

August 1986

Kansas City's free music and entertainment newspaper

Issue 68

Confessin' the blues

by Scott O'Kelley

By the spring of 1939, Kansas City was on a political reform binge. Boss Tom Pendergast was on his way to a tax fraud conviction and the corruption that made KC the "Paris of the Plains" went with him. The great bands of Basie and Andy Kirk had gone on to bigger and better things and the glory days of the jumping Kaycee jazz scene were almost memory. This isn't to say that the Southwest was suddenly without talent. Harlan Leonard and his Rockets were still operating out of the area and great musicians like Buddy Anderson and Buster Smith were still around. But the days of easy money for all the musicians that had flocked to KC in the last 10 years were gone.

About the same time that they were packing Pendergast off to the federal pen, a young pianist from Muskogee, Oklahoma was forming his first major orchestra. With a style rooted in the blues, boogie woogie and barrelhouse traditions of the barnstorming territory bands of the Southwest, Jay McShann commanded a lot of respect in a town that already had more than its fair share of piano talent.

The McShann orchestra was the last of the great Kansas City big bands. It was comprised of the cream of the crop of young area musicians and represented the rough, hard-swinging sound that typified the territorial orchestras. Though the club goers of KC were musically sophisticated, they demanded a solid beat and an exciting horn section. They weren't as impressed with intricate arrangements and silky solos that were staples of the Harlem bands of this era. Instead, the emphasis was on a driving rhythm and the core of any successful KC outfit was a strong piano/bass/drums foundation. The piano player had to be able to propel the brass while pounding out the rhythm for hours on end. Strong wrists and agile left hands were a must for any pianist that wanted to keep the dance floors jammed and the club owners happy.

McShann was a natural. With his feeling for the blues and percussive power, he was in

great demand as a sideman. After a couple of years with local small groups, he began assembling his own big band. Some of the backing was provided by the same local businessman who had helped Basie get off the ground, Gus Johnson on drums and Gene Ramey on bass with McShann on piano comprised one of the best rhythm sections since the Basie/Jones/Page section and provided a solid footing for the young soloists that included Buddy Anderson, Piggy Minor, Bob Mabane and vocalist Walter Brown.

Rounding out the horn section was a young alto player named Charles Parker. Like his idol, Lester Young, Parker was the driving force behind the band on many nights and often its most interesting soloist. Barely 19, Charlie Parker had many of his advanced musical notions already intact. Though stories of Parker showing up late (if at all) and without a horn are numerous, McShann appreciated Parker's efforts and let him use the bandstand as his own musical laboratory. Charlie Parker's contribution to the advancement of jazz is also McShann's legacy and proves his orchestra to be one of the most important to come out of KC.

While on a swing through Wichita in the fall of 1940, the band cut some radio transcriptions for station KFBI. On Saturday, November 30, the band made two recordings, "I Found a New Baby" and "Body and Soul." These mark the first time Charlie Parker's alto was recorded. The following Monday, a nearly identical lineup cut five more tunes, including "Moten Swing," a KC standard, "Lady Be Good" and "Honeysuckle Rose." "Body and Soul" shows the impact Coleman Hawkins had on developing sax players of the time and Parker was no exception. But on "Lady Be Good" the similarities to Lester Young are uncanny. Lester was young Charlie's hero and the influence is evident. On "I Found a New Baby," "Moten Swing" and "Honeysuckle Rose" the strong tone and powerful lines foreshadow the Charlie Parker to come. This collection of tunes has been preserved in *Early Bird* (Spotlite 120, \$10.98 list) and documents the missing link between the development of



Jay McShann is scheduled to play the Kansas City Jazz Festival August 24.

the Kansas City style and its importance to modern music.

For the next six months the band toured throughout the area, gaining fans and honing its chops. In the spring of '41 the McShann orchestra finally got a contract to cut eight sides for Decca. Just before the band was to depart

for its session, McShann caught a young vocalist named Walter Brown at a Kansas City nightspot and invited him to accompany the troupe to Dallas for the recordings. This collaboration produced a number of hits and continued until McShann was drafted in 1944.

(continued on page 9)

Local boys make rain

by Danny Joe Dean

The first time I saw the Rainmakers they weren't called the Rainmakers. They weren't even called Steve, Bob & Rich. They were Steve, Bob and Dave and they were playing on the steps outside the Art Institute for free. Their long sets consisted mostly of stripped-down Beatles covers, and that, coupled with their energetic delivery and simply three-man sound, made the dancing and listening a lot of fun. In the six years since, they've traded Dave for Rich and won over nearly every young adult in Heart o' America. Their road has taken them to small towns, colleges and big cities. Now they've signed a real live recording contract and landed smack in the lap of corporate rock, complete with A&R consultants, label reps and a rock video.

Gone are the subtle one-liners hidden in their cover tunes, the stand-up drum kit and the matching vintage mics. They've been replaced with a major label deal and a commercial endorsement from Miller Beer. Also missing are singer Bob Walkenhorst's theatrics with a snare drum, that being replaced by a real drummer (Pat Tomek) with a real drum set and a stool. Of course it would be silly to call a quartet Steve, Bob & Rich (and Steve, Bob, Rich & Pat is a

bit much). So someone came up with the Rainmakers—someone from their new label, PolyGram. Probably the same guy that said they should add a real drummer.



Steve, Bob and... I mean, the Rainmakers

Listen. I'm not against change. I'm glad the As aren't here anymore. I just don't like the idea of a big record company muscling up to a small local band, one that was just fine before the execs got here telling the band members they've got to get a new name, a slick sound and for

pete's sake a drummer that sits down when he plays. Next thing you know they'll be putting a Putt Putt Golf Course down at 18th and Vine. That's what these kinds of things lead to.

old fans welcomed each other. It was quite a homecoming. Parody Hall being more or less their home base in KC. The whole show was at the same time nostalgic and fresh. The Rainmakers' sound is basically the same rock and roll that Steve, Bob & Rich used to sweat out in one solid night-long set. A lot of the tunes are the same. They still do "Big Fat Blonde," but now there's a cleaner edge. And with the addition of Pat, Bob, who's got one of the best pop/rock voices around, is freed up to be even more of a front man than before. All in all, the changes work.

The band pulls off a solid effort despite the label's intervention. It's another catch 22. Without the labels support there would be no album and without the band there would be no potential chart busters for the label to promote. The only part of this whole deal that smells is the regionalism, which was played up at PolyGram's insistence. Supposedly an early suggestion for a new name was something like the Trumans. I hope that's just a bad rumor. Otherwise the record business is in worse shape than anyone thought. Along similar lines, their debut album (due out in early August) has a Thomas Hart Benton painting on the cover and a couple of the tunes which deal specifically with KC

(continued on page 9)

PETER CASE

A new and true rock troubadour.



"Peter Case's album is the sort of album that is going to be remembered and treasured for years to come."

Robert Palmer
New York Times



Available on Geffen Records
and Cassettes



Mail

Bad news revisited

I would like to let you know how wholeheartedly in agreement I am with the piece in your July issue entitled "Now the bad news." Recently I moved away from Kansas City and one of the better things that moved with me was my subscription to *KC Pitch*, but now the *KC Pitch* is not what it used to be. It was my hope to be able to do mail order business with PennyLane guided by Lero's fine reviews and all around good tast. BUT NOOOOO!

Somehow we got stuck with Shapiro, or would shafted be a better description!? His reviews suck! Even if you let him recommend dog food you are not safe: lots of dead dogs and the ASPCA on your ass.

I do not know if I can change the world, but I would like to improve my little corner of it. PLEASE drop Shapiro and rediscover some of your journal's previous taste and my business!

Your concerned customer,
J. Michael Galvin
Belleville, IL

Rumor monger

I hear Billy Idol is coming to town. Do you know anything at all about this or is it just a sad rumor? Also, I'd like to know about more KC bands like Bishop Steel and Vyper.

Betty
KC, MO

A note of thanks

I couldn't have prayed for a better review. Thank you for your wonderful support. Jazz is good for the soul and so are you!

Best wishes,
Ida McBeth

Metal monger

In response to Metal Monger's letter (and the Big news) last month (July), ALL RIGHT! Let us see Vyper, Avalanche, Fortress, Bishop Steel, The Front, Shock, Donnie and the Rock, Harlow and Banshee.

K. Manning
NKC, MO

From west Texas

As usual I received my *Pitch* on time, but this time it was forwarded to my new address. I have been transferred to far west Texas for at least one more year and eleven months. I would like to continue receiving the *KC Pitch* if it is possible. I have been an avid reader for almost three years, ever since I discovered PennyLane. I will always continue to support PennyLane, especially now that I am in El Paso. You wouldn't believe the record shops here. I will be in KC this summer and fall, so by sending me the *Pitch* you will keep me current and direct me as to which albums to buy when in KC.

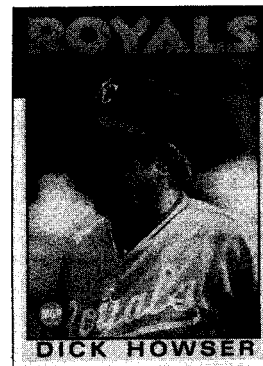
Henry Mendoza, Jr.
El Paso, TX

Salvation monger

The blood of Jesus Christ cleanses us from all sin. Whosoever is not found written in the book of life will be cast into the lake of fire. The wages of sin is death. But the gift of God is eternal life through Jesus Christ our Lord. Ask Jesus Christ to save you right now. Homosexuality is perversion by choice. It is a horrible sin. Repent!

Hanover
Parsons, KS

Number 10 in your program,



number 1 in your heart.

Go get 'em Dick!

Classifieds

Send your classified to *KC Pitch*, 4128 Broadway, Kansas City, MO 64111, or drop it off at the counter at PennyLane. It's free.

Mr. Joe's Fantasy Island Barber Shop, haircuts/professional styling for men or women. Haircuts \$6.50. 4718 Troost, Joseph D'Angelo, proprietor.

We need a good drummer! We are "The Fayz," T-40, 60s and original music. We're very serious about having a fun, lucrative occupation. Call Brian at 561-5725.

Hey! ANDERSONS, come back. Mondays just aren't the same and I miss "Cow."

KC PITCH

4128 Broadway
Kansas City, Missouri 64111
(816) 561-1580

Publisher Hal Brody
Editors Scott O'Kelley
Donna Russell
Advertising Hearne Christopher
Typesetting Graphic Specialties II
Printing Neff Printing
Distribution Saul Tucker
KC Pitch is sponsored by PennyLane Records. Copyright © 1986 by Brody Records. All rights reserved. Subscription \$5 for one year or \$9 for two years. PennyLane mail order customers and Preferred Customers get a free subscription.

ATTORNEY BARBARA S. WILLIAMS

DWI
DIVORCE
BANKRUPTCY
CHILD SUPPORT
TRAFFIC TICKETS
MUNICIPAL COURT
DRIVERS LICENSE PROBLEMS
WORKMEN'S COMPENSATION CLAIMS

221-7362

EXPERIENCED & RELIABLE

Avenue reviews

Last month the *Pitch* published several letters to the editor regarding my reviews. Neither of the two writers were particularly appreciative of my critical efforts. One letter simply began: "Fuck Shapiro"—powerful, direct and to the point. The other writer was a bit more comprehensive in his criticism. This writer stated that he wouldn't accept my recommendation for dog food. All I can say is that I hope he finds someone else to recommend his dog food before the poor dog starves to death.

Now that we've dealt with what's gone by, let's turn our attention to the new releases, which, I'm happy to report, represent a marked improvement over the work reviewed last month.

Bob Dylan

Knocked Out Loaded
CBS 40439, \$9.98 list

Side one of Dylan's latest is a bit of a disappointment, but side two is a knockout. The second side opens with "Brownsville Girl," an 11-minute epic which Dylan wrote with actor/playwright Sam Shepard. It captures the majesty of Dylan and is an eloquent testimonial to America's recent past. This one is followed with "Got My Mind Made Up," co-written with Tom Petty and played with obvious enthusiasm.



The record closes with a cut Dylan wrote with the highly unlikely Carol Bayer Sager. It seems that even on the weakest of Dylan's albums there is always one extraordinary song that reaffirms his unique genius. And while there is other strong material on this LP, "Under Your Spell" is the absolute stunner, ranging as it does through '40s pop sensibilities to gospel and r&b and closing with yet another Dylan lyrical irony.

Knocked Out Loaded is not a great Dylan album. (Something of its diversity reminds me a bit of *Self Portrait*.) But there is only one Bob Dylan and this release is a worthwhile addition to an amazing body of work.

Live for Life (various artists)
IRS 5731, \$8.98 list

This LP is a compilation of previously unreleased and live tracks donated by a group of artists to raise money for the AMC Cancer Research Center. Some of the inclusions, "Live Up Yourself" by Bob Marley (a cancer victim), "Ages of You" by R.E.M. and "Tenderness" by General Public are absolutely first rate and the remaining material is generally above average. Certainly the cause is important and this is a nice way to add to your listening pleasure while at the same time making a contribution. Recommended.

Eurythmics

Revenge
RCA 5847, \$9.98 list

Dave Stewart is simply one of the hottest of pop's current practitioners. He knows how to make music that sounds good on '80s FM radio and he is certainly a talented man. While the early recordings by this band were really only Dave, his synthesizers, the marvelous Annie Lennox and the miracle of the modern recording studio, this release was recorded by a real band. The results are great. The textural variety of the different cuts and the interplay of different players makes this the most appealing Eurythmics record I can remember. I particularly like the lyrical message of "Missionary Man," which seems to be hit bound.

Gordon Lightfoot

East of Midnight
WB 25482, \$8.98 list

On one of my recent and many visits to the record store I wound up in line behind a customer who was buying this record because he "hadn't bought a new Lightfoot record in a long time." Well, I regret to inform him that Gordon sounds just like he did 20 years ago, dated and trite.

The Dream Syndicate

Out of the Grey
Big Time 10022, \$9.98 list

This LA-based band, a clear descendant of the aesthetic of the Velvet Underground, has attracted my interest since I first discovered them several years ago. They have a tendency to allow their guitar-driven attack to lapse into grandiose excess every now and again, but they are tapped into the core energy at the heart of rock and roll that fuels all the really great rock bands. They do know how to drive when it's time to drive. The band is also distinguished by two powerful vocalists, each possessed with an unusual and compelling voice. They have trimmed some of the obvious excesses of their prior releases and come up with a record that should deservedly enlarge their following.

Peter Cetera

Solitude/Solitaire
WB 25474, \$8.98 list

This month's nominee for the worst use of vinyl in the history of plastic.

Rick Nelson

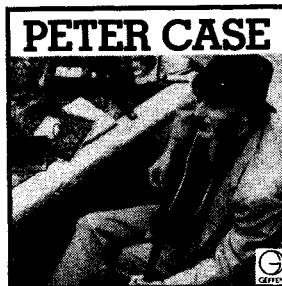
Memphis Sessions
Epic 40388, \$8.98 list

Way back in the early days of rock, when television was black and white and the idea of music for kids by kids was an innovative concept, Rick Nelson was a real force in making the music respectable. But probably because America had watched him grow up in its living rooms, he has never received critical acknowledgement, at least until it was time to write a sad recent obituary. Acknowledged or not, Rick Nelson had a genuine feeling for rock and roll, rockabilly and country and he performed it with sincerity and skill. The tracks which comprise this recording were cut in the winter of '78-'79, but are just now being released after some studio workover. This LP is about as enjoyable a record as I have heard this year. Like most of Rick's work, it lies easy on the turntable and evokes a warm smile anytime you feel inclined.

Peter Case

Geffen 24105, \$8.98 list

A winner. Just a little off center, just a little wonderful. Case, who was originally a street musician and a founding member of the Nerves and a Plimsoul, has joined forces with T-Bone Burnett as producer and made an engaging,



straight-ahead clean folk-tinged rock record. It's only after several listenings that you realize that the lyrics have a kind of *Twilight Zone* surreal quality, a kind of edginess, a kind of mystery. Case is indebted to a large group of LA's top musicians for the generally fine sound of this release. There's not a bad cut, but outstanding are "More than Curious," "Old Blue Car" and "Ice Water."

Joan Armatrading

Sleight of Hand
A&M 5130, \$8.98 list

Honesty and intelligence are two ingredients that generally indicate quality material, and both elements have consistently illuminated Joan's work. This time out she has produced herself and the result is a harder-edged, more contemporary sound. Her work has always had an undeniable intensity both in the poetry of her lyrical imagery and the openness of her performance. *Sleight of Hand* is no exception. If you are already a fan, you won't be disappointed. If you've not sampled this highly original artist before, this LP might be a good place to begin.

Steve Winwood

Back in the High Life
Atlantic 25448, \$8.98 list

From the earliest days of his recording career (first with the Spencer Davis Group and then with Traffic) Winwood has always been possessed of a special aura. Part of this aura has to do with his well-established instrumental talents, primarily on keyboards, but a large aspect is attributed to his achingly pure, clear voice, which has always been instantly recognizable. About ten years ago he commenced what has become a less-than-prolific solo career. His 1980 release *Arc of a Diver* was a grand testimonial to what one supremely talented artist and his synthesizers could create. 1982's *Talking Back to the Night* was just more of the same. Now, after a wait of four years, Steve is back with a vengeance. While a majority of the sounds on this release emanate from electronic instrumentation, on most tracks he is also aided by other live musicians who aid in opening the often-restrictive confines of pure electronic sound. I can think of few others who use the new instrumentation with more taste or creativity, but what makes *Back in the High Life* such a fine release are the Winwood vocals: soulful, pure and revelatory. You believe that Steve

A-

believes in the messages he imparts. Each of the eight tracks is an adventure in the better aspects of '80s techno-sounds.

CD corner

Carl Perkins, Dixie Fried
Charly import, \$16.99

Made up of Perkins' original, seminal recordings for the Sun label, the 24 tracks cover the obvious "Blue Suede Shoes" to the unknown "Lend Me Your Comb." But the engineers who created this CD had the time and the talent to clearly surpass all previous compilations of the great rock guitarist's contributions. They never sounded this good before. This disc is simply a must.

Richard and Linda Thompson,

Shoot out the Lights
Hannibal 1303, \$15.99

Originally released in 1982, this, the last joint effort of two of the least known but most talented performers to ply their trade in the rock venue is nothing less than a masterpiece. Fueled by the emotional upheaval of a crumbling personal relationship, the Thompsons created a record of awesome, frightening power. The record has been near the top of my personal favorites ever since its release and the CD has a clean spacious sound that makes it even better. Hooray!

Brian Eno, Thursday Afternoon
EG EGDC 4, \$16.99

Another excursion into Eno's environmental music, *Thursday Afternoon* is a single 61-minute composition written expressly for the new medium of the compact disc. It is totally electronic instrumental music that is totally captivating and beautiful. Great for quiet Sunday mornings as well as Thursday afternoons, this record is as sure an aural trip to serenity as anything I have heard. Different, but highly recommended.

Tina Turner, Private Dancer

Capitol 46041, \$14.99
A great LP is an even better CD.

Bruce Springsteen, Born to Run
CBS 33795, \$14.99

The Boss' 1975 magnum opus that was the first real expression of New Jersey power rock is a must in any responsible rock collection. Unfortunately the CD is a butchered Pass.

Bob Dylan, Highway 61 Revisited
CBS 9189, \$14.99

At this point, referring to classic Dylan may be inherently redundant, but what other term can you apply to a recording that includes, among others, "Like a Rolling Stone," "From a Buick 6," "Ballad of a Thin Man" and "Just Like Tom Thumb's Blues." Like they say, "they just don't make them like that anymore." But they do reissue them in the CD format. If it's possible, this one is better than the original.

—Bill Shapiro

MAIL ORDER

PennyLane mail order customers receive complimentary one year subscriptions to the *Pitch*. Prices of all records are \$1.00 off list price or, if over \$10, 10% off. Mail to PennyLane, 4128 Broadway, Kansas City, MO 64111. All records listed in the *Pitch* are currently available from PennyLane. Shipping charges: for 1 or 2 records, add \$1.50. We pay shipping on 3 or more records.

Date _____ Check one:
☐ Back order ☐ Refund ☐ Credit
☐ Alternate selection (please list).



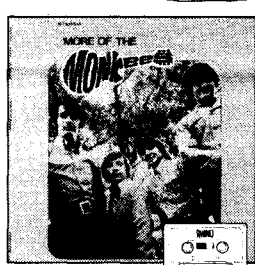
PAID:		CHECK NO.	VISA <input type="checkbox"/> MASTERCARD <input type="checkbox"/> NO.	EXP DATE:		
QUAN.	ARTIST	TITLE	✓	LABEL	NUMBER	PRICE

Hey, hey it's

THE MONKEES

They're back and they're bigger than ever, on

RHINO



All Rhino records and tapes
20% off in August

Featuring James Brown

the Shirelles

Wild Man Fischer

the Beat Farmers

Jerry Lee Lewis

Jonathan Richman & the Modern Lovers

Annette

the Turtles

Slim Harpo

the Everly Brothers

Ritchie Valens

Nazz

Firesign Theatre

Phranc

the Pandoras



PENNYLINE

Jazz Update

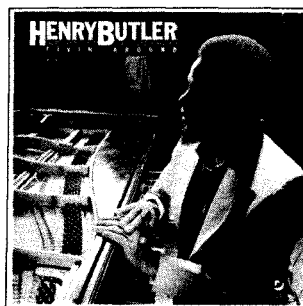
Leading off this list of joyful new arrivals are **Freddie Hubbard** and **Woody Shaw**, with their new joint venture *Double Take* (Blue Note 85121, \$9.98 list). These veteran trumpeters offer a smorgasboard of jazz appetizers on this LP, ranging from hardbop to mainstream and beyond.

The bop appears on Fats Navarro's composition "Bopation," with Shaw and Hubbard adeptly dissecting the complicated changes. Moving toward more subdued melodies, "Lotus Blossom" finds the trumpeters flowering with a Latin beat, while Lee Morgan's brilliant tune "Desert Moon" shines on brightly.

A darker mood is evoked by Hubbard on his stirring memorial to the late Booker Little. "Lament for Booker" is a fitting tribute to one of the more promising young horn men that, like so many others, barely had made his unique voice heard before leaving us. This superb album is a testimonial to the longevity of Shaw and Hubbard. *Double Take*, proving these two masters' contribution to the modern jazz scene, should be considered for a Grammy.

Another horn man—flugelhorn to be precise—is local legend **Mike Metheny**, who has just landed a contract with the reactivated Impulse label. His debut LP *Day In-Night Out* (MCA/Impulse 5755, \$8.98 list) features brother Pat on guitar and another local luminary, Tommy Ruskin, on drums. Several tracks that are particularly appealing include "Like the Ocean," a glistening ballad, Charlie Parker's bop fireball "Segment" and Metheny's own dreamy composition "Lakeview Ballad." This number features the unveiling of Metheny's

new high-tech horn, the Steiner Electronic Voice Instrument or EVI for short.



Another debut outing that oscillates freely is pianist **Henry Butler's** *Fivin' Around* (MCA/Impulse 5707, \$8.98 list). Butler is another astounding musician that happens to be blind. On this LP he fronts an all-star lineup that includes Billy Higgins, Charlie Haden and Freddie Hubbard. Butler takes full advantage of this stellar backing by doing some awesome soloing of his own. Some of the album's highlights include "Improvisation of an Afghanistan Theme," "The Eastern Connection" and "My Coloring Book." This entire album contains no low points; it amounts to one astonishing effort. Henry Butler may be an unknown, but *Fivin' Around* will make us all believers.

—Bill Marks

Blues lines

In June of 1964, Bill Barth, John Fahey and Henry Vestine (of Canned Heat) were in Tunica, Mississippi looking for **Skip James**. They described their quarry to some people in a barbershop and were told that he might be "that crazy old drunk hollerin' that he's a musical genius." They found Skip James in the Tunica Hospital and hurried him off to that year's Newport Folk Festival. James appeared on stage in a black suit, looking gaunt and a little hesitant. His eyes were unfocused beneath a broad-brimmed preacher's hat.



His music was as unearthly as his appearance. Beginning with his signature piece, "Devil Got My Woman," he paired his falsetto voice against a harsh, open-tuned arpeggio guitar. The resulting sound was as stunning then as it was 30 years prior, when the Paramount Record Company scouts had stopped him two verses into his song and pronounced that he had a tremendous hit on his hands.

James recorded in Grafton, Wisconsin in February of 1931. Unfortunately, the great depression obliterated both the record company and his career. He spent much of the next three decades as a tractor driver.

Skip James' life and art are the purest examples of an eccentric producing a beautiful invention. Although he spent years organizing choir groups for his father, a preacher, he later rejected religious society as "too high falootin'." Similarly, he rejected the juke joint lifestyle as too low down. In his early days he even hired bodyguards to accompany him to his barrel-

house gigs.

James' music was probably as strange to his contemporaries as it is, in a different way, to listeners today, who are accustomed to modern rhythms. James finger picks his guitar in delicate, elaborate patterns which many listeners find compelling. These patterns seem to stand still because the rhythm is so deep. His piano work is characterized by nervous rhythms, inexplicable pauses and tumbling cascades of notes that threaten to destroy any semblance of order. He is probably closer to Thelonious Monk than any blues pianist.

The subtle, overpowering and complex rhythm confronts the average listener with something that is not simple to understand. It strikes a precise balance between delicacy and ornamentation dependent upon a consciously artistic approach. In repeated listenings, his records more easily reveal their beauty.

Two of Skip James' albums, *Devil Got My Woman* (Vanguard 79273, \$8.98 list) and *Skip James Today* (Vanguard 79219, \$8.98 list) are solos. A third, *Great Bluesmen at Newport* (Vanguard 25/26, \$10.98 list), features part of his historic comeback concert. It would be hard to choose among them. The live album is an essential listening experience. *Devil Got My Woman* is mostly guitar, while *Today* features a lot of piano and also has the tune "I'm So Glad," which Cream made into a big hit. James' royalties for this song came to \$6,000 and just about paid his medical expenses when he died in 1969. Pick up all three.

Ronnie Earl purveys the best in big band blues. The mainstay guitarist for Roomful of Blues latest solo effort is *They Call Me Mr. Earl* (Black Top 1033, \$8.98 list). As usual, he goes after lesser-known '50s r&b stylists. Thus we have like Turner's guitar licks on "Waiting for My Chance" and Guitar Slim's from "Why Should I Feel So Bad?" Vocalist Sugar Ray Norcia is most effective on the Hookeresque "You've Got Me Wrong." Harp work is good here too. The best cut is "Let Me Love You, Baby," where Earl bends and mashes that poor pentatonic blues scale mercilessly. The album captures a blues dance party better than many efforts by other groups. Recommended.

—John Redmond

On the fringe

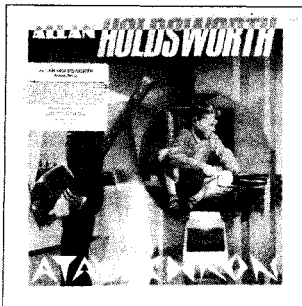
Every once in a while, it is refreshing to hear music unencumbered by lackluster vocal performances or laden with banal lyrics. Recently three artists working with traditional as well as modern instruments, drawing upon a variety of influences, have released albums with little or no vocals. All three are examples of musical sound alone, conveying emotions and ideas.

The current album from the English band **Felt**, *Let the Snakes Crinkle Their Heads to Death* (UK Creation CRE LP009, \$9.98 list), despite its unwieldy title, is a pleasant offering of pop instrumentals. Employing a very simple four-piece lineup of guitar/bass/key-boards/drums, Felt produces some gratifying music. The more overtly pop numbers, in particular "Song for William S. Harvey" and "Sapphire Mansions," possess bouncy, cheery tempos and melodies that alternate guitar work by Lawrence and organ/electric piano solos by Martin Duffy. Both Lawrence and Duffy play relatively unadorned patterns which nonetheless carry the feelings of each song.

Romantic strains crop up on "Indian Scriptures" as its drifting guitar chords accentuate the piano melody, while "The Palace" is similar, but structured in a more stately, regal fashion. In a totally different mode, "The Seventeenth Century" features genuine psychedelic echo and effects. In their most adventurous phase the band offers "The Nazca Plain" with its haunting, almost other-worldly melody and "Viking Dress," a brilliantly crafted song which, from its quiet, pastoral beginnings, weaves a charming mystique.

The entire LP is a nicely understated affair. But there is a critical brickbat to be tossed, albeit not at the artistry but the packaging. To charge a full LP's price for under 19 minutes worth of music amounts to highway robbery. Here's hoping Felt's next release delivers more music for the money.

The newest LP from **Allan Holdsworth**, *Atavachron* (Enigma ST-73203, \$8.98 list), is a liberal dollop of high-energy fusion. However, this work has him setting aside the guitar to experiment with a **Synthaxe**, the mutant offspring of a guitar and synthesizer. Still, Holdsworth's distinctive style, which has earned him praise in both the jazz and rock worlds, comes through.



It is a bit of a jolt to hear the characteristic solo on "Non Brewed Condiment," replete with masterfully executed runs, performed not on a guitar but the Synthaxe. On several songs Holdsworth appears to be exploring the limitations of the Synthaxe, as on "The Dominant Plague" where he searches for the more unrestrained, manic possibilities of the instrument, creating a fury of sound. But Holdsworth manipulates it most effectively on the title track, casting it in an unobtrusive role and saving his best playing for the guitar.

And there is some unbelievable guitar work on the album. How he mangles to move his fingers across a fretboard so fast remains a mystery on "Looking Glass," which contains killer runs and riffs by Holdsworth propelled by Tony Williams' furious drumming. Abandoning his new found toy for a bit, Holdsworth returns to the guitar on "Funnels," dazzling with his technique as he cuts loose on his solos and then fades back to merge with the rest of the band.

As a departure, "All Our Yesterdays," inspired by a *Star Trek* episode, is a lush, sweeping song with some sweet vocals by Rowanne Mark and

an improvisational exchange between Holdsworth's Synthaxe and the percussion. Although the album is not as head turning as his work with U.K. or Gong, *Atavachron* is above-average fusion. Technophobes can rest easy; there is still sufficient human elements and talents abundantly evident.

About once a year, **Anthony Phillips** puts together a collection of songs as part of his *Private Parts and Pieces* series. Number six in this series is *Ivory Moon* (PVC 8946, \$8.98 list), a selection of classically-influenced piano pieces.

Phillips, who began his career as the guitarist for Genesis, has spent considerable time honing and perfecting his skills upon the acoustic and electric guitar, so it is somewhat surprising to see what an accomplished pianist he is. His style is neither flashy nor ostentatious, lending itself better to the recital hall than the rock arena.

The most notable nod to the classics occurs on "Rapids," full of the grand elegance associated with classical piano compositions. Another song derived from the realm is "Winter's Thaw," which, after its subdued entry, spotlights some forceful, dynamic passages of activity. But some songs originate from other sources entirely.

Both "Taras Theme" and "Moonfall" are more in a pop vein, with their structure and straightforward, uncluttered melodies. Phillips really mixes styles as he summons all his command of the piano on the lengthy "Suite: Sea Dogs Motoring," a four-movement composition, seguing from one impression to the next effortlessly, expressing everything from grave intensity to frolicking playfulness.

The esoteric music on *Ivory Moon* is generally relaxing and soothing without being somnolent. Phillips exudes enough vibrancy to engage the listener and not induce sleep.

One of the acknowledged masters of the rock instrumental is **Mike Oldfield** and his latest 12-inch single "shine" (UK Virgin VS863-12 \$6.98 list) is a rousing collaboration with **Jon Anderson**. Both Oldfield's playing and Anderson's vocals dovetail nicely as the song brims with Oldfield's instrumental virtuosity and Anderson's unique, multi-tracked delivery. Despite some lapses into cliched and trite lyrics, "Shine" is an extremely enjoyable confection. On the B side, "The Path" is symbolic Oldfield and although very melodic, not very memorable.

Also of interest, a couple of items have finally seen domestic release after some time as imports. These are the **Pogues** first album *Red Roses for Me* (Enigma ST-73225, \$8.98 list) and **Peter Hammill's** newest, *Skin* (Enigma ST-73206, \$8.98 list).

—Larry Fry

creepers
Archaic Smile
40% Off
VINTAGE
4715 TROOST
winkle~pickers

BUSCH
Beer
CONCERT SERIES

KY-102 Presents
GEORGE THOROGOOD & THE DELAWARE DESTROYERS
SATURDAY, AUGUST 16

CAD **STARLIGHT THEATRE** **DIAL-A-TICK 576-7676**

TICKETS AT SEVENTH HEAVEN, PENNYLANE, JONES STORES EXCEPT OAK PARK, CROWN CENTER TICKETS, CORKY'S VIDEO VENDORS, FINANCIAL EXPRESS, & THE KEMPER & MUNICIPAL BOX OFFICES.

Produced by **NEW WEST** and **CONTEMPORARY** for the **STARLIGHT THEATRE ASSOCIATION**

INXS
If you've got it, shake it!

Produced by **New West & Contemporary**

SATURDAY, AUG. 23
MEMORIAL HALL

SPECIAL GUESTS: THE DEL FUEGOS

Tickets at all **CAD** outlets: 7th Heaven, Pennylane, Corky's, Video Vendors, Jones Stores except Oak Park, Financial Express, Crown Center Tickets, Kemper/Municipal Box Offices.

DIAL-A-TICK 576-7676

WESTWOOD ONE INCORPORATED PRESENTS
EMERSON, LAKE & POWELL

THURSDAY, AUG. 26 KEMPER ARENA
SPECIAL GUEST: YNGWIE MALMSTEEN

Tickets at all **CAD** outlets. Produced by **New West & Contemporary**

Joe Bob goes to the drive-in

by Joe Bob Briggs, Drive-In
Movie Critic of Grapevine, Texas

You ever notice how nobody ever has anything good to say about child abuse?

Maybe it's my imagination, but I just don't think the newspapers are telling BOTH SIDES OF THE STORY. Like, for example, if I was to take a 10-year-old kid who was doing can openers off the high board and getting chlorine in my Juarez Sunrise cocktail, DESPITE THE PRESENCE OF A PAPER UMBRELLA, and if I was to like take this kid and stuff him into a six-foot stack of life preservers and then throw him in the deep end and offer the other kids \$5 if they could push him down to the drain—it might be hard for you to believe, but I've just committed a felony UNLESS I CAN PROVE HE'S MY LITTLE BROTHER.

Little brothers can be permanently maimed under Texas law without any penalty whatsoever, as long as you'll remember this rule. When your mother gets home, say, "Why would I do something like that? What's my motive for something like that?" Parents always expect a motive. There's not any motive, but that don't matter, cause they'll buy this.

OK, here's another example. Kid named Drew is chunkin rocks at the tires on my mint-condition 74 Toronado and some of em are gettin up under the chassis and makin a terrible sound. What would you do?

Tire tool? We're talkin 20 to 30 hard time. Hit-and-run? I'll put you down for 35.

No, you only have one alternative in a case like this. It's to grab the kid by his ratty haircut, put your lips so close to his ear he can feel your breath in the crevices of his brain, and say the following words:

"Do that again and I'll remove it."

Now one thing you need to keep in mind. NEVER, under any circumstances, should you define what "it" is. If the little weenie says, "Remove what?" which he probably won't cause he'll be too scared, just drop him in the nearest Dumpster Dumpster and say, "Wait here till I get back and I'll show you."

You see the beauty here? Instant results. No prosecution. INTELLIGENT child abuse.

There's only one exception to this, and the best way to explain it is to ask the question: Have you ever been sittin at the movie and a kid behind you starts kickin your chair and sayin, "What's he doing? What'd they say? Can I have a quarter? I don't like this popcorn," and "This place is gross? My personal advice would be to forget the above and go ahead and risk capital punishment. I have a good lawyer, can probably get you off. If not, it'll be worth it anyway.

Speaking of justifiable homicide, Arnold the Barbarian just keeps gettin better and better, and I'm gonna go ahead and say it here: After Terminator, Commando, Red Sonja and now Raw Deal, Arnold is the No. 1 Drive-In Actor in the World. Forget Sly Rocky Rambo Cobra. Forget the two Chucks, Norris and Bronson. The guy that's really doing it, year in, year out, is the A-Man. One more drive-in hit and he'll already be eligible for the Drive-In Hall of Fame.

Raw Deal has more plot in it than Arnold's ever attempted before, and it even includes about 100 words of Arnold dialogue, compared to his usual 10, and it has a FULL THREE MINUTES of pec-poppin and deltoid-dippin and tricep-trippin in front of the mirror, but here's the best part:

Arnold SUCCESSFULLY speaks the following sentence.

"He molested, murdered and mutilated her."

Arnold finally got the M-sound down. He worked out five, six hours a day until he got ready for that one line of dialogue, and he did it. Sort of.

Anyhow, Arnold is a small-town sheriff with a wife that whines all the time and gets drunk in the afternoon and throws chocolate cakes and wants to move back to New York, only first Arnold has to go undercover and infiltrate the Chicago Mafia so that Darren McGavin can get revenge for the murder of his son and the cancellation of his series. So Arnold goes up there and gets a job workin for the world's

meanest character actor and drives a wrecker through a building like in Commando and takes Kathryn Harrold home with him even though she's a drunk bimbo and busts up a female-impersonator bar and destroys three guys in a boutique and then packs up 18,000 rounds of automatic weapons ammo, jumps in his con-



Arnold the Barbarian demonstrates high-powered-rifle-crushing in Raw Deal.

vertible, and puts "I Can't Get No Satisfaction" in the tape deck. Pretty soon, we got:

Forty dead bodies. No breasts. Two quarts blood. Three motor vehicle chases, including the best of '86. Arnold destroys an entire building by himself. Exploding refinery. School-bus machine-gun attack. Maniac SWAT Team. Steam shovel attack. Gratuitous Rolling Stones. Boutique Fu. Coke Machine Fu. Cake Fu. Drive-In Academy Award nominations for Darren McGavin, for his "oh God I can walk again" scene; Kathryn Harrold, for saying "The only way you'll end up lying next to me, Max, is if we get run over by the same car"; and Arnold the Barbarian, for saying "You should not drink and bake" and "Who do you think I look like—Dirty Harry?"

Clamp on a cheap bolo tie made by filthy rich Indians with big thumbs. The Joe Bob Briggs Summer Vacation Guide:

1. THE LEWD, CRUDE, NASTY DUDE RANCH: Located in the wilds of Wickenburg, Ariz., it's that "special retreat for those special little friends of yours in flamingo shirts looking for a place to "swish away the summer" according to their rights and privileges as Americans to do any disgusting thing they want to with their bodies, if you know what I mean and I hope you do. The lewd, crude, nasty dude himself is a guy named Leotis who comes out of his bunkhouse once a day to administer bullwhip punishment and perform the "bucking bronco fandango" (no kiddies allowed).

2. VELVET VISTA VERDE VALLEY: Five miles east of Bakersfield on state route 178, this one is perfect for that "budget" vacation. Fifty dollars for six people for two weeks (room and board not included). Complimentary irrigation materials available on request. How can they do it? Easy. They have no horses. All recreation is goat riding. (Goat-riding lessons available at a modest charge, but don't try Goat Peak on the first day. Head for Cabrito Training Hill.)

3. BLUE LAGOON GUEST RANCH: At this secluded mom-and-pop hideaway near Bandera, Texas, each room is papered with glossies of Brooke Shields and, for the kinky, Brooke Shields' mother. For a surcharge of \$200 per week, Brooke will personally come to your room and recte lines from Endless Love to prove she was in that movie. For a surcharge of \$300 per week, Christopher Adkins will NOT

come to your room.

4. THE ROY-AND-DALE LOVE RANCH: Try this one for your golden wedding anniversary, specially if you're tryin to put the old whiny back into the marriage. At the Love Ranch, 28 miles west of Pie Town, N.M., on U.S. 60, the sky is orange all day, just like in Roy's movies. This is because the ranch is part of the White Sands Missile Range nuke-testing facility, home of the rarely seen iridescent antelope and the strobe gopher. Ladies: Don't let Roy help you onto your horse under any circumstances. Trust me.

5. RANCHO ENCHILADA: There are actually two Rancho Enchiladas operated by the Mexican government. Make sure you get a booking at the Monterrey branch, NOT the one in Ciudad Mordida, which is located in the jungles of Yucatan. Many people make this mistake every year and we're expecting to hear from all of them any time now. What can you say about the Rancho Enchilada that hasn't been said already? It's the granddaddy of them all, the Hasta La Vasta, home of the all-you-can-eat Bean Plate. Remember to stop in Juarez three days on the way back. You'll avoid the "bends" later.

Speaking of people that look like a grilled fajita, I just saw Demons and once again, the Eyetalians are doin it to us. Just when we think we know what the word "gore" means, some Eyetalian comes along and says, "I bet you never saw somebody do THIS on the screen," and so we got, once again, the most disgusting movie in the history of movies. Automatic four stars.

We shoulda known this one had potential, cause it's directed by Lamberto Bava, who's the son of the late great Eyetalian master, Mario Bava, the guy who made "Black Sunday" in '62 and went on to impale every single body part on screen in the years before he croaked from drinkin too much of that drillin mud they call coffee over there. Anyhow, Lamberto had this idea of "What if you want to see a horror movie, and some zombies BRICKED YOU IN while you were watchin the movie, and pretty soon they started clawin the audience into linguini noodles and there was NOTHING YOU COULD DO?" That's basically the idea, but I'm not tellin nothin else about it because there's absolutely no way to tell what happens next in this flick and so it satisfies the first rule of Drive-In Classics: Anybody can die at any moment.

One breast. Twenty-six dead bodies. Two hangings. Seventeen gallons blood. One motor vehicle chase. Slime spewing. Eyeball clawing. Projection-booth smashing. Razor slicing. Boyfriend eating. Finger chomping. Classic transformation scene, where a demon crawls up out of a guy's back. Bloody zit popping. Purple jugular vein tumor throbbing. Hand rolls. Head hacking. Gratuitous cokeheads. Coke Machine Fu. Yamaha Fu. Grapple Hook Fu. Drive-In Academy Award nomination for Lamberto Bava, the kid director, who wrote the line "It's



Starring in the Demons title role is this slime glopola specimen who studied with Brando; notice the forehead.

not the movie—it's the THEATER!"

And we do have a new record: 97 on the Vomit Meter.

Joe Bob says check it out.

Joe Bob's Mailbag

Communist Alert! "SANTA CLARA, Calif. (UPI)—Indians picketed Santa Clara University for allowing mud wrestling. The dirt for a fraternity-sponsored mud wrestling tournament at the Jesuit-run university came from a sacred Indian burial ground, picketing tribal descendants charged." That's OK. The guys at Sigma Phi Epsilon promised to mud wrestle in the nude so they won't get the sacred slime dirty. Weekly Wayne Newton Report: two nights with the Atlanta Symphony, then up to Resorts International in Atlantic City. Need some Jersey support. To discuss the meaning of life with Joe Bob, or to get some free junk or the "We Are the Weird" newsletter, write Joe Bob Briggs, P.O. Box 33, Dallas, Texas 75221.

DEAR JOE BOB: I'm wondering if you might want to join me and a few friends in a little game of Crack The Whip Across America. I'm almost sure of the media picking up on this one. Better days, ROBERT HOLDRIDGE, CARROLLTON, TEXAS.

DEAR BOB: Only if you can get Phil Donahue to stand at the end of the line.

DEAR JOE BOB: I won a bet after your "we Are the Weird" fiasco. Everyone said you were history. I knew different. I studied history. The lives of many Great Men. In not a single case has a Great Man compromised his manly typing (in a weekly syndicated column) in order to coddle provincial snivlers. I am glad you didn't call the picketers provincial, though, at least in print. A Great Man knows where to draw the line.

I wholly approve of "We Are the Weird." Please send me a copy so I will know what it says. Send me everything your budget allows. Now.

Yours at 24 fps, DAVID SWIFT, JACKSON, WYO.

DEAR DAVE: I would never call people provincial simply because they exercised their God-given constitutional right to be jerks.

DEAR JOE BOB: We understand that members of the academic community in Shreveport take pleasure in degrading you and drive-in movies (i.e., Caddo Magnet High School Debate Squad). Their un-American activities made us wonder why you don't move to Alexandria where your talents could be correctly appreciated.

As members of the Bolton High School Debate Squad, we look forward to the Friday Times and being able to quote you as a reliable expert of American films. THE BOLTON HIGH SCHOOL DEBATE SQUAD

DEAR DEBATERS: Pro or Con—the drink-

ing age in the state of Louisiana should be lowered to 14 so American youth can learn to use alcohol in a responsible manner while still under the influence and care of responsible adults and before they go off to LSU and get nekkid.

DEAR JOE BOB BRIGGS: I wish peace to all peoples, races and creeds and to whatever one soul does with another sexually or otherwise in their agreed upon space of privacy. WE ARE SOCIALIZED ENOUGH. The areas of the heart, i.e., forgiveness, seem to be ready to be addressed, the healing through recognizing our good in being and then opening this to larger groups outside of ourselves in seeing the good of all. My mother used to always say, "LOOK FOR THE GOOD IN SOMEONE. IT'S EASY TO SEE FAULT OR THE BAD." What is that bad part? How do we address it?—NANO MAN, SAN FRANCISCO

DEAR NANO NANO: Address it in care of Abigail Van Buren, 4900 Main, Kansas City, Mo. 64112.

DEAREST JOE BOB BRIGGS: I went to prom last weekend at a place up north past the Gemini D.I. They searched my purse at the door for booze and frisked my boyfriend in a way (if you know what I mean) that almost left him begging for more. They didn't have a live band, just some recorded tribal bass beats (except once they played Phil Collins, which I thought was mighty white of em at the time).

All the guys wore monkey suits and all the girls wore dresses that looked like a cross between The Jetsons and *Gone with the Wind*. Anyway, what I wanted to ask you was if the movie *Prom Night* could be more horrifying than this?—JULIE, DALLAS

DEAR JULIE: Nope. The only flick that even comes close is "Two Thousand Maniacs." I'd count "Planet of the Apes," but I'm sure your boyfriend looks better in a monkey suit than Roddy McDowall.

DEAR JOE BLOB BRIGGS: You are the yellow-belliedest, low-downest, underhandest, most sordidest excuse for a human bean this side of the Greater Dinuba drive-in.

Yes, them's fightin' words, but they ain't nuthin compared to the GOOBAR wrath you have sprung down upon your cruddy self by statin' as you did that our hero Bo Svenson is a hasbeen.

We GOOBARS (Good Old Oakies, Beer-drinkers and Rednecks) have as part of our goals in life watching out for pinkos and obvious un-American types like you who cast smarmy shadows on the pure and untainted images of true blue types like our boy, Bo.

For the life of ourselves, we cannot figger how anyone who calls himself (or in your case, "itself") an American can defame, defile and defuse the man who played that all-American hero, Tennessee's legendary sheriff and self-serving opportunist Buford Pusser in two (count 'em, two) movies.

You have carved a spot in the armpit of our clubhouse, Joe Blob, and we are submitting your name for National GOOBAR Poophead of the Year.

Until we hear from you, pal, our chapter is using the new GOOBAR slogan:

Joe Bob Briggs—FUI!—KATHY YOUNG, GOOBARS ARE FOREVER, STOCKTON, CALIF.

DEAR KATHY: I'll apologize just as soon as I tell Joe Don Baker what you said and where you live.

DEAR IMPERIOUS LEADER JOE BOBSKI

**America's
Oldest Waterbed Store
Has Kansas City's Largest
Selection Of Futons**

531 5147

and Greeting Cards
and Cigarette Papers, Cases, & Lighters
and Tobacco & Clove Cigarettes
and Kama Sutra Products
and Incense & Essences
and Aro Scarves
and India Prints

4303 Jefferson
6 blocks north of the Plaza

temple
slug

10% off futons with this ad
Expires Sept 15, 1986

LIFE IN HELL

©1986 BY
MATT
GROENING

LIFE IN HELL: AN INTRODUCTION

WHAT IS "LIFE IN HELL"?
AN AMUSING LITTLE TRIFLE OF A COMIC STRIP STARRING ASSORTED CRUELY DRAWN RABBITS.

WHO'S SUCH A NEGATIVE TITLE?
I HAD JUST MOVED TO LOS ANGELES WHEN I THOUGHT IT UP.

WHAT ARE THE FIVE MAJOR THEMES OF "LIFE IN HELL"?
★ LOVE
★ SEX
★ WORK
★ DEATH
★ LAUGHS

NOTES
LIFE IN HELL
P.O. BOX 7000
LOS ANGELES, CA 90007 USA

DRAMATIS PERSONAE

BINKY
STAR OF "LIFE IN HELL".
FRIENDLY WHEN POSED.
DISTINGUISHING FEATURES: BOUNCING EYES, OVERSIZED, BASTARDLY EARS.

SHEBA
BINKY'S EARLY REED GIRLFRIEND.
PROSPICUOUS TO POSE BINKY.
DISTINGUISHING FEATURES: BASICALLY BINKY IN FEMALE GARB.

BONGO
BINKY'S ILLEGITIMATE SON.
EVEN MORE ALLEGATED THAN BINKY.
DISTINGUISHING FEATURES: PRETTY OBVIOUS, ISN'T IT?

AKBAR & JEFF
BROTHERS OR LOVERS, OR POSSIBLY BOTH. NOTHING FEATURES THEM.
DISTINGUISHING FEATURES: FEELERS, BOTH EYES ON SAME SIDE OF HEAD.

HOW THE HELL DO YOU PRONOUNCE THE CARTOONIST'S NAME?
mät grä'ning

CAN THE CARTOONIST DRAW ANYTHING BESIDES RABBITS?
OH MY YES.

DOES THE CARTOONIST LOOK ANYTHING LIKE BINKY?
NOT REALLY.

DID YOU KNOW?
MY NAME IS BINKY.
I HAVE ONE EAR ED YOU DON'T NOTICE ME FOR BINKY.
NOT BINKY, PINKY, BINKY, ZIPPO, OR SHOOPS.

IS THERE A "LIFE IN HELL" PHILOSOPHY?
OH MY YES.

LIFE IN HELL FUN FACTS
BINKIES IN HISTORY
IN WILLIAM MAKEPEACE THACKERAY'S NOVEL *VALENTINE* (1840), THERE'S A MINOR CHARACTER NAMED LORD BINKIE.
IN THE MOVIE *THE LIGHT THAT FAILED* (1954), BOUNCING EYES DOG IS NAMED BINKY.
IN THE LATTER HALF OF THE 20TH CENTURY, THERE WAS A POPULAR SWIMSUIT KNOWN AS THE BINKINI.

CAN THE CARTOONIST DRAW BINKY WITH HIS EYES CLOSED?
YOU DECIDE.

WE'RE ALL HOOKED
HAVE A NICE DAY

BRIGGS: This is Secret Agent X-9 reporting.

Mission: Gemini Drive-In.
Details: Top secret or don't remember.
I paid to see a movie called *Pretty in Pink*. Guess what. ABSOLUTELY NO SEX! You can imagine how enraged I was.

Well, they won't trick me with juicy titles anymore. From now on, when I go the Drive-In, I'm gonna come through the exit and pay when I leave. And any more high school love junk is going to be shown to the sound of the Joe Bob Dead in Concert, 'cause I'm gonna take over the radio station that everybody tunes in to and put in the tape I illegally made at your overpriced rip-off joke of a show. By the way, when is the next one?—MERCIE SAPHEAD, SECRET AGENT X-9, DALLAS

DEAR MERCIE: Next month. It's called "Pretty in Yellow."

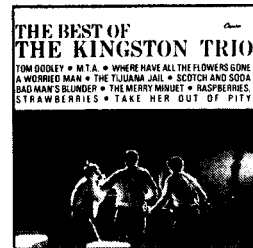
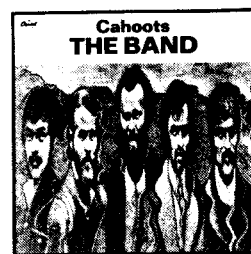
MR. BRIGGS: Throughout your column you have made repeated references to communism when discussing the removal of drive-in movie establishments. Yet, you insist that this is in some way "not good." Drive-in theaters symbolize all of the filth, corruption and decadence prevalent in Western society, and their removal should be viewed as a blessing, not a curse. I therefore DEMAND that you cease using the name of the workers' revolutionary unit with such negative connotation.—PEDRO NOGUERRA, SPARTACUS YOUTH LEAGUE, BERKELEY, CALIF.

DEAR PEDRO: I love it when you're angry.

Classics from



ON SALE!



ONLY \$2.99

Thousands on sale, including Fats Domino Fela the Beach Boys
Jan & Dean Lena Horne Rick Nelson Leo Kottke John Lennon
Frankie Avalon Little Anthony & the Imperials Don McLean
Yma Sumac Frank Sinatra Nat King Cole Bob Seger



Classical notes

Palestrina: *Missa Papae Marcelli, Tu es Petrus; Allegr: Miserere*; others. Choir of Westminster Abbey directed by Simon Preston (Archiv 415 517, \$10.98 list).

The dedicatee of Palestrina's famous mass was a Pope who reigned for a mere three weeks in 1555. Although this would seem to indicate the date of composition, legend has it that this mass was composed as an attempt by Palestrina to prove to that Renaissance Hays Office, the Council of Trent, that music would not profane the liturgy proper. This dates the mass around 1562-63, when the Council turned to matters musical. The Westminster choir gives it an excellent performance here, managing to add a good deal of exuberance to the reverence of the



piece. The songs are clear and well-balanced, one of the best digital choral recordings yet. Archiv's other recording of it, with the Regensburger Domspatzen conducted by Theobald Schrems (from 1961), compares well, though the sound of the German boys differs a good deal from the English boys, the Germans being typically warmer in tone. The older one is more reverent yet very vital; the sound is fuller and warmer, though not as clear. Both records are not too much for any unregenerate Palestrina fanatic, so if you own the older one, don't worry about duplication: it's worth it.

The motet, *Tu es Petrus*, is also given a forceful rendering here. The choir is controlled and precise but still natural and spontaneous. However, they lack the excitement of an earlier performance of this by the Tolzer Knabenchor on German Harmonia Mundi, coupled with the parody mass of the same name. The Tolz choir, perhaps the finest European boys' choir, brings a vitality to the work not often found in performance. And both of these recordings are more

vital than one from King's in 1984 (on Argo, also with the parody mass), which was subdued and haunting but comparatively restrained.

Certainly the high point of this release is the *Allegr Miserere*. This is one of the most popular choral pieces in the repertory and the performance here is incredibly beautiful and dramatic. Comparatively, one from King's (1984, on Angel) is down to earth; this one is ethereal, almost mysterious. The choral work is again excellent, something we've come to expect from Simon Preston's conducting. The boy soprano's head-tones are quite breathtaking and wonderful. Three remaining pieces by composers of the same period fill out this marvelous picture of Renaissance choral art. Full texts and notes are included. Highly recommended.

Vaughan Williams, Howells: *Choral Works*. Choir of King's College, Cambridge directed by Sir David Wilcocks. (Argo 414 646, \$7.98, list).

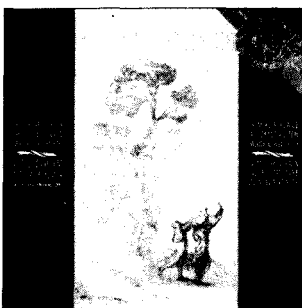
This album of music by two of the finest composers of modern English choral music is a reissue compiled from recordings of the '60s and '70s, with a side devoted to each composer. The first part of the Vaughan Williams side is made up of his *Three Shakespeare Songs*, *The Turtle Dove* and *The Elizabethan Part-Songs*. All of these are given good performances by the boys and men of King's. *The Turtle Dove*, in particular, is very haunting and lovely. The balance of the side is devoted to Christmas music: "The Blessed Son of God" from *Hodie*, and the *Fantasia on Christmas Carols*. The *Hodie* excerpt is a quiet "Silent Night" piece; the *Fantasia* is a joyous and exuberant celebration, the London Symphony Orchestra joining the choir here in a marvelous performance. The spirit is infectious.

The Howells side is devoted entirely to sacred music: the *St. Paul's Service* and the *Collegium Regale*. These are very vivid, exciting works, with a hint of Vaughan Williams' influence, but nonetheless highly individual. The choir, accompanied by Andrew Davis on organ, comes across powerfully. The 10- and 20-year old analog recordings are full and strong. Texts are included, but no notes. Recommended not only to fans but novices as well.

Monteverdi: *18 Madrigals from the Second Madrigal Book*. Collegium Vocale Kohn directed by Wolfgang Fromme. CBS Masterworks (IM42131, \$12.98 list).

Claudio Monteverdi was undoubtedly the greatest composer of his time, and his catalogue of works is a continued source of inspiration for the many and varied musicians who undertake

performances of his works. The madrigals on this record, composed in 1590, are very well done here. The mixed vocalists of the Collegium



are up to their usual standards, and they convey the beauty of these pieces convincingly. CBS' digital sound, which can range anywhere from awful to good, is acceptable, but sadly lacks presence—nowhere is there a hint of the church this was recorded in. The voices are fairly clear. However, the surfaces of the LP are far less than good, and a constant plague of thumps and ticks accompanied the music on my copy. Those with CD players should wait for it in that format. Not something I like to see from the industry.

Shostakovich: *Symphony #13 Babi Yar; Song Cycles*, opp. 143a & 79. Soloists: Concertgebouw Orchestra and Chorus conducted by Bernard Haitink. (London 414 410-1 2 LP's, \$19.98 list).

This album brings to a conclusion Haitink's Shostakovich Symphony cycle with the Concertgebouw, a series characterized by insight into the music and quality in the recordings. The present issue is a fitting end, with tremendous performances of some rarely heard music.

The 13th Symphony derives its title from the first of the five poems by Yevgeny Yevtushenko set by Shostakovich for orchestra, bass choir and bass soloist that comprise the work. The "Babi Yar" movement, an examination of the anti-Semitism which culminated in the barbarous murder of 100,000 Jews in the Ukrainian ravine of that name in 1941, is a harrowing work. The drama of the piece, with its alternating soloist and chorus (Gentlemen of the Concertgebouw Choir), recalls the agony of a Passion, with bass Marius Rintzler a horrified, soul-searching "evangelist." The profound material of this sec-

tion, especially the attacks on anti-Semitism (something of a tacit official policy of the Soviet government), caused more than a little official concern at the work's premiere in 1962 and eventually Shostakovich was forced to modify the text somewhat. The original version, however, is the one performed here.

The subject of *Babi Yar* is not touched upon in the rest of the symphony. It moves on to "Humour," a jaunty and spirited (not to mention witty) celebration of humor, personified as a gallant folk hero. The third movement, "In the Store," pays tribute to the women of Russia and their enduring spirit. It is solemn and almost dirgelike, with a pervasive mood of quiet desperation.

The fourth movement, "Fears," evokes its title well, projecting a general unease throughout. The climax is full of dread and angst; the coda ends on the uneasiness of before. The final movement, "A Career," celebrates the individualism of certain heroes (e.g., Galileo and Tolstoy). It contains two particularly delightful instrumental midsections and a solemn ending. The coda is absolutely beautiful, if somewhat ironic, as is much of the work. The excellent level of performance is maintained throughout, Haitink's strength and perceptiveness serving the music well.

The *Six Poems of Marina Tsvetaeva*, op. 143a, were originally scored for contralto and piano in 1973. Shostakovich prepared this version with orchestral accompaniment in 1974. The poems and their arrangements range from the lamenting to the powerful, from tender love to vivid irony. Soloist Ortrun Wenkel communicates these complex emotions with a satisfying depth of feeling.

The concluding work, *From Jewish Folk Poetry*, op. 79, depicts a colorful, emotional world with strength, tenderness and, in the last three songs, sharp irony. Again, good vocal work (Wendel, soprano Elisabeth Soderstrom, and tenor Ryszard Karczkowski) and strong instrumental work together to bring out the varied sentiments of the music.

The digital sound is quite good. The surfaces are silent and complete texts and notes are included. One note: the CD edition contains the symphony only. Those with a deep interest in Shostakovich should opt for the complete LP or cassette. All in all, an impressive conclusion to an invaluable series. This one shouldn't be missed.

—Walter Stanford

VIDEO

comes to

Pennylane Westport
4128 Broadway • 561-1580

Great selection, Low prices

sales • rentals • VHS & Beta VCRs available

PENNYLANE

McShann

(continued from page 1)

One of Brown's signature vehicles, "Confessin' the Blues," sold more than 500,000 copies and got the band booked into several national venues. Even though the material performed by McShann and his band was not exclusively blues oriented, it was the rhythm and blues material, not the jump swing, that put them in the spotlight. A number of the tunes from this era are featured on *The Early Bird Charlie Parker (1941-1943)* (MCA 1338, \$4.98 list). In addition to the band's big hit, the album features some choice Parker solos and the recording debut of Al Hibbler, another McShann discovery. The sessions with Hibbler were made just a month before the war era recording ban and caught the group in high spirits. The four tunes from this session mark the last time the original KC orchestra was recorded. By late '43

the band was in shambles, ravaged by the draft. Of the original members, only Ramey, sax player John Jackson, Walter Brown and McShann remained.

After the war McShann worked on both coasts and recorded for a variety of California labels, most notably several sides with Julia Leed for Capitol. In LA McShann met Art Tatum. The two frequented concerts and after hours spots, where they'd trade licks at the piano. It was also at this time that he made another great vocal discovery, that of Jimmy Witherspoon. After Walter Brown left the band, it was Witherspoon who filled his shoes and stayed for four years.

In the early '50s McShann was back in Kansas City, enrolled in the Conservatory of Music. He has been working out of KC ever since. Jay first toured Europe in 1969 and instantly

became a favorite of festivals around the world. Today, Jay McShann continues to tour extensively, bringing the Kaycee sound to small clubs and concert halls. The McShann sound, born out of the jump blues era and still going strong, is a touchstone between the swinging riffs of the KC big band and modern ensemble playing it helped to spawn.

Recommended recordings by Jay McShann

The Early Bird Charlie Parker (1941-1943)
MCA 1338, \$4.98 list
Going to Kansas City
Swaggie 1322, \$10.98 list

Kansas City Joys

Sonet 716, \$10.98 list
Kansas City on My Mind
Black and Blue 33.108, \$9.98 list
Blowin' in from KC (with Joe Thomas)
Uptown 27.12, \$8.98 list
Big Apple Bash
Atlantic 90047, \$6.98 list
Magical Jazz
Jazz Mark 102, \$8.98 list
Crazy Legs and Friday Strut
Sackville 3011, \$8.98 list
Man from Muskogee
Sackville 3005, \$8.98 list
Kansas City Hustle
Sackville 3021, \$8.98 list

Rainmakers

(continued from page 1)

and "heartland" topics. The music itself is great. The sound, though slick compared to their trio Jays, stands up well and has the potential to be a hit. Their best song, "Let My People Go-Go" was made into a video and has already premiered on MTV. The re-working of this tune includes a horn section that fits in well with the mood.

The album leads off with "Rockin' at the T-Dance," a tune that has as much to do with just growing up in the '60s as it does with the Hyatt tragedy, using references to failed Apollo missions juxtaposed with proms and dates. Following that is "Downstream," sort of a Bible-belt stream of consciousness rocker which has Harry Truman, Mark Twain and Chuck Berry in the

same boat flowing down the Mississippi. That old dancehall favorite "Big Fat Blonde" closes down side one and makes way for the more sentimental second side. About the song "Government Cheese," Bob said "In New York it got booed. They just didn't understand." Or maybe they just didn't like it. I'm not sure I understand it either, but it's a great title. The album's final cut, "Information," is one of their old show stoppers and the performance here is good as ever.

I hope the album does as well nationally as I'm sure it will here in KC and surrounding areas. Given the band's songwriting talents and charisma, they should do well. But then Men at Work came out of nowhere with barely enough talent to go around and become the

"new Beatles" for a few weeks. If God really is from the midwest like everyone thinks, then the

Rainmakers should make it big. Or at least avoid the cut-out bins. Good luck.

KOOL RAY & THE POLAROIDZ
at
THE LONE STAR
4117 Mill St. in Westport
August 27 561-1881

Announcing

Sandstone



CONCERTS IN THE PARK

AUGUST LINE-UP OF STARS

AUG. 5 - JACKSON BROWNE / PETER CAST
AUG. 6 - BILLY OCEAN / MELT'SA MORGAN
AUG. 7 - THE EVERLY BROTHERS
AUG. 14 - SPYRO GYRA / MICHAEL FRANKS
AND AL DI MEOLA
AUG. 16 - STARSHIP / OUTFIELD
AUG. 21 - ELTON JOHN
AUG. 22 - FATS DOMINO / JERRY LEE LEWIS
AUG. 30 - SOLID ROCK '86

FEATURING...AMY GRANT



at **Sandstone**
For more information call 721-3300

CATS OUTLETS &
DIAL-A-TICK 576-7676



Kool Ray & the Polaroidz



'80s ROCK & ROLL WITH A '60s "TWIST"
August 27 in KC
4117 Mill St. • 561-1881 for details

HAMER
GUITARS

Dean Markley

SHURE

ensonia

ROCK 86

**SATURDAY, AUG. 30
2PM—11 PM**

**SANDSTONE
OUTDOOR THEATRE
Kansas City**

featuring **AMY GRANT**

with special guests
**STEVE TAYLOR
MYLON LEFEVRE
BRYAN DUNCAN
RICH MULLINS
UNDERCOVER
CHRIS EATON**

Tickets available at Sandstone Theatre Box Office, Budget Tapes and Records in Topeka, Corky's Records in Mission, Crown Center Ticket Office, Financial Express—2644 Prospect, All Jones Stores except Oak Park, Kemper Arena, Municipal Auditorium, Pennylane on Broadway, in Wattsmill, and in Lawrence, Seventh Heaven on Troost and in Blue Springs, Video Venders—6535 State Ave., or FOR PHONE ORDERS AND MAIL ORDER INFO CALL: **DIAL-A-TICK: 816/576-7676**

Mail Order; Send S.A.S.E. to P.O. Box 3428, Kansas City, Kansas 66103. Add \$1.60 per ticket service charge

GROUP DISCOUNTS \$2.00 OFF FOR 15 MIN.

(By Mail Order Only) CAPITAL TICKETS P.O. BOX 3428 KANSAS CITY, KS 66103
NO CHECKS, MONEY ORDERS ONLY PAYABLE TO: CAPITAL TICKETS, (Include Service Charges of \$1.20 Per Ticket)

**ANDREA S
VOLLENWEIDER
& FRIENDS**



FRIDAY, SEPT. 5—8 PM MUSIC HALL

TICKETS ON SALE NOW

Tickets available at Municipal Auditorium Box Office, All C.A.T.S. Outlets or charge by phone **DIAL-A-TICK: 816/576-7676** with Visa/MasterCard

Dateline: discland

Prepare yourself for a deluge of excellent jazz product bridging the 1950s to the 1980s. Already, two labels, Pablo and Verve/Emarcy, are fighting for viable space in top-of-the-line record stores. The Pablo recordings, produced by Norman Granz, are meticulously done, and usually feature many seasoned performers (Oscar Peterson, Joe Pass, Milt Jackson, Count Basie, et al.) in settings that may vary from all-star studio bands to live concerts in Europe and Japan.

There are already many titles available on that catalogue, and making a wise choice will require some personal decision. However, the works of two major favorite artists, Count Basie and Duke Ellington, are available on CD and are well worth considering. Basie is represented notably by *88 Basie Street, Kansas City Shout, On the Road, Warm Breeze* and, in collaboration with Oscar Peterson, *The Timekeepers*.

The Count, incidentally, is also well represented in the CD bins with the recordings he made for Roulette in the 1960s. That label has just released ten CDs starring Basie, with his band (Basie at Birdland, Basie in Sweden, Basie) and with various vocalists (Sarah Vaughan, Tony Bennett, Joe Williams, Billy Eckstine).

Most of the releases in the first period are in mono or early stereo and feature, not too surprisingly, many of the same artists who can now be heard on Pablo. Of particular interest on Verve, however, is the excellent series of "Songbooks" recorded by Ella Fitzgerald (Cole Porter, Johnny Mercer, Rodgers and Hart), now available on compact discs, in fresh resequencing and remastering that give the recordings greater continuity and enhanced sound quality. Both the choice of material and the performances rate highest.

The Creed Taylor-produced albums are more representative of that producer's own approach to jazz, a mixture of classical (or classically-oriented) tunes and jazz rhythms, often sweetened with strings, performed by a stable of in-house contract musicians such as Stan Getz, Wes Montgomery, Jimmy Smith, Kai Winding, etc. Of the titles currently available, don't miss the legendary albums by alto sax player Getz, *Jazz Samba*, with Charlie Byrd, Stan Getz with Laurindo Almeida and Getz/Gilberto, with Antonio Carlos Jobim. These delightful albums, beautifully transferred to the laser-read format, started the bossa nova craze, and could very well revive it in the 1980s. The music, exuberant or softly tender, is very exciting and excitingly performed, with the uptempo sides to be found particularly on the first two, and the softer moments on the Getz/Gilberto album.

You should, however, consider one factor before deciding on these albums: the sides are relatively short, considering the total length of playing time that can be accumulated on a single compact disc. *Jazz Samba* clocks in at 33:29. *With Laurindo Almeida* at 37:35 and *Getz/Gilberto* at 33:25.

Other jazz labels are also entering the field, notably Fantasy, the all-jazz independent West Coast label, which has released a whole series of albums by John Coltrane, Miles Davis, Sonny Rollins, the MJQ and Bill Evans, among others. ECM's sparkling recordings include those of Pat Metheny, Keith Jarrett and Chick Corea (notably a memorable concert in Zurich with Gary Burton). GRP, the self-appointed digital master label, releases products that are consistently great-sounding. Releases by Dave Grusin, Billy Cobham, Lee Ritenour and Dizzy Gillespie can be found on this label, but I particularly recommend two: *In the Mood* performed by the Glenn Miller Orchestra, in glorious digital sound (for the neo-romantics) and *Harlequin*, and exquisite artistic combination between Dave Grusin and Lee Ritenour, the whole brew served with an evocative exotic accent.

Two popular soundtracks, *Back to the Future* and *Miami Vice*, both on MCA, have just been released in the CD format. One of the main attractions in the former, of course, is Huey Lewis' familiar "Power of Love," a surprisingly well-crafted song that fares very well on this compact disc. Unfortunately, the rest of the

tracks does not measure up, even though there are some interesting moments provided by Eric Clapton and composer Alan Silvestri.

As for *Miami Vice*, it's an excellent compilation album featuring the talents of Glenn Frey, Chaka Khan, Phil Collins, Tina Turner and Jan Hammer, whose instrumental theme is also quite familiar. A fast-paced, exciting album, this soundtrack reflects the spirit of the show which it musically represents.

The first "interactive" compact disc has just been released by PolyGram, the original cast album of the current Broadway hit, *The Mystery of Edwin Drood*. Based on an unfinished novel by Charles Dickens, *Drood* was concocted by pop writer/producer Rupert Holmes, who rather than impose an ending to his own liking chose instead to let the audience select the culprit among a lineup of various villains in this musical whodunit. Depending on who is chosen, the ending differs from performance to performance.

The same kind of free choice is what Holmes gives to listeners of the score on CD. Taking full advantage of the format's flexibility in programming and longer spread in total timing, Holmes affixed all the possible endings at the end of the recording. It's a fun way to enjoy a recording and a clever way to force people to use the vast programming resources of their player.

It has been my general impression that many pop and rock recordings, when they are properly transferred, benefit tremendously from the digital format. There could not be a better example than the almost pristine CDs available from Motown, whose reputation as a manufacturer of grainy-sounding singles and albums has always been atrocious.

Several releases now belie that reputation, and return to an extraordinary new life many recordings that evoke a lot of memories. Besides the Stevie Wonder albums (*Musiquarium*, *Songs in the Key of Life*, *The Secret Life of Plants*), there has been an effort to put together at least two anthologies, one by the Temptations and one by Diana Ross and the Supremes. The latter one, particularly, is a revelation, with the CD looping together 20 tunes ("Baby Love," "I Hear a Symphony," "Come See About Me") performed the way they were meant to be heard — without surface sound, without distortion. It sounds amazingly good, and considering the age of these sides it also shows that Motown in the early 1960s already had a deft sense of stereo imagery. Definitely worthwhile.

Also well worth looking into (and listening to) if you are an Elvis fan is the catalogue already released by RCA, in neat digital transfers that enhance many of these pre-stereo recordings tremendously. Included among those are *Reconsider Baby*, a collection of blues numbers, *The Christmas Album*, *50,000 Fans Can't Be Wrong* and *Golden Records*. But if you can, try to find a sensational two-disc parallel import set, made in Germany by RCA and titled *32 Film-Hits*. It's a compilation of songs from the soundtracks of *Fun in Acapulco*, *Blue Hawaii*, *King Creole*, *Frankie and Johnny*, *Easy Come, Easy Go*, *G.I. Blues*, *Paradise*, *Hawaiian Style*, *Charro*, *Roustabout*, *Girls! Girls! Girls!* and *Follow That Dream*. Quite a collection, including a few tunes rarely heard in such compilations.

Finally, if you currently own a CD of *Abbey Road*, made in Japan by Toshiba, its current market value is about \$250. The reason is that Capitol Records, which distributed product by the Beatles, is currently being sued by Ringo, George and the estate of John for non-payment of royalties. (Paul, who has just signed a new recording contract with Capitol, is not included in the suit.) Because of that situation, Capitol cannot release any Beatles product in the US and other territories. But where the Beatles signed a different agreement, as in Japan with Toshiba, there is no such litigation pending, and *Abbey Road* was released in Japan without any difficulty. Capitol, however, obtained an injunction against imports of that CD, so copies are currently very scarce, and worth a lot of money to the right people. Until Capitol and the Beatles reach an agreement, of course.

—Didier C. Deutsch

Directory

Bannister's	761-9000	Unicorn Theater	531-7529
Blaney's	561-3747	Uptown Theatre	756-3371
City Light	444-6969	Walrus Inn	333-3336
City Movie-Center	561-0085	William Jewell Fine Arts Program	781-8250
Cogburns	(913) 843-9723	Worlds of Fun	454-4444
Concert Hotline	384-9999		
Conservatory Concert Connection	276-1171		
Crosscurrents	361-5147		
Crown Center	274-8444		
Dial-A-Tick	576-7676		
Fan Club	621-3085		
Fine Arts Theatre	262-0701		
Folly Theater	474-4444		
Grand Emporium	531-1504		
Harling's Upstairs	531-0303		
Harris House	531-1580		
Hot Rocks Too	561-6868		
Hurricane	753-0884		
Jazz Hotline	931-2888		
Jazzhaus	(913) 749-3320		
Jimmy's Jigger	753-2444		
Kansas City Blues Society	531-1504		
KC Opry	461-2228		
KJHK Concert Line	(913) 864-4747		
KU Box Office	(913) 864-3982		
Lone Star	561-1881		
Lyric Theatre	471-7344		
Midland	421-7500		
Milton's	753-9384		
Missouri Valley Folklife Society	931-1977		
Music Hall	421-8000		
One Block West	262-9221		
Ozark Inn	(816) 637-6068		
Parody Hall	474-7070		
Piccolo's	472-5575		
Point	531-9800		
Regency Park	649-7000		
Rockhurst	926-4127		
Rooster's	753-3003		
Sandstone	721-3300		
Starlight	363-STAR		
Thirsty's Cantina	531-6887		
Tivoli Theatre	756-1030		
UMKC Box Office	276-2704		

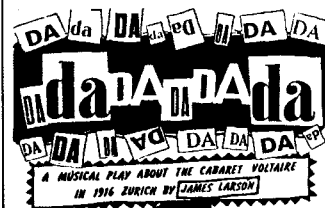


Jazz artist Steve Lacy, who will be featured in a film at the City Movie-Center on August 5-10.

Bob Dylan comes to PennyLane Video

While on his recent concert tour, pop icon **Bob Dylan** stopped by PennyLane Video in Westport to browse. Due to tight scheduling, Dylan and his entourage would have been unable to return the tapes the next day. Instead of paying the late fee, they opted to buy the tapes. Dylan's purchases were:

Lost in America
Lonely are the Brave
Mondo Cane
Johnny Guitar
A Night at the Opera
The Treasure of the Sierra Madre
 Though PennyLane Video has thousands of VHS and Beta titles for rent, they are also for sale. Non-celebrities welcome.



A MUSICAL PLAY ABOUT THE CABARET VOLTAIRE IN 1916 ZURICH BY JAMES LARSON
 ** STARRING **
 Lisa Melting
 Gail Brownman
 Stephen Mackenzie
 Eric Gange
 Produced and Directed by Jane Brown
 Featuring
 SHORT TERM MEMORY with Jill Pfefferman

AUG 22-23 9:30 PM
HARLINGS
 WESTPORT and MAIN \$3

20% OFF COUPON

On Every Dinner
 All Dinners Served Family Style
 At Roosters, Chicken is King!

Almost Heaven — KC Magazine

★ ★ ★ — KC Star

Best Chicken Soup — Squire

We also feature

★ Charbroiled Salmon ★ Steaks ★ Lamb

★ Shrimp and much more!

1706 W. 39th, Kansas City, MO

1 1/2 blocks east of State Line

753-3003

Pianist every night

MONDAY thru THURSDAY
 5 p.m. 'til 10:00 p.m.
 FRIDAY & SATURDAY
 Noon 'til 11:00 p.m.
 SUNDAY — Noon 'til 10:00 p.m.

the Lone Star "in Old Westport"

4117 Mill St. • Kansas City, Missouri 64111 • (816) 561-1881

presents

THE ELVIS BROTHERS

w/ Special Guest THE ACTION

WEDNESDAY, AUG. 6 9:00 p.m.

HEAD EAST

w/ Special Guest PATRIARCH
TUESDAY, AUG. 12 9:00 p.m.

CAPITOL RECORDING ARTISTS

WALK THE WEST

TUESDAY, AUG. 19 9:30 p.m.

COOLRAY & THE POLAROIDZ

WEDNESDAY, AUG. 27 9:30 p.m.

E M I RECORDING ARTISTS

TRUE BELIEVERS

TUESDAY, SEPT. 2 9:00 p.m.



JIM RINGER & MARY MCCASLIN

Saturday August 30, 8:00 p.m.

Community Christian Church

4601 Main

tickets \$7 Door, \$6 Advance, \$5 Members
 available at PennyLane & New Earth

Also, don't miss the album release concert by
 Anne Steward and Band August 23,
 Community Christian Church, \$5

415 WESTPORT ROAD
(LOWER LEVEL)
KANSAS CITY, MISSOURI
561-3747

Blayne's of Westport

*BLAYNE'S IS OPEN TILL 3 A.M.
Mon.-Fri. and 1:30 AM Saturdays

AUGUST 1986
ENTERTAINMENT

MON	TUE	WED	THU	FRI	SAT
7/28 KC R&B BAND JAM	7/29 THE 4 SKNNS "VINTAGE ROCK"	7/30 ***** SOULARD BLUES BAND "BLUES FROM ST. LOUIS"	7/31	8/1	8/2
4 FUZZY DICE WITH BILL DYE	5 THE 4 SKNNS "VINTAGE ROCK"	6 * DAVE BARBER & THE ROCKET RANGERS * "ROCK N ROLL FROM TULSA"	7	8 * MACKENDER-HUNT * "ROCK N ROLL"	9
11 FUZZY DICE WITH BILL DYE	12 THE 4 SKNNS "VINTAGE ROCK"	13 THE HEADHUNTERS "R&B FROM OMAHA"	14	15 * * THE 4 SKNNS * * "VINTAGE ROCK"	16
18 KC R&B BAND JAM	19 THE 4 SKNNS "VINTAGE ROCK"	20 * SCREAMIN LEE AND THE ROCKTONES * "R&B"	21	22 * * BABY LEROY * * "R&B, FUNK"	23
25 KC R&B BAND JAM	26 THE 4 SKNNS "VINTAGE ROCK"	27 TBA	28 TBA	29 * * THE CRAYONS * * "CLASSICAL ROCK"	30

SEPTEMBER ATTRACTIONS

LOS BOZOS WITH
KENT RAINE

THE NACE BROS.

THE DELAYS

STREET CORNER

The HURRICANE

4048 Broadway • Kansas City • MO • 64111 • 753-0884

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
					1. the Crayons	2. BON-TON
3	4. MAX GROOVE	5. C O I E	6. T B L A R	7. C O I E	8. BON-TON SOUL ACCORDION BAND	9. BON-TON
10.	11.	12.	13. Pedal Jets	14. C O I E	15. Charlie AND the Sting RAYS	16.
17	18	19	20 Absolute Ceiling	21 C O I E	22 Rhythm Method	23
24	25	26	27 Baby Jane	28 C O I E	29 BON-TON SOUL ACCORDION BAND	30 BON-TON Reflections

KC PITCH *The Lone Star*

"in Old Westport"

4117 Mill St. • Kansas City, Missouri 64111 • (816) 561-1881

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
July 28 KATFISH KRIS KELLY NO COVER CHARGE	29 THE ANSWER NO COVER CHARGE	30 THE CLIQUE NO COVER CHARGE	31 CHARLIE and the STINGRAYS NO COVER CHARGE	August 1	
4 50-80's WOODY NO COVER CHARGE	5 BROKEN INGLISH NO COVER CHARGE	6 ELVIS BROS. w/ the ACTION	7 ← THE ACTION → NO COVER CHARGE	8	9
11 KATFISH KRIS KELLY NO COVER CHARGE	12 HEAD EAST plus PATRIARCH	13 ← THE CLIQUE → NO COVER CHARGE	14 ← THE CLIQUE → NO COVER CHARGE	15	16
18 50-80's WOODY NO COVER CHARGE	19 WALK THE WEST plus OPENER T.B.A.	20 ← FALCON EDDY → NO COVER CHARGE	21 ← FALCON EDDY → NO COVER CHARGE	22	23
25 KATFISH KRIS KELLY NO COVER CHARGE	26 HELLBILLYS plus BABY JANE	27 COOLRAY and the POLAROIDZ	28 ← PLAIN JANE → NO COVER CHARGE	29	30

ELVIS BROS. plus
THE ACTION

• Wed. 6th-Sat. 9th -
THE ACTION

• Tues. 12th -
HEAD EAST

• Wed. 13th-Sat. 16th -
THE CLIQUE

• Tues. 19th -
WALK THE WEST

• Wed. 20th-Sat. 23rd -
FALCON EDDY

• Wed. 27th -
COOLRAY and the
- POLAROIDZ

TRY THE POINT FOR LUNCH !

... at Westport 917 W. 44th
531-9800 K.C., Mo. 64111


The Point

LIVE
ENTERTAINMENT
MON THRU SAT
JAZZ,
RHYTHM & BLUES

HAPPY HOUR
4 TO 6 P.M.
2 FOR 1

BIG SCREEN
T.V.
SATELLITE

GAME ROOM
POOL TABLE
SHUFFLE BOARD
VIDEO GAMES

MON	TUES	WED	THUR	FRI	SAT
					Washington & Co.
4 OPEN MIKE	5 <i>Steve Cardenas Trio</i>	6 Ida McBeth & Friends	7	8	9
11 OPEN MIKE	12 HORACE WASHINGTON & CO	13  Blues Express	14	15 LONNIE RAY ALL STARS	16
18 OPEN MIKE	19	22	23		
25 OPEN MIKE	26	27 Ida McBeth & Friends			

August

215 MAIN 474-7070

HIGHLIGHTS
THIS MONTH:Rank and File
Tupelo Chain SexThe Verandas
Stan Ridgeway

COMING UP:

Peter Case

mon	tues	wed	thur	fri	sat
		30 D.O.A.		1 The Phones	2 The Phones
		6 Psychic T.V.	7 Rank and File	8 Ipso Facto	9 Ipso Facto
	12 Crime And The City Solution		14 Stan Ridgeway	15 Mutual Musician's Foundation Birthday Party	16 Jake's Leg
18 Folk Club Meeting			21 Tupelo Chain Sex	22 The Verandas	23 Private Parts
				29 Charlie Burton and The Hiccups with Fuzzy Dice	30 Charlie Burton and The Hiccups with BCR

GRAND EMPORIUM

3832 MAIN

531-1504

August Calendar

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Detroit July 28 BUZZTONES BLIND DUCK	FINLAND 29 KARELIA ELECTRONIC FINNISH FOLK	K.C. 30 MUZIK MAIKA ROOTS/REGGAE	CHICAGO 31 EDDY CLEARWATER BLUES	August 1 TOM BARK & STREET LIFE FEATURING BILL DYE & JIM BIESMAN	2
ADV. TIX 4 MINISTRY OF CHAOS A NIGHT OF PERFORMANCE	5 BATTLE OF THE BANDS BLUES NIGHT	6 BLACK CRACK REVIEW AFRO/NUCLEAR WAVE REGGAE TANGO FUNK	7 K.C. BLUES SOCIETY JAM FREE	8	9
NEW ROCK 11 LIBERTINES BABY JANE BANGTAILS ALT. ROCK	12 BATTLE OF THE BANDS ROCK NIGHT	13 MIGHTY DIAMONDS INSTIGATORS REGGAE	14 FUZZY DICE GARY KIRKLAND BENEFIT AMERICAN FRIENDS SERVICE COMMITTEE	CHICAGO 15 EDDIE SHAW and the WOLF GANG BLUES	16
LINCOLN 18 CHARLIE BURTON & the HICCUPS ABSOLUTE CEILING NEW ROCK	19 BATTLE OF THE BANDS ROCK NIGHT	LAWRENCE 20 COMMON GROUND REGGAE	COLUMBIA 21 BEL AIRS BLUES/ROCK	LINCOLN 22 THE TABLEROCKERS featuring EARLENE OWENS BLUES	23
COLUMBIA 25 FREDDIE & THE WINGTIPS LONESOME HOUNDDOGS NEW ROCK	ADV. TIX 26 ALBERT COLLINS BLUES	27 SENSEMILLIAN VIBRATIONS REGGAE	SPRINGFIELD 28 JAY FLOYD & THE LAMP SHADES HELLBILLYS ROCK-A-BILLY	ADV. TIX 29 JIMMY WITHERSPOON BLUES/JAZZ	30

COMING IN
SEPTEMBER

PALADINS • SUGAR BLUE

FENTON ROBINSON

JIMMY JOHNSON • BLUES BUSTERS

Now serving H&M B.B.Q.

and K.C. Masterpiece

for lunch and dinner

11:00 A.M. - 12:00 MIDNIGHT

DRINK SPECIALS

MONDAYS OLD STYLE NIGHT

TUESDAYS GIN & TONIC NIGHT

WEDNESDAYS IMPORT BEER NIGHT

THURSDAYS .. LADIES GRAPE NITE - WINE & CHAMPAGNE \$1.00



Walk the West

Walk this way

Wait a minute. Before you fly off the handle about another band of country rockers, Walk the West is not of the LA rockers-gone-country-punk set. They aren't aimed at the mohawk and bolo tie crowd. Instead, they espouse an autonomous brand of music that works hard at having fun. "Our music doesn't split people up into factions," explains drummer Richard Ice. "We earn the respect of young progressive kids and old hippies and everyone inbetween. There's honesty in our music." Paul Kirby, lead vocalist and guitarist adds, "We try to keep away from categorizing the music, putting it into slots. We get our own feel going. We just try to do good songs and not think so much about style."

Known for their wild stage antics and working up as much sweat as the dancers who crowd the floor in front of them, Walk the West brings a brand of charisma to their shows that is lacking from a good number of other western rock outfits. The group's sincerity towards their music is based on the family approach. All of their fathers are session men or songwriters in Nashville where the quartet grew up. Having known each other for years, starting a band together was just a natural progression. The main advice that seems to be the guiding force for the band came from Paul's father. He told him to keep the right attitude, be sincere and honest. For their show at the Lone Star August 19, Walk the West will be set for some sincere, honest hell raising.

August 1-10

Banners: **Magic** on Fri-Sat. (1st-2nd,

The sound of art

DADADADADADA is a new musical play about the Cabaret Voltaire in Zurich during 1916-17. Written by James Larson with music by Short Term Memory. The play is about disgust for an insane global war, the love of Hugo Ball and Emmy Jennings and their chance/in-evitable meeting with the no talent Tristan Tzara. Tzara takes Emmy's travesties of night club singing and Hugo's intricate non-harmonic music and creates the rules for a brand new art form (so he'll be good at it) called dada. The rest is art history.

The play premiered in Lawrence, KS and at the Wonderhorse Theatre in New York, performed by the Breadbasket Nation Theatre Company. This is the Kansas City premier with all new original music by local band Short Term Memory. DADADADADADA will be performed at Harlings Upstairs, 3941 A Main, Friday and Saturday, August 22 and 23 at 9:30 p.m. Doors open at 8:00, so come early for great seats.

8th-9th). City Light: **City Light Orchestra** every Thur-Sat. **Tim Whitmer & David Basse** every Sun. **Scott McDonald** every Mon-Tues. **Horace Washington & Co.** every Wed. City Spark: **The Bel Airs** on the 2nd. **Rainmakers** (Steve, Bob & Rich) on the 9th at 5 p.m. on KCUR-FM. Crown Center: **The Drifters** with **Ida McBeth & Friends** on the 1st for free. **Emmylou Harris & the Hot Band** with **Los Bozos** on the 8th. The Fan Club: **Legends of Kansas City Jazz** featuring **Jackie Anderson** on Fri-Sat. (1st-2nd). Jam session with **Legends of Kansas City Jazz** every Mon. **Coots Dye** every Tues.-Wed. **Seslick** on Thur-Sat. (7th-9th). Folly: **Art Blakey** on Sat. (9th). Harlings: **Rockafella's** featuring **Ruthie** on Fri-Sat. (1st-2nd). **Primary Blues Band** every Tues. **Norton Canfield** every Wed. Open mike every Thurs. **Lonesome Hounddogs** on Fri-Sat. (8th-9th). Jazzhaus: **Bel Airs** on Fri-Sat. (1st-2nd). **Lonnie Ray's** blues jam on Wed. **Rainmakers** on Thur. **Screamin' Lee & the Rocktones** on Fri-Sat. (8th-9th). Prks: **Cleo Lain** and **John Dankworth** at Swope Park on the 3rd. Free. **Gary Burton** at Brush Creek on the Plaza on the 10th at 7 p.m. Free. Sandstone: **Billy Ocean, Melissa Morgan** on Wed. **The Everly Brothers** on Thur. Starlight: **James Taylor** on Sat. (2nd). **Dancin'** on Mon.-Sun. (4th-10th). Uptown: **Suburbs** with the **Hillbillies** on Fri. (1st). **David Grisman** on

Sat. (2nd). **Little Willie & the Hide-a-ways** on Sat. (9th). Walrus Inn: **Hush Hush** on Fri-Sat. (1st-2nd). **Crayons** Fri-Sat. (8th-9th). Worlds of Fun: **Roy Clark** on Sun. (10th).

August 11-17

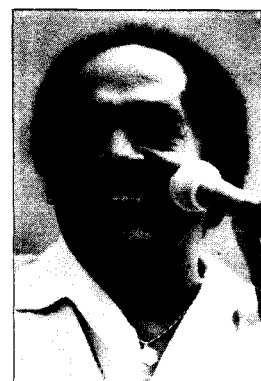
City Spark: "City Spark Update" on Sat. at 5 p.m. on KCUR-FM. CrossCurrents: **The Deepwater Family** (sea songs and shanties) in a house concert on Fri. at 3904 Harrison, 7:30 p.m., \$3. Crown Center: **Little Anthony with Baby Leroy** on Fri. for free. Fan Club: **Jack Sheldon, Ross Tompkins, John Heard, Sam Johnson Sr.** on Thur-Sat. Harlings: **Jim Bullabrew & the Chicanos** on Fri-Sat. Jazzhaus: **Michael T. & Us** on Thur. **The Tablerockers** featuring **Earlene Bowers** on Fri-Sat. Midland: **Dreamgirls** on Tues.-Sun. Millsons Music Gallery (95th & Metcalf): **John Greene, Romana Sexauer** perform guitar compositions on Sun. at 2 p.m. for free. Parks: **Les McCann** at Benton & Brush Creek on Sun. at 7 p.m. for free. Sandstone: **Spyro Gyra, Michael Franks, Al Di Meola** on Thurs. **Starship** on Sat. Starlight: **George Thorogood & the Destroyers** on Sat. Walrus Inn: **Tomboyz** on Fri-Sat. Worlds of Fun: **Exile** on Sat.

August 18-24

City Spark: **Yard Apes** on Sat. at 5 p.m. on KCUR-FM. Community Christian Church: **Anne Steward** & band with **Holly Fischer** on Sat. at 8 p.m. Crown Center: **Don McClean** with **Danny Cox & Friends** on Fri. for free. Fan Club: **Legends of Kansas City Jazz** featuring **Jackie Anderson** on Thur-Sat. Harlings: **Da Da Da Da Da Da** with **Short Term Memory** on Fri-Sat. Jazzhaus: **Broken English** on Wed. **Ida McBeth & Friends** on Thur-Sat. Parks: **TBA** in Volker Park at 7 p.m. for free. Penn Valley: **Don Giovanni** in the Little Theater on Sat.-Sun. Sandstone: **Elton John** on Thur. **Fats Domino, Jerry Lee Lewis** on Fri. UMKC: **Yard Apes** in White Recital Hall on Thur. at 8 p.m. for \$5.

August 25-31

City Spark: **Ron Thompson & the Resistors** on Sat. at 5 p.m. on KCUR-FM. Community Christian Church: **Jim Ringer & Mary McCaslin** on Sat. at 8 p.m. Crown Center: **The Turtles** featuring **Flo & Eddie** with **Hot Line** on Fri. for free. Fan Club: **Baby Leroy** on Thur-Sat. Jazzhaus: **The Electric Stone** on Wed. **Altered media** on Thur. **Mighty Joe Young** on Fri-Sat. Parks: **Broadway . . . The Ultimate**, a musical review by Theatre Forum, in Shawnee Mission Park (79th & Renner Rd.) on Fri-Sat. at 8 p.m. for free. Penn Valley: **Don Giovanni** in the Little theater on Fri-Sat. Rockhurst: **Eric Hansen** performs on the lute in Massman Hall on Sun. at 2 p.m. for free. Worlds of Fun: **Ronnie Milsap** on Sat.-Sun.



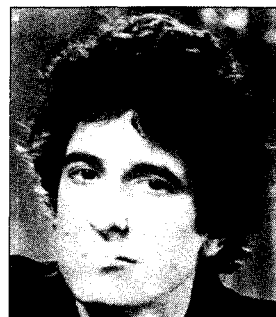
Jimmy Witherspoon

Spoon's blues

Jimmy Witherspoon came out of Arkansas by way of California to become one of the original blues voices. With a background rooted in singing at the Baptist Church and a musical family, Spoon left for Hollywood at age 16 to try his luck with the clubs along L.A.'s Central Avenue. It was at the Little Harlem that he first got to give it a shot, with a group fronted by T-Bone Walker.

"T-Bone Walker had a white drummer from Texas named Jimmy. Big Six on tenor saxophone and Norman Bouton on trumpet. Bouton was going with a girl from my home town and he asked them to let me sing. From then on, whenever T-Bone would call me I'd get up and sing. Beside Little Harlem, I also used to go to Lovejoy's and stay up all night long with **Slam Stewart** and **Art Tatum**, who played in the hallway there. They all thought I was entertaining, even Tatum. Lovejoy's was a big after hours joint, a chicken place upstairs at Vernon and Central Avenue. I've Anderson's Chicken Shack was right across the street."

Witherspoon hung out with folks like **Jesse Price** and **Johnny Otis** and his reputation as a singer got around. When Jay McShann's vocalist **Walter Brown** left, Spoon was called up. He auditioned with "Wee Baby Blues," a Joe Turner number, and was hired on the spot. After about three years with McShann, Witherspoon gained in popularity, becoming a versatile singer. Throughout his solo career, he's scored in both the jazz and pop markets, as well as with the blues. Today, he's a favorite at clubs and festivals around the world. Catch him at the Grand Emporium August 29 and 30.



Stan Ridgway

Our man in Hollywood

"I lived in the old Hollywood for a long time—you know, where even the birds are on junk. My wife and I lived in the middle of a kiddie-porn ring and the hooker upstairs had a gun. Basically you write about what

you know." Stanard Ridgway knows about the seamy B movie side of life and his songs reflect that with a quirky style all his own. Ridgway's music is reminiscent of cheesy film scores mixed with a healthy dollop of rock and roll and are the perfect vehicle for his lyrics.

Originally the voice of Wall of Voodoo, Ridgway went solo in 1983 collaborating first with Stewart Copeland on the *Rumblefish* soundtrack, then with producer Hal Willner on last years tribute to composer Kurt Weill, *Lost in the Stars*. His first solo LP, *The Big Heat* (IRS 5637, \$8.98 list), was released in early '86 to overwhelmingly positive reviews. The often bleak meanderings of his tunes are tempered with an edge of black comedy that makes the whole package appealing. Given his skewed sense of sci-fi Americana, Ridgway could become one of the best storytellers in pop music. The tales spun on his latest album shift from the jungles of Vietnam to a smarmy strip joint and just about everywhere in between. The tune "Salesman" was described as Bo Diddley on acid wielding a chainsaw in a sex boutique. Stan Ridgway brings his urban musical mythology to Parody Hall August 14. Don't miss it.