stevie Ray Vaughan, Chris Layton and Reese Wynans

The Grammys hit close to home

by I-Fred

The Blue Riddim Band has joined the ranks of such notables as Big Joe Turner and Pat Metheny. Soon, some more Kansas City talents could have a Grammy resting on their mantle. Although they've always had a die-hard core of local followers throughout their near eight-year career, Blue Riddim has yet to achieve nationwide recognition. They've been near the brink several times, but have never quite made it. This could be that elusive "big break" they've

been missing.

But it won't be easy. The other nominees in the "Best Reggae Album" category are heavyweights. Jimmy Cliff, long a reggae superstar, tops the list followed by the Melody Makers, who are the kids of reggae's spiritual cornerstone, Bob Marley. The other two nominees include political-roots powerhouse Burning Spear and Judy Mowatt, an ex-member of Bob Marley's band. It's stiff competition, but Blue Riddim has a pretty good chance. The album nominated, *Alive in Jamaica* (Fly-

ing Fish 325, \$8.98 list), has garnered positive reviews across the country and good notices in such roots bibles as *Reggae & African Beat* and *Rockers* from JA. Not bad for a bunch of white guys from the heart o' America.

The recording is from their 1982 gig at Jamaica's Sunsplash Festival where they took everyone by surprise. The reaction of the audience grew from polite indifference to wild enthusiasm to screaming for two encores. The Blue Riddim Band's material ranges from classic reggae covers and reggae-ized soul tunes to their

own hot compositions. They deserve a Grammy for their tune "Nancy Reagan" and their version of Vangelis' "Chariots of Fire," which finally makes the song live up to its title.

If all goes well, by February 25 Kansas City could be the home of another nationally recognized group and the Blue Riddim Band could be on the to some well-deserved respect.

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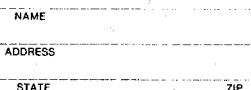
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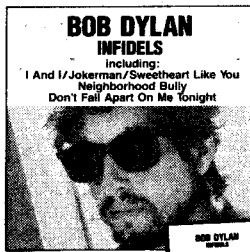
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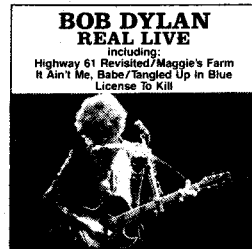
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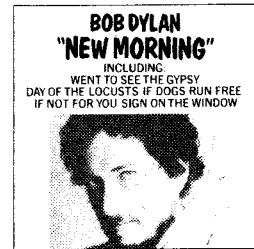
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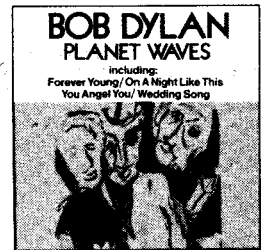


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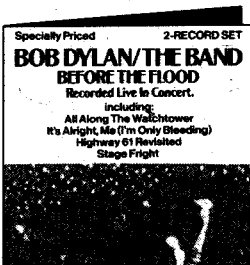


Bob Dylan. "Biograph"

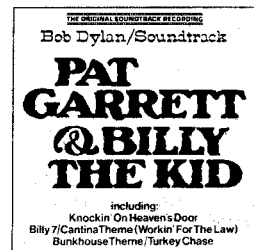
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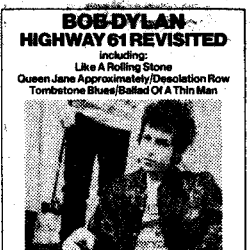
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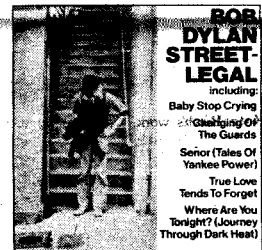
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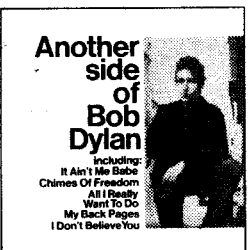
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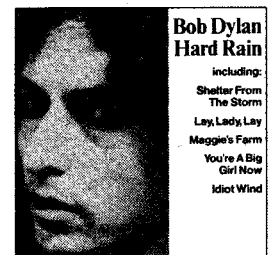
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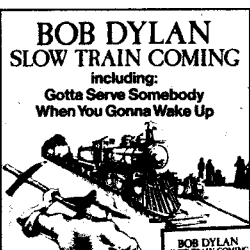
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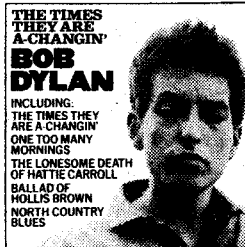
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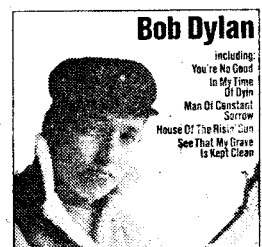
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CBS

On the fringe

For this month, as we await impending new releases, here are some items that popped in the waning days of 1985.

One of the more prominent and certainly musically accomplished bands emerging from Los Angeles' paisley underground, **Rain Parade**, discards all but the most superficial threads of their psychedelic sound on *Crashing Dream* (UK Island ILPS 9805, \$9.98 list). This quintet no longer composes material fervently allied to the shades and strictures of the psychedelic movement. In fact, "Gone West" is the only visibly extant reminder of the band's neo-psychedelic roots. Rather, Rain Parade branches out to encompass a plethora of classic rock and roll sources.

"Fertile Crescent" is a carefully crafted ballad, reminiscent of the Byrds, with vocalist Matt Piuic's clear and honest delivery. A foray into Beatlesque pop, "Don't Feel Bad" builds a lively and carefree attitude on the melody and is propelled along by Steven Roback's looping bass line, which sounds for all the world like Paul McCartney. Occasionally these homages wander astray, as on "Shoot Down the Railroad Man," where John Thoman's Jeff-Beck-guitar pyrotechnics seem a tad forced.

With their decision to enhance their sound, Rain Parade crosses musical boundaries. "My Secret Country" is appropriately a country hybrid with plodding, acoustic strumming and soaring electric solos, while "Only Business" is an abbreviated folk reading. But, being primarily a rock and roll band, they succeed on a couple of infectious jewels, "Mystic Green" and "Invisible People," which feature their dual guitars churning and jangling. With this expanded selection of influences, Rain Parade flex their creative muscles and escape a stylistic pigeonholing which has plagued them before. *Crashing Dream* is enjoyable listening.

Too often, 12-inch EPs are issued for purely commercial reasons, designed to capitalize on the momentary popularity of a hit song, offering a dispensable, unoriginal, laboriously extended version. Fortunately, some artists view the EP as an opportunity to experiment or release material which might not fit properly on their albums. Three artists have recently followed such a course.

For everyone who revels in the intricacies of **Kate Bush's** work, *Cloudbusting* (UK EMI 12KB2, \$5.98 list) is a welcome addition to her repertoire. "Cloudbusting" is a special "organon re-mix" from her recent LP. While the song retains the original's musical complexities via its martial percussion and doleful string arrangement, this version regrettably deletes Bush's aching, painfully naive lyrics which made it so special initially.

On the B side there are two new songs. "Burning Bridge" is yet another wonderful love song by Bush, replete with a sprightly tempo and melody which react with a multi-tracked vocal chorus to mask the underlying tension of the lyrics. Lastly, a beautifully and starkly simple song, "My Lagan Love," is performed a *capella*, with Bush's unadorned, emotive voice striking home.

Neither of these latter two songs would have quite found their niche on *Hounds of Love* (EMI 17171, \$8.98 list), so it is nice that Bush was able to release them on another work.

Selecting certain themes from his *Brilliant Trees* album, **David Sylvian** has added subsequent embellishment, with a resultant three-movement composition on *Words With the Shaman* (UK Virgin VS835-12, \$5.98 list). Enlisting such diverse musicians as Jon Hassell and Holger Czukay, Sylvian has constructed an intense, elaborate musical offering.

Opening the piece is "Ancient Evening," which evokes Middle Eastern imagery with its spurts of thumping percussion and Hassell's wailing, muted trumpet. A subtle chanting imparts a serenity that segues nicely into part two, "Incantation." The tempo gradually builds, while sustained synth tones and elaborate trumpet flourishes hop about in the background. Finally, the piece ends with "Awakening," which spotlights some outstanding percussion work that slithers between Sylvian's guitar chords and Hassell's trumpet runs. *Words With the Shaman* is an interesting but esoteric listening which might be cumbersome in LP form. But as an EP, it works adequately.

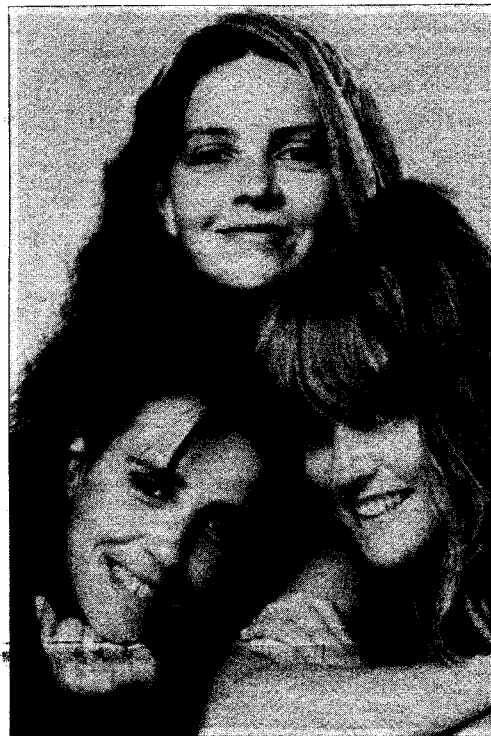
In lieu of new material, **Robert Fripp** has drawn "together the period 1984 to 1987" on *Network* (E.G. EGMLP 4, \$9.98 list). The tracks are remixed and remastered versions of songs appearing on previous Fripp albums. Since he garners the reverential adulation of his musical peers, Fripp typically employs some noteworthy contributors.

"North Star" wafts along with subdued tempo and instrumentation and Daryl Hall's lazily drifting vocals. Peter Gabriel performs a solemn, heartfelt version of "Here Comes the Flood," accompanying himself on piano and assisted by a virtually invisible splash of Frippertronics. Fripp, at his most enigmatic peak, dazzles with a stripped-down, three-piece rock band on the instrumental, "God Save the King," which showcases his controlled, masterful guitar. Finally, the avant-garde aspect of Robert Fripp surfaces in "Under Heavy Manners" with its spastic, jerky tempo and David Byrne's quavery, kooky vocal delivery of some bizarre lyrics.

Network is a brief but decent primer on Robert Fripp, touching only the meager surface of this immensely talented musician.

—Larry Fry

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The Third Decade
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Even the Moon Is Dancing
Steeplechase 1208, \$10.98 list
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Blends and the Digital Pianos
NMDS, import, \$12.98 list
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Sun City
Manhattan 53019, \$8.98 list

Mike Webber

Close Personal Friend of Many Rock Legends

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The Lost Weekend
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2. **Lloyd Cole and the Commotion**
Rattlesnakes
Geffen 24064, \$8.98 list
3. **Lone Justice**
Geffen 24060, \$8.98 list
4. **Tom Petty and the Heartbreakers**
Southern Accents
MCA 5486, \$8.98 list
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Scarecrow
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Barry "The Hatchet" Wisdom

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EMI 17168, \$8.98 list
3. **Lloyd Cole and the Commotion**
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With '85 Top Singles

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Mercury 880294, \$4.98 list
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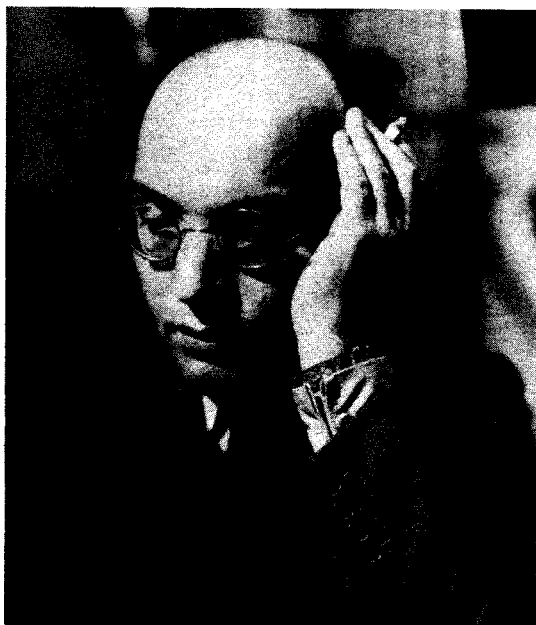
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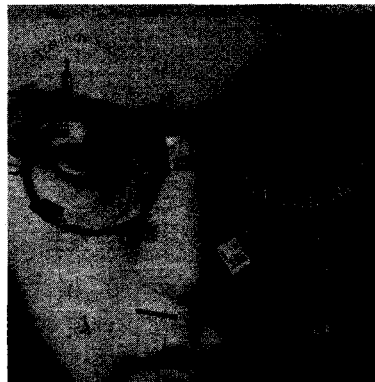
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Stevie Ray Vaughan

(continued from page 1)

and Vaughan began to headline on national tour as well as opening major arena shows for acts including the Police, Men at Work and (?) the Moody Blues. Vaughan also picked up two 1984 Grammy nominations for "Best Traditional Blues Recording" and "Best Rock Instrumental" (for the song "Rude Mood"). He topped the 1983 *Guitar Player* Reader's Poll in the categories of "Best New Talent," "Best Electric Blues Guitarist" (unseating Eric Clapton) and "Best Blues Album."

Vaughan's second album, *Couldn't Stand the Weather* (Epic 39304, \$8.98 list) sold 500,000, twice as many as his first album. On *Couldn't Stand the Weather* he expanded his repertoire beyond r&b to include more experimentation in the rock field, especially on his rendition of Jimi Hendrix's "Voodoo Chile," and more subtlety in a jazz mode on "Stang's Swang." The album

made it all the way into the Top 20, garnering yet another Grammy nomination, as the group continued to criss-cross the country on tour. The highlight of the 1984 tour was an October visit to Carnegie Hall supported by a Soul Revue featuring Dr. John, the Roomful of Blues horns, Jimmie Vaughan and others.

Double Trouble recently expanded to include keyboardist Reese Wynans, who appears on Vaughan's new LP, *Soul to Soul* (Epic 40036, \$8.98 list). (Check out his piano on Hank Ballard's "Look at Little Sister" or his organ on the Hendrix-influenced instrumental "Say What!") Wynans' inclusion on tour has prompted some to rename the group Serious Trouble.

"The blues genre is just as viable and exciting today as it was 25 years ago," Vaughan has said. Audiences apparently agree with him, as he played over 200 shows in 1985, and the group shows no signs of slowing down.

Jazz update

Current releases from the Rochester/Veasley Band, Sonny Rollins and Michel Petrucciani cover a spectrum of musical styles that range from avant garde to mainstream. These albums explore a variety of diverse jazz avenues that should enthrall and excite listeners.

One of the foremost new groups on the contemporary jazz scene is the **Rochester/Veasley Band**. Their new LP *One Minute of Love* (Gramavision 18-8505, \$9.98 list) is an action-packed tonal adventure. "Showtime" zestfully launches the album. This tune incorporates circus melodies and high-energy jazz fusion, providing ample fuel for a space shuttle lift-off. No clowning is required on "Secret Weapon," with its instrumental focus being the torrid bass work of Gerald Veasley. Obviously a graduate of the Stanley Clarke school of rapid fire delivery, Veasley easily surpasses his mentor.

The group's ability to fly through complex changes and make perfect precision landings is showcased on "Beat Box." Aeronautical exhibitions of this caliber should be reserved for soaring military thunderbirds. A more down-to-earth offering is "Give It to Me," an Art Ensemble-styled fast rap. This song pumps up even the most deflated ego. They cast all jive aside for a serious finale. "The Struggle (Free South Africa)" is a masterful combination of syn-

thesized steel drum patterns by the band and sizzling guitar riffs courtesy of James Blood Ulmer. This album is a definite energizer.

Another new release containing an abundant amount of spontaneous combustion is **Sonny Rollins'** latest *Solo Album* (Milestone 9137, \$8.98 list), which was recorded live in the sculpture garden of New York's Museum of Modern Art. Rollins engages in a marathon blowing session as he bounces, flounders, stutters and flutters his tenor through "Soloscope" parts one and two. Only Sonny Rollins can transform "Pop Goes the Weasel" into such iconoclastic brilliance.

A musician of more traditional taste is **Michel Petrucciani**, who teams up with bassist Ron McClure for *Cold Blues* (Owl 042, \$9.98 list). This album recalls some of the collaborations between Bill Evans and Scott LaFaro in the late '50s, particularly the *Portrait in Jazz* album (OJC 088, \$5.98 list). Two of the standout cuts from *Cold Blues* are the modified renditions of the ballads "There Will Never be Another You" and "Autumn Leaves." The closing title tune is a bop blues piece that stirs up memories of Bud Powell while still capturing Petrucciani's special magic. This is another victory for the blue giant of the jazz piano.

—Bill Marks

Listen up, radio stations

I'm a bit disgusted with hearing the same old garbage on the radio day in and day out. I mean, when you can turn on the radio at a certain time every day and know beforehand what's playing, then something's wrong. KC radio stations are so stuck in a groove that they can't see over the top of their rating sheets to see the people. The only one that's got any balls seems to be KCFX 101, which went to an all-olies format. The other rock stations are all the same.

Since some of the best new music out there isn't being given a chance, I've decided to compile a list of hot commodities to buy. Lord knows you'll never hear them on the radio. So here's the 2 Hip 4 Radio List, Part 1:

Lloyd Cole and the Commotions, *Easy Pieces* (Geffen 24093, \$8.98 list). Key cuts are "Brand New Friend" and "Lost Weekend." It's their second LP on Geffen and it's as good as their first.

Big Audio Dynamite, *This Is Big Audio Dynamite* (CBS 40220, \$8.98 list). Key cuts are "The Bottom Line," "B.A.D." and the whole damn thing, really. This album is the first by Mick Jones and company after his departure from the Clash.

Chris Isaak, *Silverstone* (WB 25156, \$8.98 list). All the cuts are great, but each has a different audience appeal.

Robyn Hitchcock and the Egyptians, *Fegmania* (Slash 25316, \$8.98 list). It's Robyn's

first release for the US on Slash Records. He has some very unique tunes. A first choice here would be "My Wife, My Dead Wife."

—Larry Stroud

Free classifieds

Send your classified ad to KC Pitch, 4128 Broadway, KCMO 64111.

Gibson 5-string banjo, 1967 "Bowlie" model w/Scroggs Tuners. In excellent condition. First \$1200 takes it, or make offer. Norman A. Farum, 823 Cliff Dr., Branson, MO 65616, (417) 334-2487.

Saxophone, alto, with case. Revere. Plays fine. First \$200. 722-0813. Philp.

For sale: Trac X-3 stereo tape deck, like new. Great for sessions. \$140. 432-2863.

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For sale: 1976 710 Datsun, \$250. 381-1656 evenings.

Valentine photograph special! Your loved one will cherish a classic black-and-white portrait of you. Starting at \$25. Costumes available, or bring your own! Portraits of couples and families too. 531-6063.

For sale: 1962 Ford Galaxie 500. Probable transmission & exhaust overhaul. Body & interior great condition. \$250. 931-5932 or 756-1929.

For sale: 1971 VW Fastback. Won't start. Probable fuel injection problem. Some rust, otherwise body & tires good condition. \$250. 931-5932 or 756-1929.

T-shirts: We paint anything. Pegasus Printing Airbrush Originals. Prices on request. 923-4165.

Wanting to buy: Stackridge, Slick LP in good shape or tape it. Nancy. 453-0877.

Wanted: Acoustic musicians to play bluegrass and old-time country music. Linda Thomas, 763-5040. Dan DeLancey, 524-1865.

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6 THE JOLLY BROTHERS	7 THE BON TON SOUL ACCORDION BAND SP. — 12.	8 THE BON TON SOUL ACCORDION BAND 4P — 7P. OLDIES D.J. FROM SP. — 12.
13 THE JOLLY BROTHERS	14 THE BON TON SOUL ACCORDION BAND SP. — 12.	15 THE BON TON SOUL ACCORDION BAND 4P — 7P. OLDIES D.J. FROM SP. — 12.
20 THE JOLLY BROTHERS	21 THE CRAYONS	22 THE BON TON SOUL ACCORDION BAND 4P — 7P. OLDIES D.J. FROM SP. — 12.
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3 BLIND DUCK & the KGB ROCKET & the REPORTERS	4 ROCKET & the REPORTERS ROCK	5 COMMON GROUND REGGAE	6 K.C. BLUES SOCIETY JAM K.C. RHYTHM & BLUES BAND	7 CHICAGO PROFESSOR'S BLUES REVIEW with GLORIA HARDIMAN	8
10 ANDERSONS BANGTAILS ALT. ROCK	11 MARDI GRAS with BENNY SPELLMAN R & B	12 RICH HILL & the RIFFS R & B	13 PEDAL JETS ALT. ROCK	14 OHAMA JOHN LAWTON'S BLUES QUARTET	15 CHICAGO KO KO TAYLOR (TENT)
17 YARDAPES ALT. ROCK	18 RHYTHM METHOD YEA BABY ROCK - R & B	19 INSTIGATORS REGGAE	20 PRISCILLA BOWMAN BLUES	21 OREGON ROBERT CRAY BAND ADV. TX	22 WINNEAPOLIS IPSO FACTO REGGAE
24 CHARLIE BURTON & the HICCUPS BUCK NAKED & the BARE BOTTOM BOYS	25 MILWAUKEE SWAMP THING ALT. ROCK	26 RICH HILL & the RIFFS R & B	27 ADV. TX SLEEPY LA BEEF ROCK-A-BILLY	28 BABY LEROY R & B	March 1
3	4 K.C. RHYTHM & BLUES BAND	5 ADV. TX CLARENCE "GATEMOUTH" BROWN	6 K.C. BLUES SOCIETY JAM JOHN LAWTON	7 SAN FRANCISCO RON THOMPSON & the RESISTERS BLUES/ROCK	8

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3 50-80's WOODY	4 HEAD EAST w/PATRIARCH	5	6	7	8
10 50-80's WOODY	11 BOYS WITH TOYS	12 BOYS WITH TOYS	13	14 TOWERS	15
17 50-80's WOODY	18 SECRET SOCIETY BABY JANE	19 DOGS?	20 THE NELSONS	21 PLAIN JANE	22
24 50-80's WOODY	25 COMMANDER CODY	26	27	28	1

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MON	TUE	WED	THU	FRI	SAT
3 KC R&B BAND JAM	4 4 SKNNS "KANSAS CITY'S"	5 * * * JUMPIN JOHNNY BLUES PARTY * * *	6 "TEXAS ROADHOUSE BLUES"	7	8
10 KC R&B BAND JAM	11 4 SKNNS "ZANIEST"	12 * VALENTINE AND THE VERY WEALTHY *	13 "CLASSICAL ROCK"	14 * * BABY LEROY * *	15 "ROCK AND FUNK"
17 KC R&B BAND JAM	18 4 SKNNS "CLASSICAL"	19 * * KC R&B BAND * *	20	21 * SCREAMIN LEE AND THE ROCKTONES *	22 "R&B"
24 KC R&B BAND JAM	25 4 SKNNS "ROCK"	26 * * THE 4 SKNNS * *	27	28 * NACE BROS. BAND *	3/1 "VINTAGE ROCK"
3/3 KC R&B BAND JAM	3/4 4 SKNNS "BAND"	3/5 4 SKNNS	3/6 * * * BOBBY'S BLUE BAND * * *	3/7 "R&B, VINTAGE ROCK"	3/8

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4 Mad Jack Dance Party	5 In Pursuit		7 The Phones	8 The Phones
11 Mad Jack Dance Party		13 Casey Webb	14 Blue Riddim Band	15 Blue Riddim Band
18 Mad Jack Dance Party	19 The Roches	20 Joe King Carrasco	21 Steve, Bob & Rich	22 Steve, Bob & Rich
25 Mad Jack Dance Party	26 Wall of VooDoo		28 Bel Airs	1 Bel Airs



Gloria Hardiman of Professor's Blues Review

Professin' the blues

The Professor's Blues Review, a solid show patterned after the hard-working soul revues of the '50s and '60s, pulls into The Jazzhaus in Lawrence on February 6 and at the Grand Emporium on February 7-8. Fronted by "Professor" Eddie Lusk, a preacher's kid turned bluesman, the show is a high energy, professionally staged performance that's long on great talent. "I wanted to bring back that old soul revue. We project an energy, a slick, organized show."

Most of that energy is generated by the show's two featured vocalists. Willie White serves up the blues in a style that's reminiscent of Johnnie Taylor. Gloria Hardiman is another preacher's kid and she bases her strong singing firmly in the gospel-soul tradition. She used to work with Andre Crouch and James Cleveland and her voice still has that gospel shouting power. Lusk himself is already a blues veteran, having toured with Buddy Guy and Junior Wells, Luther Allison and Mighty Joe Young. Add to this the strong backbone rhythm section and guitar showman Anthony Palmer and you've got a party.

February 1-9

City Light: **Priscilla Bowman** on Sat.-Mon. **Prime Time Trio** on Tues. **Roma Firmin** on Wed. **Midtown Express** on (6th-8th) Thur.-Sat. **Frank Smith Trio** on (19th) Sun. Harling's: **Loose Change** on Sat. Blues jam on Tues. **Norton Canfield & Bob Reeder** on Wed. **Dancing Bears** on (7th-8th) Fri.-Sat. Open jam Sat. afternoon. Jazzhaus: **Matt "Guitar" Murphy** on Sat. **Professor's Blues Review** on Thur. **McBun's History of Rock and Roll** on Fri. **Legendary Blues Band** on (8th) Sat. KC Opry: **Memories of Elvis, Las Vegas Style** by Elliott Preston on (1st) Sat. **Baldknobbers** on Thur. Kemper: **Twisted Sister** with **Dokken, Tarzen** on Thur. KU: **Jayhawk Invitational Jazz Festival** in Crafon-Preyer and Murphy Hall on (7th-8th) Fri.-Sat. **Pi Kappa Lambda Concerto Concert** in Crafon-Preyer on (9th) Sun. Memorial: **Stevie Ray Vaughan & Double Trouble** on (8th) Sat. Nelson Gallery: **Kansas City Symphony** performs Corelli, Mozart, Ravel, Haydn in Kirkwood Hall on (9th) Sun. for free. One Block West: **Frodo** on Tues., Thur.- (8th) Sat. Shawnee Mission West High School: **Woody Herman** and his 15-piece band perform a 50th Anniversary Concert on Wed.; 576-7676. UMKC: **Ninth Annual Festival of Music of and About Black People**; many events throughout the week of Feb. 2-9; 276-2704. Walrus Inn: **Crayons** on Sat. **Baby Leroy** on (7th-8th) Fri.-Sat.

February 10-16

City Light: **Frank Smith Trio** on Mon., Sun. **Prime Time Trio** on Tues. **Roma Firmin** on Wed. **Midtown Express** on Thur.-Sat. Community Christian Church: **Kevin Burke, Jackie Daley, Andy Irvine & Jerry O'Beirne** perform Irish music on Fri. at 8 p.m. Folly: **The Polish Chamber Orchestra** on Mon. Harling's: Blues jam on Tues. **Norton Canfield & Bob Reeder** on Wed. BCR on Fri.-Sat. Open jam Sat. afternoon. Jazzhaus: **Common Ground** on Thur. **Bel Airs** on Fri.-Sat. Kemper: **John Cougar Mellencamp** on Tues. **ZZ Top** on Sun. Lyric: **Kansas City Symphony** performs Copland, MacDowell, Hanson with **Richard Case**, piano soloist, on Fri.-Sat. One Block West: **Towers** on Tues. **Charlie & the Stingrays** on Thur.-Sat. Ozark Inn: **Joe Stampley** on Sat. Regency Park Ballroom: Valentine Party with **Dave & Linda Flamme** (from the group It's a Beautiful Day) with **Bon-Ton Band** on Fri.; KS club card required; 576-7676. UMKC: Pianist **Ralph**



Legal Weapon

And it has nothing to do with guns

Legal Weapon, who will be appearing at the Outhouse in Lawrence on February 14, is a four-piece group of rough-edged rock and rollers. They're not just another LA band claiming they're on the verge of making it big. They've got the power and people to back up that claim.

Formed in 1980 out of the frazzled punk days of the late '70s, Legal Weapon boasts one of the best vocalists to be found in the current crop of indie bands. Kat Arthur has been called one of the most convincing blues-inspired singers around. Brian

Hansen's punk-raunch guitar and Adam Maples' solid drum work are a perfect match for Kat's Big Mama Thornton delivery.

Legal Weapon is one of the few bands to go up against a major label and live to tell about it. When a deal with A&M proved to be too rigid for their tastes, they backed out and formed their own label, Arsenal Records. But that doesn't mean the group is totally opposed to compromise. Their new LP *Interior Hearts* (Arsenal 5961, \$8.98 list) was released to shouts of "sellout" by fans and some DJs. Legal Weapon have kept their gritty sound, but balanced it with a refined sense of songwriting. Like it or not, they're major label material.

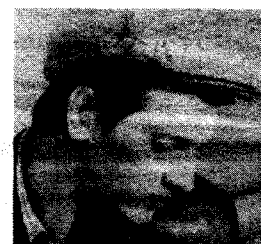
Votapek in White on Tues. Uptown: **Canned Heat** on Sat. Walrus Inn: **Tomboyz** on Fri.-Sat.

February 17-23

City Light: **Frank Smith Trio** on Mon., Sun. **Prime Time Trio** on Tues. **Roma Firmin** on Wed.-Sat. Harling's: Blues jam on Tues. **Loose Change** on Fri.-Sat. Open jam Sat. afternoon. Jazzhaus: **KU Jazz Ensemble** on Wed. **Bon-Ton Band** on Thur.-Sat. KC Opry: **Presley Family** on Thur. Kemper: **ZZ Top** on Mon. KU: **Alvin Ailey American Dance Theatre** in Hoch on Tues.-Wed. **Kalichstein-Laredo-Robinson Trio** in Crafon-Preyer on Sun. Lyric: **Kansas City Ballet** performs "Aurora's Wedding", the final act of *Sleeping Beauty*, music by Tchaikovsky, on Thur.-Sun. One Block West: **JTN** on Tues., Thur.-Sat. Rockhurst: **Sandra Reaves-Phillips** performs **Late Great Ladies of Blues and Jazz** at Mabee on Fri.; original songs with classics by Bessie Smith, Ethel Waters, Billie Holiday, Mahalia Jackson. UMKC: **Ruth Anne Rich** performs in White on Tues. Walrus Inn: **Glow** on Fri.-Sat.

February 24-March 1

City Light: **Frank Smith Trio** on Mon., Sun. **Prime Time Trio** on Tues. **Roma Firmin** on Wed.-Sat. Harling's: **Tom Dayhill** on Tues.-Sat. Open jam Sat. afternoon. Jazzhaus: **Altered Media** on Wed. **Eddie Clearwater** on Thur. **Mackender-Hunt band** on Fri.-Sat. Lyric: **Kansas City Symphony** performs Mozart, Rodrigo, Nielsen with guitar soloists the **Romero Family** and **Donald Johanos** conducting on Fri.-Sat. Midland: **Dionne Warwick** on Tues.-Wed. One Block West: **Ossian** on Tues., Thur.-Sat. Regency Park Ballroom: **Blasters** (teen show 7-10 p.m. with no bar; 11-1 with bar, KS club card required) on Fri. **Gregg Allman** with the **Toler Brothers** on Sat. 576-7676. UMKC: Pianist **Joyce Kostka** on Tues. Walrus Inn: **JTN** on Fri.-Sat.



Kevin Burke

Irish legends

Four of the leading figures in Irish music will be performing February 14 at the Community Christian Church. Kevin Burke, Andy Irvine, Gerry O'Beirne and Jackie Daly represent years of recording and concert experience, and this tour marks the first time all four musicians have toured America together.

While members of legendary Irish groups such as the Bothy Band (Burke), Planxty (Irvine) and De Danann (Daly), these musicians paved the way for the unprecedented popularity of Celtic music in this country. Along with renowned accompanist and record producer O'Beirne (He co-produced *Promenade*, Kevin Burke and Micheal O'Donnahill's award-winning album.), they have continued to expand their audience in recent years with various touring ensembles and album projects.

This is a rare opportunity for Celtic fans in the US to see four masters performing their music. Add to that the superb acoustics of the Community Christian Church and this should be an unforgettable concert.

Where's LaBeef?

It should be a movie. He's 6'6" and weighs 270 pounds. He's called Sleepy LaBeef and he was raised on a watermelon farm near Smackover, Arkansas. He learned about music from his mother singing "Corrina, Corrina," black radio stations and the Holiness Church. At 14 he traded his 22 for a guitar and became one of the original rockabilly voices. He's got an album out, *Electricity* (Rounder 3070, \$8.98 list), and he'll be at the Grand Emporium on the 27th.

A veteran of the early days (back when Elvis was skinny) Mr. LaBeef (actually La Boeuf, but I wouldn't want to be called that in Arkansas, either) made his way to Texas in the mid-50s where he met up with George Jones, went on to perform on the fabled "Louisiana Hayride," recorded the classic "Tore Up" and did a stint at Sun Records. He even played a swamp monster in a 1968 movie, *The Exotic Ones*. And after all that he's still true to his roots.

"Rockabilly comes from the old Southern



Sleepy LaBeef

foot-stompin', hand-clappin' gospel rhythms. So does your blues and your rhythm and blues. It's all of it thrown into one thing." Sleepy LaBeef's shows owe much to his mood and the mood of the audience. He says he knows 6,000 songs and you're liable to hear a gospel shout or a '60s pop hit thrown in with the hillbilly bop. Come prepared.

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