

## Anthony Davis and the power of music

by Art Mayo

*My father always taught me to value tradition, to value the richness of our heritage as black Americans. I was taught that the Afro-American tradition placed no limitation on what was possible in art. The tradition was a means to open doors to travel with Ellington to Nippon, with Sun Ra to Saturn, on a wobbly rail with Cecil Taylor or even to Canada with Ishmael Reed. My father would have little tolerance for those who let some clouded notion of blackness interfere with the expansion of our tradition.*

— Anthony Davis

From its formative years in the brothels of New Orleans to its refinement and innovation by Charlie Parker and all that followed, jazz has been America's premier art form. Jazz has also remained one of the greatest contributions by black America to the world's culture. The heritage of this and other musical forms will be celebrated at the Tenth Annual Festival of Music of and About Black People, Jan. 25-30 at UMKC. This year's festival promises to be the biggest and best yet, featuring musicians, dancers, films, lecturers and Anthony Davis with his ensemble Episteme.

The music of Anthony Davis, which owes as much to the jazz of Ellington as it does to the

compositions of Varese, is drawn from a diverse and rewarding well. Universally acknowledged as one of America's best new composers, Davis seeks to create music that is at the same time a complex struggle with fresh issues and a solid tribute to the music that has gone before.

Born in 1951 in Patterson, New Jersey, Mr. Davis was an avid student of jazz and classical styles, combining an interest in both the improvisational and compositional aspects of music. After studying piano, theory and composition at Yale and Wesleyan University, Davis began an extensive performing and touring career with the ensembles of Leo Smith, Leroy Jenkins and Anthony Braxton, three of the leaders in contemporary jazz. From 1981-82, he taught piano and Afro-American studies at Yale.

In the years since, Davis's accomplishments include performances with the San Francisco Symphony, the New York Philharmonic and the Next Wave Festival at the Brooklyn Academy of Music. He has been commissioned by the Brooklyn Philharmonic, the Houston Symphony, Minneapolis's Walker Arts Center and the Brooklyn Academy of Music. Davis has been the recipient of grants from the NEA, the Massachusetts Council of the Arts and the National Institute for Music Theater and his piece "Wayang No. 5," a piano concerto, has been nominated for a Pulitzer Prize.



Anthony Davis and Episteme perform Jan. 30 at UMKC's White Recital Hall.

In addition to these successes and numerous recording projects, Davis wrote "X (The Life and Times of Malcolm X)," a three-act opera which had its world premiere in October with the New York City Opera.

"X" gives a hard, unflinching look at the realities of black life in America as experienced by Malcolm X. The music of "X," while definitely rooted in the modern tradition, does exactly what an opera's score is supposed to do: it's a source of dramatic energy and it propels the story line. Davis's score mirrors the social, political and spiritual growth of Malcolm X without getting bogged down in sentiment and heroism.

"X" is the first major opera by a black composer. It's fitting that Anthony Davis, a musician with such a grasp of classical and jazz idioms, should be the composer to pull it off. The creation of "X" was a family affair, with Davis's cousin Thulani Davis, a writer, contributing the libretto and Anthony's younger brother Christopher, a writer and actor, actually coming up with the idea and helping with the writing. Thulani created the opera's words from a poetic form of speaking that wasn't confined to Malcolm's speeches. The result is what she calls a "Story without walls." The resulting work has been hailed as one of the operatic triumphs of the season.

Davis's other projects include musical com-

positions that might be more at home in the jazz section. Having recorded 12 albums with performers that include Andul Wadud, James Newton and George Lewis, Davis is also well versed at more improvisationally-based music. When not performing solo, the usual outlet for Davis in this mode is his ensemble Episteme. Derived from the Greek word for knowledge, the name Episteme is an apt tag for Davis's group. The musicians are equally adept at structural improvisation and exploration.

The role of Episteme in Davis's musical progression is to provide an alternative to what he calls the cliché of free playing and to question the roles of function and composition in what has been predominantly improvised music. You can call it third stream, classical or jazz, but categorization aside, Anthony Davis always strives to speak his own musical language.

### Black music festival

The Conservatory of Music at UMKC celebrates the tenth annual Festival of Music of and About Black People, Jan. 25-30. Combining the talents of musicians, dancers, dramatists and lecturers, along with concerts and films, the 1987 festival promises to be the best yet.

Opening the festivities is the traditional Community Choral Fest, a free gospel celebration. Led by Robert Taylor, the festival will be held at the Bethel A.M.E. Church, 24th and Flora, Sunday the 25th at 3 p.m.

White Recital Hall will be the site of the free UMKC Showcase on Monday the 26th. Featuring entertainers from the university and the community, the showcase is free and starts at 7:30 p.m.

On Tuesday the 27th, the UMKC Jazzett,

an ensemble of faculty and professional musicians, will explore the jazz heritage of black music. Featuring Richard Ross, the concert starts at 7:30 at White Recital Hall. Tickets are \$4 and \$2. Call 276-2700 for more information.

Also at White, the Kansas City Jazz Films Collection will spotlight both musicians and dancers from the '30s, '40s and '50s. This free event begins at 7:30, Wednesday the 28th.

The festival's highlight will be the two-day residency of Anthony Davis and his ensemble, Episteme, Jan. 29-30. Pianist/composer Davis and his septet will give a free demonstration/lecture at Rockhurst's Mabee Theater, Thursday the 29th at 11 a.m. Their main concert will be presented at 7:30 p.m. at White Recital Hall on the 30th. Tickets are \$10 or \$8 for students and senior adults. Call 276-2700 or 926-4127 for ticket information.

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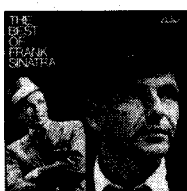


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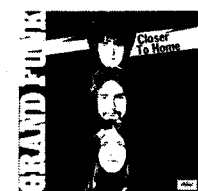
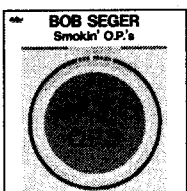
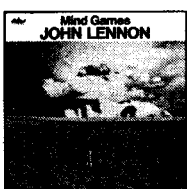
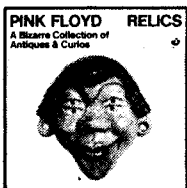
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# Views from the avenue

It's time for a look back over the releases that came our way in 1986, a year distinguished not so much by new material as by extensive and generally outstanding repackaging of classic older recordings. Actually, the year opened pretty strong and then petered out without any real blockbusters along the way.

From my vantage point, there isn't one individual or company in the current record biz that has any clear idea of where the public's taste is headed or which way they want to lead it. It's getting harder for new acts to get exposure and while a few, like the Rave Ups and Bo-Deans, did produce some quality LPs, the vast majority of memorable recordings were the work of established artists. The following is this reviewer's choice for the ten best of an above average but not extraordinary year.

**Paul Simon's** excursion into South African pop sounds, "Graceland" (WB 25447, \$9.98 list), was easily the best record of 1986. Simon's eclecticism, strong sense of craft and poetic lyricism add up to a memorable and highly listenable release. His roots are more tin pay alley than rock and roll, but his stance draws strongly on the outlaw tradition that has fueled the best of the last 30 years of popular music. By drawing upon the real source of so much of America's best music and particularly upon the black music of the African nation that would propagate yesterday's evils into today's enlightened world, Simon has closed the circle and created a potent musical and political statement without obviously storming any barricades.

In terms of both popular and critical acceptance, **Prince's** second cinematic excursion, "Under the Cherry Moon," fell miles short of the success and promise of 1984's "Purple Rain." But the soundtrack recording, "Parade" (WB 25395, \$9.98 list), easily reaffirmed the fact that he is the most creative and innovative artist making pop music today. Building upon the cornerstones laid by Jimi, James and Sly, Prince throws away more unique musical ideas than most artists possess in a career. While the general public may not have flocked to "Parade" the way they did to some of his earlier successes, you can be sure that other musicians paid attention. And its sound will be echoed by them for many years to come.

Year after year, **Richard Thompson** continues to make recordings that cry out for public recognition, but critical kudos do not assure or necessarily even enhance pop stardom. "Darling Adventures" (Polydor 829 728, \$8.98 list), while not the best work he has ever done, certainly contains enough of his magic guitar and skewed lyrical visions to place it among the best work of the year. It contains the best unheard rock song of 1986, the driving "Valerie," and one of the most affecting songs of this or any other year, "Al Bowlley's in Heaven."

Most of the other reviews I've read seem highly critical of **John Fogerty's** "Eye of the Zombie" (WB 25449, \$9.98 list), labeling it the labored efforts of a bitter man. I must disagree, although I do understand the basis of the criticism. Some of the targets are simplistic and his techniques veer toward the obvious, but his passion is real, his messages valid and his musical and vocal skills are undiminished. While a majority of yesterday's pop icons seem primarily concerned with maintaining the status quo, preferably preserved through corporate sponsorship, Fogerty hasn't forgotten that music is still the best way to present another point of view to the broadest possible audience.

A year ago I chose the Blasters' "Hard Line" as the best album of '85. Then **Phil A. Vin** split from that fine LA band which he had fronted with his bother Dave. Now, working with a number of different musicians but primarily **Sun Ra and his Arkestra**, Phil has released "UnSung Stories" (Slash 25481, \$8.98 list). While the album falls a fair distance outside the current mainstream, its living recreations of hot jazz, blues and other historical antecedents of popular music make it a largely undiscovered gem that will reward listeners long after this year's top-40 pap disappears along with the radio formats that spawned it. Phil Alvin sings real songs about real people. He's got something to say.

I must admit that I have been an ardent fan of **Van Morrison** for close to 20 years now. That acknowledged prejudice notwithstanding, I still believe "No Guru, No Method, No Teacher" (Mercury 830 077, \$8.98 list) easily qualifies among the best of '86. Morrison's devotion to his muse is intense. His work is imbued with the qualities of transcendence and magic, but it is deeply rooted in the blues/soul music of Ray Charles, his followers and predecessors. Morrison is one of those rare artists whose every utterance is an expression of pure musicality. "No Guru, No Method, No Teacher" captures all of these aspects of Morrison's art and includes one of his best ever rockers, "Ivory Tower."

I resisted including **Bruce Springsteen's** "Bruce Springsteen & the E Street Band Live/1975-85" (DBS 40558, \$32.98 list) because of the inferred obligation to do so. I have a certain love/hate feeling about this concert in a box. Arena glitz aside, beneath Springsteen's '80s superstar exterior beats the heart of one of history's great rock and rollers, both musically and philosophically. Because of the energy and community experienced at a Springsteen concert, if it only ran three and a half hours (the playing time of this album) the audience would feel grossly deprived. Reduced to recorded reminiscence, I doubt that even the totally devoted will listen from beginning to end more than once. Yet, this sonically superlative recording delivers more than a fair share of earth-shaking doses of a great bar band delivering joyous rock and roll to the adoring masses. It also frequently captures the bone marrow honesty that is at the core of Bruce's charisma. All in all, it's one hell of a musical postcard.

**Peter Case** delivered the outstanding debut recording of the year, although he had been heard previously as one of the founding members of the LA-based Nerves as well as the Plimsouls. According to the press info, Case is a street minstrel from lotus land whose blue collar wonderings have shaped his elliptical lyrical stance. Whatever the source, there is a specialness to this T Bone Burnett-produced album that sustains.

**Elvis Costello** reclaimed his real name, Declan McManus, for his first release of the year, "King of America." But he returned to his old persona and band, the wonderful Attractions,



for his contribution to the year's top ten. The jagged, jarring, vital music of "Blood and Chocolate" (CBS 40518, \$8.98 list) reaffirms Costello as punk's one enduring genius. Costello is a man possessed of both poetic verbal skills and marvelous vocal ability who consistently works closer to his core truth than almost any other artist I can think of. For that matter, "King of America" wasn't half bad either.

As is almost always the case, the toughest decision in any top ten listing is the last selection. My vote this year goes to the **Pogues's** "Rum, Sodomy & the Lash" (MCA 5744, \$8.98 list). And I must admit that its title (best of the year) probably played some part in that decision. It's true that Ireland has recently produced some of the best of current rock music, notably U2. But the Pogues are something else again—the wild rebellious spirit at the heart of rock and roll, cloaked in the traditional music which has echoed from that sad country's pubs for generations. This album is a powerhouse recording and it includes what may be the most compelling anti-war song I've ever heard, "And the Band Played Marching Matilda."

In addition to the above listed ten were some

other fine releases which deserve your consideration. If country (in the real, not the Nashville sense) appeals to you, then **Steve Earle's** "Guitar Town" and **T Bone Burnett's** self titled albums are musts. I also enjoyed **Fine Young Cannibals**, **Cyndi Lauper's** "True Colours," **The Pretenders'** "Get Close," **David & David's** "Boomtown," **Timbuk 3**, **Robert Cray's** "Strong Persuader" and side two of **Dylan's** "Knocked Out Loaded."

## CD corner

The proliferation of CD titles during '86 was enough to put a strain on the most liberal music allowance. And on the whole, the quality of the discs that I heard was an improvement over the same material on record. Of the top ten listed above, only the Peter Case and Phil Alvin releases were not available as CDs. The other eight all sound appreciably better in disc form and the Paul Simon and Bruce Springsteen CDs are among the best sounding recordings I've been privileged to hear.

As previously noted in this column, one of the many virtues of compact discs has been their occasional number of reissues of classic material. In many instances these remastered oldies are made to sound brand new through the technical wizardry available to the creative digital engineer. Outstanding among last year's reissues were **Buddy Holly's** "From the Original Master Tapes," the Abkco (original London) **Rolling Stones's** first 15 albums and Original Sound Entertainment's **Oldies But Goodies** Series, particularly Vol. 6.

—Bill Shapiro

Leroi® is taking January off to gather his senses after a hectic Christmas season and catch up on college basketball scores. After his much-deserved rest, he'll return for the Feb. issue with more words of musical wisdom.

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## On the fringe

Expanding their horizons a bit, Robin Guthrie, Elizabeth Fraser and Simon Raymonde of the **Cocteau Twins** have joined forces with musician composer **Harold Budd** for a new LP, "The Moon and the Melodies" (UK 4 AD CAD 611, \$9.98 list). At first glance, the album appears to be comprised of two dissimilar musical styles. Certainly, there is the obvious imprimatur of the Cocteau Twins, but there are also Budd's multidimensional, ambient pieces, similar to his collaborations with Brian Eno. Rather than battling each other for domination, the two styles ultimately complement one another.

Opening the album, "Sea Swallow Me" is quintessential Cocteau Twins in structure and content. Guthrie's guitar and Fraser's vocals are sovereign, making Budd's contribution invisible.

But the next two tracks are fairly lengthy instrumentals, which indicate Budd at the helm. "Memory Gongs" has an undulating background, over which appear some atonal, disharmonic piano chords mingled with assorted discordant synth noises. A subtle shift occurs in "Why Do You Love Me?" The song has more melody, modulation and swells than its predecessor, and the romantic elements of Guthrie's playing furtively peek through Budd's atmospheric swooshes.

Granted, Elizabeth Fraser will occupy center stage on any song she blesses with her incredible vocals. Still, Budd manages to color "Eyes Are Mosaics" with his unusual, fragmentary piano. Similarly, Budd gives "She Will Destroy You" a harsher bite than Guthrie and Ramonde

alone might have provided.

As its echoing saxophone fades out, a new tune, "The Ghost Has No Home" begins, building an avant jazz mood, thanks to the sax arrangement and bass line, but it remains generally subdued and orthodox. However, the ultimate melding of the two compositional styles and influences congregates on the final track, "Ooze Out and Away, Onehow." The initial quiet, unwavering melody, lightly peppered with Fraser's vocals, erupts as bombastic, thumping drums and Fraser's impassioned singing commandeer the song to the end. Overall, the marriage between Harold Budd and the Cocteau Twins is successful and their offspring, "The Moon and the Melodies," is an absolute delight.

**Robert Fripp** has released a pair of companion albums. The first, "Robert Fripp and the League of Crafty Guitarists: Live!" (Editions EG EGED 43, \$8.98 list), is a selection of guitar pieces performed by Fripp and the students he has tutored at Claymont Seminars in West Virginia. On a related tangent, Fripp has enlisted Toyah Willcox's assistance on "The Lady or the Tiger?" (Editions EG EGED 44, \$8.98 list). Based on the classic short story by Frank R. Stockton (in whose mansion Claymont Seminars conducts its classes), the album is not a dramatization, but a recitation of the story by Toyah, accompanied by Fripp's music. Side one is "The Lady or the Tiger?" and it is a riveting rendition. Toyah is suitably hypnotic and allur-

ing in her recounting of the tale, as Fripp contributes his distinctive Frippertronics, which ebb subliminally in and out as the story progresses.

Side two comprises "The Discourager of Hesitancy," another of Stockton's stories and a continuation of the previous work. Toyah again dazzles with her presentation, but this time the music is supplied by Fripp and his students, i.e. the League of Crafty Guitarists. The music is restrained and lovely, possessing classical influences. In fact, it succeeds better than the electronics in conveying the tone of the story. Fripp and Toyah have done a remarkable job merging literature and music.

The latest single from **Kate Bush**, "Experiment IV" (UK EMI 12KB5, \$5.98 list), is the one new selection from her compilation LP,



"The Whole Story." Exploring a theme she has wrestled with recently, Bush recounts a tale of idealism being ground down by the jackboot forces of an evil government. The tune is quite arresting, with its doleful violin and bottom heavy beat, and it presents a somber approach rarely seen in her work.

On the B side is a version of "Wuthering Heights" with the vocal re-recorded, making the song different, not necessarily improved, and "December Will Be Magic Again," a Christmas song Bush originally released in 1980. The song is not the usual yuletide syrup and is far too complicated and intricate to be ushered in as a traditional holiday standard. Nevertheless, Kate adds her unique flourishes to convey the mystic nature surrounding the holiday season.

—Larry Fry

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## From the British Isles

Gerald Trimble is an example of what a lot of musicians are attempting to accomplish today: to redefine the boundaries of their own musical tradition. In the Celtic and British Isles musical heritage, this tendency has usually resulted in a rock influence such as the use of drums and electronic instruments and keyboards. What sets Trimble and his new album "Crosscurrents" (Green Linnet 1065, \$9.98 list) apart is that while he utilizes certain aspects of rock's influence, it rarely changes his original intentions. Instead, Trimble melds a variety of subtler influences, any of which can stand on their own within the boundaries of music from the British Isles.

Imagine a Scottish march performed within the loose improvisational framework of jazz. "Trimble's Compliments to the City of Philadelphia" is just that. Not content to provide a jazz flavoring to his mix of Celtic music, Trimble titillates us with samplings of midwestern fiddle and even a little Latin and Eastern music sprinkled in. Jim Hatlo of Frets Magazine says Trimble "... blends all these in a multi-dimensional swirl of techniques, moods and instrumentation, directed around and through his 10-string cittern."

The cittern is an instrument that, while having its roots in medieval times, is only about 20 years old in its present form. The instrument was developed to fill a gap between guitars and mandolins in traditional music. While many players have been content to use the cittern for rhythmic support, Trimble has paved the way for its use as a superb soloing instrument and has developed a finger-picking style that provides insights into its possibilities. This style is beautifully evidenced on "Blessed Be (The Lady's Taken)."

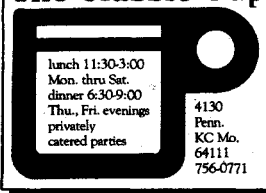
Trimble is joined on "Crosscurrents" by two

musicians equally renowned in their own musical traditions. John Cunningham is one of the most recognizable names in Scottish fiddle playing and has found new freedom in the subtle blendings on this album. And when Brian Torff, an accomplished jazz bassist, kicks into overdrive on "The Bugle Britches," he generates the seduction energy inherent in this ballad, an energy which has rarely been realized.

While Trimble may not be the first musician to expand the horizons of his music, there is something masterful in the way he chooses to do so. Being the foremost exponent of the cittern as a solo instrument, Trimble is constantly striving to improve upon its versatility. He is continually searching for new ways to use the cittern and "Crosscurrents" is the showcase for the musician and his instrument.

—Colleen Low

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

Ever since I Donka-Shaned my way back from Vegas, where I went out last week to share a couple of brews with Big Wayne, nobody BELIEVES me. I go around sayin, "No, really, the whole deal, Wayne and me, sittin' around in his SIMPLE LITTLE DRESSING ROOM, just the girlfriend, the manager, the p.r. guy, the secretary, the director of personal security, a 280-pound bodyguard named Otto, and me."

Sammy wanted to be there, too—ka-ching, ka-ching-ching—but Wayne said, "No, not now, not when I'm tryin' to win my \$15 billion libel suit against NBC and gettin' over the divorce and the Aladdin Hotel deal and, MOST IMPORTANT OF ALL, talking to Joe Bob. Tell Sammy it will JUST have to wait."

That's the kinda guy Wayne is. A big guy. The biggest guy in Vegas. But he can cover it up with a cumberbun.

Anyhow, once I got backstage with Wayne, what I wanted to know was, "Hey, Big Guy, are you in the Mafia or not?"

Wayne understands that kind of question.

I figured, hey, if Wayne was in the Mafia, he would of given me a rack of free chips, right, and said, "Here, Joe Bob, enjoy. La pisa tutu!"

But all Wayne did was gimme that little grin and start singin' "MacArthur Park," the long version. We had to hose him down to make him stop. Then he asked me if I liked the "Feelings" Lionel Richie medley, and I told him yeah, how great it was, and he said, "You loved it, didn't you? Tell me you loved it, I KNOW you loved it, please say you loved it," and so Otto had to slap him around a little bit and strap him into his American-eagle silver belt buckle for his own protection.

Anyhow, after we talked about how he's not in the Mafia and about the Big D and about the Carson deal where Johnny used to call Wayne a wimp on Tee Vee but Wayne was BIGGER than Johnny and about Wayne's palomino, I decided it was time to get tough with Wayne. Told him I heard this rumor that he wasn't able to GO THE DISTANCE anymore. Told him I heard about how the last 14-hour late show he did was in 1983, and that was only cause Frank was in the audience. Told him how he was craterin' in to the new "Wayne Newton clause" in the musicians union contract, which says they get an extra two bucks ever time the 280-piece Wayne Newton orchestra has to play more than six hours at once. And do you know what Wayne said to me? Do you?

"Yo Mama." That's what he said. "Yo Mama."

I asked Wayne why he was speaking in Negro dialect, but by that time he was strappin' himself into the laser-equipped platinum-plated spacesuit he uses to open the show. Then he slid on his black patent-leather Tom Jones-style attack boots, stuffed his groceries into black stretch-knit whoopee pants, whipped out the rooster comb, oiled up the thatch, and told six security guards he was ready to boogie.

Six hours later—after slingin' sweat on pink ladies from Omaha and dry-icin' the whole room and drop-kickin' two backup singers into the eighth row as a special effect—he closed with "Dixie," "Battle Hymn of the Republic," and "America the Beautiful," the soul version, and gave me that little crinkly-eye grin at the end and then collapsed backstage on his imitation anaconda-skin Lazy Boy recliner and ordered out for some possum sushi.

That's Wayne. The only Indian that ever sang a Mac Davis song and lived to tell about it. They don't call him Mr. Huge for nothin'.

"The Wraith" is the best science fiction car crash revenge ghost comedy of the year, starring a black Turbo Interceptor with a Chrysler 2.2-liter four-cylinder, tube frame, Cosworth 16-valve head and twin turbos. This vehicle can flat ACT. What we got here is Nick Cassavetes as the local goon head gang leader, whose idea of true love is he'll kill anybody that looks at his girlfriend, and Charlie Sheen, who's a ghost who comes back to earth in a spacesuit so he can challenge Nick Cassavetes' gang to drag races and blow their cars to smithereens and then laser guys like Griffin O'Neal into the ozone. Only they have to watch out, cause Randy Quaid is slinkin' around tryin' to act like a sheriff, and also tryin' to act. None of this would of happened if it wasn't for the bimbo Sherilyn Fenn, who went to the Valerie Bertinelli School of the Performing Arts to learn how to apply her stunt mascara. Both guys are goin' for Sherilyn's groceries, which is why one of em has to DIE.

No breasts. (No great loss.) Six dead bodies. Twelve dead cars, including a Corvette, two Trans-Ams, a Cuda and a Daytona. Eight motor vehicle chases, with nine crashes, three explosions, one cliff roll, one street roll, two fireball mushrooms, and one five-car crash with a car-carryin' truck. Auto Body Shop Fu. Gratuitous Randy Quaid paper-doll construction. Drive-In Academy Award nominations for Nick Cassavetes, as Packard, the "genetic misfire" boyfriend who carves up his hands with a switchblade to prove his love; and David Sherin, as Skank the razorhead, who chugs transmission fluid and does a great Sean Penn imitation.

Three stars.

Dee Wallace stars in "Shadow Play" as a zombie playwright who goes to live on an island next to Seattle so she can commune with the spirit of her dead lover who plunged to his death off a lighthouse seven years ago but maybe he didn't mean to, cause his brother is actin' REAL WEIRD and so she tries to figure out why he's dead by writing a play called "Reflections on Love and Death" that has the following line in it: "The taste of you is on my tongue again, and I will graze till morning."

Of course, once she writes this line, she already deserves the death sentence, but then she zombies around the old house for a while and SAYS the following line:



During filming of "Shadow Play," Dee Wallace walked directly into the camera and shattered her left ear.

"I am enthralled to the Muses and they are, by God, calling."

At this point we're SURE Dee Wallace is gonna die, but Cloris Leachman comes in the movie as the dead lover's psychic bubblehead mama, doing Tarot card readings, and so pretty soon we want HER to die first, and then when we think it's got as bad as it can get and you get that feeling like you're trapped in a burning building, Dee Wallace brings in—no! stop!oh my God! don't do it!—a FREE-FORM POETRY READING, WITH GOLDEN-TINTED FLASHBACKS.

Kill em all! Please kill em all!

No such luck. One breast (actually one nipple, and it's not a pretty sight). One dead body. Gratuitous free verse. Seattle Fu. (They didn't even show the Space Needle or nothin'.) Drive-In Academy Award nomination for Susan Shadburne, the so-called writer/director, for writing the line "Can you boogie?" One-half star.

## Video releases of the month

"Shaft" (1971): The one, the only, the original wipe-the-streets-with-the-wimp-honkies jive-talkin' don't-mess-with-me classic, starring Richard Roundtree as the dude detective who takes on the Mafia, the Harlem heroin rings, a Malcom X revolutionary army, the New York Police Department, and the backup singers for the Bar-Kays in the FIRST black exploitation flick. Features the great Isaac Hayes title tune, the great shower scene with Linda the white girl, and the line "You're a very wise Caucasian, Vic." As Shaft's live-in girlfriend says, "Got problems, baby?" And as Shaft says, right before he blows up half of New York City, "Yeah, I got a couple of em. I was born black, and I was born poor." Four stars.

"Hollywood Boulevard" (1976): The only drive-in-movie-within-a-drive-in movie, about the behind-the-scenes dog-eat-dog battle to survive in the world of exploitation movies, starring Candice Rialson as Candy Wednesday, the naive starlet; Dick Miller, former agent for Bimbo the Elephant, casting director for "Machete Maidens of Molokai"; Paul Bartel, director of "Machete Maidens" and "Atomic War Brides"; and Commander Cody and His Lost Planet Airmen, doing a dirty song on Mulholland Drive for no apparent reason. The lowest budget movie ever made by Roger Corman, king of the drive-in producers, full of explosions, car crashes and comedy. A masterpiece, on the 76 drive-in top 10. Four stars.

"The Green Pasture" (1936): This is the 50th anniversary of the best movie about God ever made, and it came out just four years after the invention of the drive-in. All-black cast, starring Rex Ingram as De Lawd, the Hall Johnson Choir as angels with cardboard wings, Oscar Polk as Gabriel, who says "Gangway for de Lawd God Jehovah" as the movie begins,

followed by De Lawd sayin' "Let the Fish Fry proceed." De Lawd is constantly criticizin' the angels, tellin' em to stop dancin' around the moon, and ever once in a while he goes down to earth to tell mankind to stop drinkin' and gamblin' and drinkin' mammy Wine and to tell Noah not to forget to label all the animals with cardboard signs so they won't forget which ones are which, and showin' Moses how to turn a staff into a snake, so that Frank Wilson, as Moses, says "Is I going with the circus, Lawd?" And then showin' him how he has to teach Pharoah, who says "How's the killin' of the babies comin' along?" And then finally God gets SO mad about wickedness that he won't even listen to the delegations that come see him. "Even bein' God ain't no bed of roses," he tells em, but in the end he decides to switch over to mercy instead of wrath and so the choir does another song and God has a big old cigar. Marc Connelly wrote and directed, and he knows more about the Bible than Falwell ever will. Four stars.

"Blackenstein" (1972): A black woman with a Ph.D. in physics lands at Burbank Airport and drives to the Beverly Hills mansion of plaid-jacketed pink-tied Nobel prize winner Dr. Stein. Why? To see if he can do something about her boyfriend, who came back from Vietnam without any arms or legs. Sure, says Dr. Stein, we'll shoot him up with DNA and GROW SOME NEW ONES. That's fine until he turns into Blackenstein and starts roamin' through Hollywood at night, stranglin' girls in mini-skirts and hanging around the Holiday Inn, listenin' to the famous Cardella DeMilo do her lounge acts. Of course, the only things that MIGHT kill him are . . . vicious attack dogs. A classic.

The rest of the teeny-weensy-screen video releases:

"Hollywood Vice Squad" (1986): Frank Gorshin as a killer pimp. Geek Patrol. S&M. Six breasts. Blood. Two stars.

"Raw Deal" (1986): Arnold the Barbarian's best ever. Four stars.

"No Retreat, No Surrender" (1986): Wimp chopsocky. Retreat. Surrender. Zero stars.

"Murphy's Law" (1986): Chuck Bronson hunts down Carrie Snodgrass, survives those disgusting little lines around her mouth, and avenges his dead wife. Three stars.

"Demons" (1986): Best of the year. Prepare to barf. Four stars.

Joe Bob says check em out.

## Joe Bob's mailbag

Victory Over Communism! The roof caved in on the Palace Theater in Downtown Bryan, Texas, provin' that God is SICK AND TIRED of you people shuttin' down perfectly good kung-fu moviehouses to do bad Broadway musicals from the 1950s.

More Victory Over Communism! My buddies at Tehachapi State Prison in California finally



Nick Cassavetes carrying out a common fantasy whenever Griffin O'Neal is around in "The Wraith."



YOUR LITTLE  
OWN LIFE  
IN HELL©1984 BY  
MATT  
GROENING

loosened up the warden enough to allow "California Correctional Drive-In Movies" ever Friday and Saturday night. The warden turned down "Night of the Living Dead," but at least they don't have to watch titles like "Birch Canoe Builder" and "Decision Making Part 3" like they did last summer. So far they got Gene Autry, John Wayne and W.C. Fields approved; now we're tryin' for Charles Bronson.

Communist Alert! King Kong got TURNED DOWN for a star on the Hollywood Boulevard sidewalk, even though Rin Tin Tin and Lassie got em a long time ago. As Dino De Laurentis once put it, "When monkey die, evrabody cry." To discuss the meaning of life with Joe Bob, or to get some drive-in goodies in the mail, write Joe Bob Briggs, P.O. Box 33, Dallas, Texas 75221.

DEAR JOE BOB: The next time someone tries to tell you Arkansas is behind the times, just tell them about Siloam Springs, where the old Spot Theater has been chopped up into cubicles for dentists and insurance salesmen, and the twin screen Springs Cinema has become a VIDEO RENTAL STORE!! The town's only remaining cinematic showcase is the Movie Park Drive-In, where "Eat My Dust" and "Tentacles" still play to lots of station wagons and old ford LTDs and those real tall pick up trucks that come over from Oklahoma. Arkansas: always a step ahead.—ART MAYO, KANSAS CITY, MO.

DEAR ART: I've been to Siloam Springs many times, cause it's where you use to have to drive from the University of Arkansas to get three-two Oklahoma beer, also known as cranberry juice that's been filtered through a polyester pants suit. And, of course, I go to the possum races during season.

JOE BOB: I'm writing on, as they say in Japan, "Erection Day."

Could you print up the culturally biased Monkey-IQ test from the movie "Link"? I think all Communist editors who won't run your column should have to pass it in order to keep their cushy, Commie jobs. I have to drive all the way to Boulder (30 miles) to read you. Oh, speaking of Boulders, has Vanna White ever been in a drive-in movie?—MIKE MEYERS, KARSH & HAGAN ADVERTISING, DENVER

DEAR MIKE: Yes, early in her career she was in the underground cult film "Meal of Fortune," in which she was devoured by rabid goats.

YO JOE BOB: How are you doing my man. My main man. Just thought I'd write you to pass the time (You have a lot of that in prison). Just want to ask you if you can send me some of the free junk you've got stored up in your trailer.

Now with the formalities out of the way, I've got a question about the meaning of life. Do men getting hot while watching a "breast" movie effect the Reagan Administration and if so what does this mean to the pygmy spice trade?—LOCKJAW (JOE BOB'S WITHHOLDING THE NAME FOR WARDEN REASONS), FOLSOM PRISON, SAN DIEGO

DEAR LOCKJAW: If I've told you guys once, I've told you a hundred times: Keep your hands OFF those pygmy spices while you're watchin the movies.

DEAR JOE BOB BRIGGS: I'm writing you on the day after Halloween (Did you ever see that film "The Day After Halloween"? It was originally titled "Snapshots.") Wasn't "Slumber Party Massacre" written by feminist Rita Mae Brown who did "Rubyfruit Jungle"? "The Depraved" movie poster was used on a record by some friends of mine the band "The Angry Samoans." Recently saw part of the RAT horror flick "Deadly Eyes." I'd like to see "Trick or Treat" with Ozzy Osbourne.—DAVID L. BLEVINS, CALIFORNIA MEN'S COLONY EAST, SAN LUIS OBISPO, CALIF.

DEAR DAVID: Now that I've totally captivated the prison market, I wanna warn you guys about your movie habits. You keep watchin that TRASH and you're gonna end up on the outside like me.

DEAR JOE BOB: People refuse to confront

**LOVE IS HELL**

**OUR GUARANTEE**

THIS COMIC STRIP VOWS NEVER EVER TO USE THE WORD "RELATIONSHIP" AGAIN AFTER THIS SERIES IS OVER.

## HOW TO GET THE LOVE YOU DESERVE

**LOVEGRABBER'S TEXTBOOK**

WARNING SIGNS YOUR LOVER IS GETTING BORED:

- 1. PASSIONLESS KISSES
- 2. FREQUENT SIGHING
- 3. MOVED; LEFT NO FORWARDING ADDRESS

<p>① SURREPTITIOUS OBSERVATION, FOLLOWED BY FIRST CONTACT</p> <p>INNOCUOUS REMARK OF SOME SORT</p> <p>NEUTRAL REPLY</p> <p>SLIGHT SMILES, CASUAL GLANCES</p>	<p>② GOOD-NATURED ASSERTION</p> <p>FRIENDLY CONCURRENCE</p> <p>OR—</p> <p>MOCK DISAGREEMENT</p> <p>PROLONGED LOOKING, ANIMATION</p>	<p>③ SUBTLE MUTUAL CONVEYANCE OF INTELLIGENCE, CHARM, OCCUPATION, FINANCIAL SITUATION, SOCIAL STANDING</p> <p>RAPID EXCHANGE OF WITTY BANTER</p> <p>SUDDEN URGE TO FLEE SQUELCHED BY BOTH PARTIES</p>	<p>④ SUGGESTION TO CONTINUE CONVERSATION OVER BEVERAGES AT PUBLIC LOCATION ELSEWHERE</p> <p>ENTHUSIASTIC ASSENT</p> <p>⑤ LIGHTNING-QUICK MENTAL CALCULATIONS OF PARTNER'S SANITY, DESIRABILITY, DESPERATION</p>
<p>⑥ BAD JOKES, OFF-HAND REVELATIONS, SIPPING</p> <p>REQUEST FOR FUTURE MEETING OF POSSIBLE ROMANTIC SIGNIFICANCE</p> <p>ENTHUSIASTIC ASSENT</p> <p>EXCHANGE OF PHONE NUMBERS, ADJOURNMENT</p>	<p>⑦ SCRUTINIZING BLEMISHES, SPRINKLING UP</p> <p>SINGING JOVENSULLY, DOUBTING SELF-WORTH</p>	<p>⑧ FIRST OFFICIAL ROMANTIC ENCOUNTER</p> <p>APPRECIATION OF PARTNER'S APPEARANCE</p> <p>COMPLIMENT ACKNOWLEDGED MODESTLY</p> <p>DISCUSSION OF EVENING'S ITINERARY</p>	<p>⑨ MEAL CONSUMED, LIGHT CONVERSATION, MORE BAD JOKES, OCCASIONAL SEXUAL WHIMMO</p> <p>CONTROLLED BOASTING</p> <p>POLITE QUESTIONING</p>
<p>⑩ FIRST ROMANTIC FAREWELL</p> <p>POSITIVE EVALUATION OF PAST THREE HOURS</p> <p>DEMURE AGREEMENT</p> <p>CHASTE KISS OR TWO EXCHANGED, AS WELL AS EMBRACE WITH POSSIBLY PASSIONATE FUTURE IMPLICATIONS</p>	<p>⑪ SECOND ENGAGEMENT A VARIATION OF STEPS ⑦ AND ⑧ WITH FURTHER DELVINGS INTO PARTNER'S BACKGROUND</p> <p>LIBERAL POLITICAL PLATITUDE</p> <p>DECLARATION OF AUTONOMY</p> <p>PLUS SMOKIER GLANCES INTO EACH OTHER'S EYES</p>	<p>⑫ RETURN TO ONE DOMICILE OR ANOTHER, INVITATION INSIDE</p> <p>INNOCUOUS REMARK OF SOME SORT</p> <p>NERVOUS REPLY</p> <p>ANXIETY QUELLED BY IMBIBE-MENT OF SOPHISTICATED ADULT REFRESHMENTS</p>	<p>⑬ THE MOVE IS MADE</p> <p>KISSING, MORE KISSING, HUGGING, STROKING, RETREATING TO BED-CHAMBER, DOFFING OF GARMENTS, FONDLING, GARGESING, FUMBLING WITH CONTRACEPTIVE DEVICE, MUDDLED ANIMALISTIC COUPULATION</p>
<p>⑭ MOMENTARY ILLUSION THAT ALL IS WELL IN THE UNIVERSE</p> <p>CIGARETTES OPTIONAL</p>	<p>⑮ RAMBLING DISCUSSION, EXCHANGE OF COMPLIMENTS, CHILDISH WHIMSY, EXPLANATION OF SCARS AND TATTOOS</p> <p>FITS OF SLEEPER ALTERNATING WITH REPEATED SUDDEN AWARENESS THAT ONE IS LYING NEXT TO A BUCK NAKED HUMAN BEING</p>	<p>⑯ HASTY, BLEGARY-EYED BREAKFAST</p> <p>FRIENDLY MUMBLING</p> <p>MORE CLINKING OF SILVERWARE THAN ACTUAL INTELLIGENT DISCOURSE</p>	<p>⑰ GRAVE MISGIVINGS DURING REST OF DAY COUNTERED WITH PLEASANT RESPIRE FROM LONELINESS, CRAVINGS FOR CONTINUED COMPANIONSHIP TRIUMPH; PHONE CALL IS MADE</p> <p>GREETING</p> <p>DELIGHTED REPLY</p> <p>WARNING: RELATIONSHIP IN PROGRESS</p>

the fact that we live in a world of finite resources. Those resources cannot be renewed. Someday all our clean water and air will be gone, destroyed by pollution. Someday all the precious minerals will have been mined from beneath our lands. And someday, Joe Bob, someday Ann Landers will have to retire.

And what then? Who will the guy in Oregon turn to when he suspects that his wife is having an affair with the milkman? Who can the Kansas housewife complain to about the terrible manners of that family just down the street? Who will take the social, moral and psychosexual problems off the entire nation, reduce them to a set of well-worn clichés, and express Calvinistic anger on behalf of her outraged readers? Who can replace Ann Landers?

Let's examine the necessary qualifications. First, and most important, the person must be a font of moral wisdom, able to instruct the masses in the mode of behavior that is proper and correct. Such a person should be a veritable oracle, in direct communication with the Deity. Obviously, almost any American politician will do nicely, although Jimmy Carter and Ronald Reagan seem especially well-qualified.

Also we need someone who can toss out snappy one-liners a la Ann Landers ("Get off the booze and dump the jerk"). Ideal candidates would be Don Rickles, Johnny Carson, and again, Ronald Reagan.

And of course we must have a person in this job who is in touch with the American public, who knows and cares about our deepest fears and desires: improper table settings, teen-age sex, how to write a will, what to do about the awful things the new minister said in his sermon, the care and feeding of exotic pets, permissiveness in the media, and eccentric relatives. The obvious choice here: Phil Donahue.

So who is to succeed Ann Landers? My choice is you, Joe Bob. Consider:

(1) You are even more out of touch with reality than she is.

(2) Most of her letters contain questions about drug abuse and promiscuity. And you have a LOT of first-hand experience in these areas.

(3) Her successor should avoid overly complex words, and should write in plain, simple language that everyone can understand. Ann Landers does this to communicate with her readers. You do it because you can't spell the big words.

(4) And you share with Ann the trait that I feel is most important or any columnist: the unerring ability to express commonly held misconceptions as though they are absolute truths.

When Ann is gone, someone, perhaps you, will have to take her place, Joe Bob, to titillate, to castigate, to remonstrate, to speak with a certitude that has no basis in fact. So I think you should begin now to write Joe Bob's Advice to the Lovelorn, the Anxiety-Ridden, the Bewildered, the Just Plain Weird. Think of the BIG BUCKS Ann Landers rakes in.—PLAINATIVE YUPPIE, DALLAS.

DEAR YUPPIE: If nominated I will not run. If elected, I'll advise the bimbo to pack her hiney off to Miami beach and let me dish out the baby food for a while.

The Star of "The Young & The Restless"

**MICHAEL DAMIAN**

as

**DANNY ROMALATTI**

In Concert

Superbowl Sunday, January 25

1 PM

Liberty Hall

Lawrence, Kansas

3:30 PM

Ottawa Municipal Auditorium

Ottawa, Kansas

For ticket and other info, call (913) 242-8810

# PennyLane and friends' top 5 of '86

## Lane Turner

The baad man of Lawrence

1. Peter Gabriel  
"So"
2. Georgia Satellites
3. Steve Winwood  
"Back in the Highlife"
4. Iggy Pop  
"Blah Blah Blah"
5. Robert Palmer  
"Riptide"

## Scott O'Kelley

Funkiest hillbilly in KC

1. World Saxophone Quartet  
"Plays Duke Ellington"
2. Jonathan Richman  
"It's Time for Jonathan Richman"
3. James Brown  
"In the Jungle Groove"
4. John Crater  
"Castles of Ghana"
5. Phil Alvin  
"Un'Sung Stories"

Biggest disappointment: The '86 World Series

## Robert C. Trussell

Word slinger by day; troubadour by night

1. "Peter Case"
2. Phil Alvin  
"Un'Sung Stories"
3. Red Clay Ramblers  
"It Ain't Right"
4. Dirty Dozen Brass Band  
"Mardi Gras in Montreux"
5. Priscilla Bowman  
"An Original Rock and Roll Mama"

Biggest disappointment: John Prine's, "German Afternoons"

## Willi Loh

The man from M.C.A.

1. The Bible  
"Walking the Ghost Back Home"
2. Isabelle Antena  
"En Cavale"
3. "Trouble in Mind"  
original soundtrack
4. Cocteau Twins  
"Victorialand"
5. Martin Stephenson and the Daintees  
"Boat to Bolivia"

Biggest Disappointment: Only getting two weeks of vacation a year

## Jerry Harrington

Tivoli slave driver

1. Pergolesi/Portora/Durante  
"I Solsti Veneti"
2. Paul Simon  
"Graceland"
3. New York Opera  
"Candide"
4. "South African Trade Union Worker Choirs"
5. "Something Wild"  
original soundtrack

Biggest disappointment: Van Morrison "No Guru, No Method, No Teacher"

## Fred George

PennyLane's classical guy

1. Teresa Stratas  
"Stratas Sings Weill"
2. Andre Previn/Royal Philharmonic Orchestra  
Holst; "The Planets"
3. Melos Quartet  
Beethoven: Late String Quartets
4. Haitink/London Philharmonic Orchestra  
Vaughan Williams: Sinfonia Antartica
5. Annemarie  
"20 German Folksongs"

Biggest disappointment: It's a shame the record

companies aren't utilizing the CD medium to its fullest extent.

## Walter Stanford

PennyLane's other classical guy

1. Taverner Consort and Players, Andrew Parrott conductor  
Bach: B Minor Mass
2. Choir of Westminster Abbey, Simon Preston conductor  
Palestrina: Missa Papae Marcelli; Allegri: Miserere
3. Academy of Ancient Music, Christopher Hogwood conductor  
Beethoven: Symphony #3 "Eroica"
4. Sapporo Symphony Orch., Hiroyuki Iwaki conductor  
Takemitsu: Music for the film "Ran"
5. Regensburger Domspatzen, Georg Ratzinger conductor  
Rheinberger: "Ave Maris Stella" Mass and Motets

## Bill Marks

Professional beatnik

1. Out of the Blue  
"Inside Track"
2. Freddie Hubbard/Woody Shaw  
"Double Take"
3. L. Subramaniam  
"Manni and Co."
4. Bennie Wallace  
"Twilight Time"
5. Ida McBeth  
"Now, Here It Is"

Biggest disappointment: Latest Al Jarreau album

## Bob Worrell

The most exciting man in Westport

1. "Suburbs"
2. "Mel Torme/Rob McConnell and the Boss Brass"
3. "Crowded House"
4. Smithereens  
"Especially for You"
5. James Brown  
"Gravity"

Biggest disappointment: My lifelong passion for Hayley Mills remains unrequited.

## Mike Webber

Knows more stars than you can shake a stick at

1. "True Believers"
2. Neville Brothers  
"Treacherous"
3. Elvis Costello  
"King of America"
4. Guadalupe Diary  
"Jamboree"
5. Smithereens  
"Especially for You"

Biggest disappointment: Reagan remains in office

## Greg Hack

Kansas City Times's bastion of taste

1. "The Rainmakers"
2. James Brown  
"Gravity"
3. Pretenders  
"Get Close"
4. Timbuk 3  
"Greetings from Timbuk 3"
5. Bruce Cockburn  
"World of Wonders"

Biggest disappointment: No Beatles CDs!

## Stephen Simpson

Video rascal

1. "Le mystere des Voix Bulgares"
2. Cocteau Twins  
"Victorialand"
3. The Cure  
"Standing on the Beach"
4. Miles Davis  
"Tutu"
5. John Zorn  
"The Big Gundown"

Biggest disappointment: The failure of KC promoters to bring to town several of the bands that toured in '86 and that Andy Taylor quit the band

## Bryan Martinovich

The Slavic comic

1. Cyndi Lauper  
"True Colours"
2. Anita Baker  
"Rapture"
3. "The O'Kanes"
4. Paul Simon  
"Graceland"
5. Ray Charles  
"From the Pages of My Mind"

Biggest disappointment: Culture Club's "Walking up with the House on Fire"

## Allan Powell

King o' Cassettes

1. David and David  
"Boomtown"
2. "Crowded House"
3. Anita Baker  
"Rapture"
4. The O'Kanes
5. Timbuk 3  
"Greetings from Timbuk 3"

Biggest disappointment: Bruce Springsteen "Live"

## Rev. Dwight Fritzell

The best dressed man in greater Kansas City

1. "Le Mysteres des Voix Bulgares"
2. John Zorn  
"The Big Gundown"
3. Frank Zappa  
"Jazz From Hell"
4. Gyorgy Ligeti  
"Trio fur Violine, Horn und Klavier"
5. Ornette Coleman/Pat Metheny  
"Song X"

Biggest disappointment: BCR's "Which Earth Are We On?" was not released

## Larry Ferris

The Nipper man

1. "Venetians"
2. Benjamin Orr  
"The Lace"
3. Journey  
"Raised on Radio"
4. William Ackerman  
"Confering with the Moon"
5. "Mondo Rock"

Biggest disappointment: Rolling Stones

## Dan Conn

Of the infamous Conn Brothers

1. Stan Ridgway  
"The Big Heat"
2. Kate Wolf  
"Poet's Heart"
3. John Martyn  
"Piece By Piece"
4. Etta James/Cleanhead Vinson  
"Blues in the Night"
5. Silly Wizard  
"A Glimt of Silver"

## Larry Stroud

The big daddy

1. Paul McCartney  
"Press to Play"
2. "Riverside History of Classic Jazz"
3. Roy Buchanan  
"Dancing on the Edge"
4. Gerald Trimble  
"Crosscurrents"
5. Eric Clapton  
"August"

Biggest disappointment: Bruce Springsteen "Live"

## Saul Tucker

PennyLane's King o' Kuntry

1. Randy Travis  
"Storms of Life"
2. Nancy Griffith  
"The Last of the True Believers"
3. "T Bone Burnett"
4. "The O'Kanes"
5. Dwight Yoakam  
"Guitars, Cadillacs, Etc., Etc."

Biggest disappointment: Willie Nelson "Partners"

## Penny Norman

Sunflower seed connoisseur

1. George Russell  
"So What"

2. Bobby McFerrin  
"Spontaneous Inventions"
3. Richard Thompson  
"Daring Adventures"
4. Randy Travis  
"Storms of Life"
5. Frank Zappa  
"Jazz From Hell"

Biggest disappointment: Rosie Vela's "Zazu"

## Bill Rusch

With PolyGram and loves it

1. "The Rainmakers"
2. John Scofield  
"Electric Outlet"
3. Rodney Crowell  
"Street Language"
4. Robert Cray  
"Strong Persuader"
5. Paul Simon  
"Graceland"

Biggest disappointment: Bruce Springsteen "Live"

## Michael Lindsey

Hipster from the Music Exchange

1. Dead Can Dance  
"Spleen and Ideal"
2. The Church  
"Heyday"
3. This Mortal Coil  
"Filigree and Shadow"
4. David Sylvain  
"Gone to Earth"
5. Harold Budd/Cocteau Twins  
"The Man and the Melodies"

Biggest disappointment: The so-called parallel import ban fostered by major labels that severely limits the availability of import titles not otherwise obtainable in the USA.

## Chris Owens

PennyLane's Austin connection, favorite songs of '86

1. Wall of Voodoo  
"Far Side of Crazy"
2. The Rainmakers  
"Rockin' at the T-Dance"
3. Smithereens  
"Behind the Wall of Sleep"
4. Talking Heads  
"Love for Sale"
5. Paul Simon  
"Call Me Al"

## Steve Paul

The Kansas City Star's literato

1. Gary Burton/Ralph Towner  
"Slideshow"
2. Ornette Coleman/Pat Metheny  
"Song X"
3. Robert Trussell  
"Broke to Ride"
4. Miles Davis  
"Tutu"
5. Bruce Cockburn  
"World of Wonders"

## Brian McFavish

Uppity reporter

1. REM  
"Lifes Rich Pageant"
2. Elvis Costello  
"Blood and Chocolate"
3. "Georgia Satellites"
4. Peter Gabriel  
"So"
5. The Bangles  
"Different Light"

Biggest disappointment: John Lennon "Menlove Ave." You can tell why it wasn't released before now.

## Robert Butler

Father of a Lauper-ette

1. Bruce Springsteen and the E Street Band  
"Live/1975 - '85"
2. "Round Midnight"  
original soundtrack
3. Richard Thompson  
"Daring Adventures"
4. REM  
"Lifes Rich Pageant"





5. Cyndi Lauper  
"True Colours"  
Biggest disappointment: Rolling Stones

#### Tony Proccacini

Rock and roll animal

1. Lou Reed  
"Mistral"
2. Elvis Costello  
"Blood and Chocolate"
3. Smithereens  
"Especially for You"
4. Timbuk 3  
"Greetings from Timbuk 3"
5. Lyres  
"Lyres, Lyres"

Biggest disappointment: Two Elvis Costello albums in '86 and no show in KC. No KC Lou Reed concert since the "Growing Up in Public" show at One Block West. At least we have "All" on network TV.

#### Leo Geiger

Masochistic Pirates fan

1. Smithereens  
"Especially for You"
2. "Fine Young Cannibals"
3. Duran Duran  
"Notorious"

4. Dwight Yoakam  
"Guitars, Cadillacs, Etc., Etc."  
5. "Crowded House"  
Biggest disappointment: Those Boston Red Sox

#### Thomas Probasco

Favorite video releases of '86

1. "After Hours"
2. "Bliss"
3. Monty Python's Flying Circus collection
4. "Orpheus" (reissue)
5. "That Obscure Object of Desire" (reissue)

#### Art Mayo

The aesthetics monster meets the lowbrow from hell.

1. John Zorn  
"The Big Gundown"
2. Polkacide
3. Brian Brain  
"Fun With Music"
4. George Clinton  
"R&B Skeletons in the Closet"
5. "I-70 Showdown: The 1985 World Series" videocassette

#### Bill Wade

The most exciting man in south KC

1. Bobby Watson  
"Appointment in Milano"  
2. Phil Woods  
"Heaven"  
3. 29th Street Saxophone Quartet  
"Watch Your Step"  
4. Dave Brubeck  
"Reflections"  
5. Jimmy Johnson  
"Bar Room Preacher"  
Biggest disappointment: Bill Watrous  
"Someplace Else"

#### Dan McMasters

Voted Most Popular in the PennyLane yearbook

1. Miles Davis  
"Tutu"
2. Bobby Watson  
"Appointment in Milano"
3. Eduardo Fernandez  
"Spanish Music"
4. Collegium Vocale  
"Monteverdi"
5. The Pogues  
"Rum, Sodomy and the Lash"

Biggest disappointment: Too numerous to mention

#### Jennifer D. Loney

Westport's sweetheart

1. Joe Higgs  
"Triumph"
2. "Crowded House"
3. "Sid & Nancy"  
original soundtrack
4. Hoodoo Gurus  
"Mars Needs Guitars"
5. Jimmy McGriff/Hank Crawford  
"Soul Survivors"

Biggest disappointment: Higher education and the executive environment

#### Bill Blast

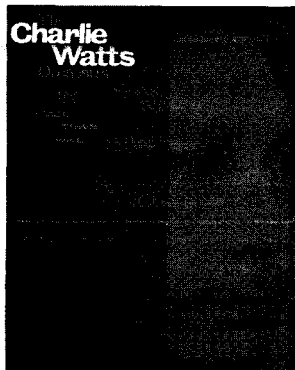
A man's man and his favorite tunes of '86

1. Olivia Newton John  
"Soul Kiss"
2. Marvin Gaye  
"The World is Rated X"
3. Samantha Fox  
"Touch Me (I Want Your Body)"
4. Freddie Jackson  
"Tasty Love"
5. Marie Osmond  
"Read My Lips"

Biggest disappointment: That Connie Chung didn't record this year

## Jazz update

Let your imagination run wild for a moment. Imagine Buddy Rich subbing for drummer **Charlie Watts** in the Rolling Stones. Sound a bit farfetched? How about the reverse—Watts leading his own jazz big band. This idea is no pipe dream. Watts has leaped into the jazz arena in a big way with "The Charlie Watts Orchestra



Live at Fulham Town Hall" (CBS 40570, \$8.98 list).

Watts leading a jazz orchestra is not as strange as it may seem. The Stones's drummer has held a keen interest in jazz since the early '50s. He recalls, "I fell in love with saxophonist Earl Bostic's 1951 recording of 'Flamingo,' which was a giant hit in England. But it was a less popular record that inspired me to take up the drums. When I heard Chico Hamilton play the brushes on Gerry Mulligan's recording of 'Walking Shoes,' I just had to get my hands on a trap set." For the past 20 years, this frustrated jazz drummer has rolled toward fame and riches with the world's foremost rock and roll institution. Now Watts has finally realized his dream, to direct his own big band.

This outstanding recording should be of interest to jazz and Stones fans alike. Material presented on the album includes swing and bop classics such as Benny Goodman's "Stomping at the Savoy" and Lionel Hampton's "Flying Home" and "Scapple from the Apple." Two other sparkling compositions, "Moonglow" and "Robbins Nest," are also included.

A gifted assemblage of England's finest jazz men were gathered by Watts for this regal event. Though giants in their homeland, their names

were largely unfamiliar on this side of the Atlantic. However, one standout musician in the group is accomplished bassist and cellist Jack Bruce, who hit the American charts in the '60s with the group Cream.

In recent years there have been several British rock artists who have fused rock and jazz, most notably Jeff Beck and John Mayall. None, however, have made the jump on such a grand scale as the Charlie Watts Orchestra. His maiden jazz voyage is an indisputable success.

Another new release led by a drummer is **Art Blakey's** "Live at Kimball's" (Concord 307, \$8.98 list). Blakey, a drummer's drummer, has always had the knack for turning up brilliant newcomers in the jazz world. On his new LP, Blakey adds two more names to his list of illustrious alumni. This sextet features Terence Blanchard on trumpet and Donald Harrison on alto sax, two of Blakey's more recent discoveries.

From the opening bar of "Second Thoughts" to the closing measures of Jackie McLean's "Dr. Jelly," this album bears testimony to the veteran drummer's leadership ability. That's why the list of name players from his previous bands (Lee Morgan, Freddie Hubbard and the Marsalis brothers to name but a few) reads like a dean's list of jazz greats. The artistry of Art Blakey and

the Jazz Messengers never fails to overwhelm, and this band is no exception.

Something quite different is offered by **Ornette Coleman** on a live date, "Opening the Caravan of Dreams" (Caravan of Dreams \$10.98 list). This concert was staged as a homecoming for the Fort Worth-born musician. It's a strange homecoming indeed, but an outstanding one nonetheless. Ornette Coleman, featured on alto sax, violin and trumpet and his band Prime Time, come up with some brand new tonal hues. The full spectrum of free jazz is covered here and the numbers range from the mysterious wails of "To Know What to Know" and "Sex Spy" to the frenetic energy of "Harmolodic Bebop" and the violin repetition of "Compute."

For those fortunate enough to have been in attendance for this concert, which was the grand opening of the Fort Worth Performing Arts Center, some new unrecorded material was also featured. The performance included the world premier of Coleman's symphony "Skies of America" and his string quartet composition "Prime Time/Time Design," written in honor of futurist thinker Buckminster Fuller.

—Bill Marks

## Look good, smell good

Hello, I'm Bill Blast. Each month I review an adult film along with an aftershave/cologne for the kind of man who's willing to say, "Hey, I'm a Contra too!" Before we get down to cases, I hope everyone had a great holiday season and spent as much time hanging around the mistletoe waiting for your best friend's wife to come by as I did. Guess that's why they call it Xmas.

As we head into the New Year, it's resolution time. So here are mine: I resolve not to hook up with any woman while I've been drinking that I wouldn't sober, to be more understanding of the assholes who disagree with me, to overcome my obsession with Connie Chung and to stop and think before I cross a state line.

It's time to look good. This month's film, available from PennyLane Video, is "Rears." It's about Ned (Eric Roberts), an ex-baseball player turned bar owner who, in an effort to improve business at Ned's Bar & Grill, changes the name to Rears and starts wet panty contests. Ned's best friend and bartender, Chief (Joey Silva) agrees wholeheartedly. Tracy Adams, the attrac-

tive but prudish and over-educated waitress is appalled by the idea, until she learns that it would make her an extra hundred a night in tips. This leaves her wondering one thing: when do the broads get here?

While "Rears" certainly isn't a great film, it does have some hot moments. Tracy Adams is definitely an up-and-coming star and this film shows why, but only in two scenes. The rest of the action features the wet panty contestants, with Cari Fox, Britany Striker and Keisha as Bambi. Bambi's best line is "I've been entering contests based on parts of the body since I was 15."

The wet panty contests turn business around (so to speak) and before it's all over, even little miss frigid (Tracy Adams) joins in. As if you couldn't have guessed, Edwards and Adams, despite their different lifestyles and values, decide they love each other and prove it right there on the bar.

The bottom line is, the plot's pretty damn sappy and there's not a lot of outstanding humor. But the sex is definitely nasty and when you get

right down to it (and getting down is what it's all about, right?) that's what counts. I give "Rears" three stars and a little pat.

Before we smell good, let me mention Seka. Ginger Lynn is the present queen of porn and Marilyn Chambers is a legend to be sure, but the goddess herself is back. In early January, Seka's long-awaited return to the screen will arrive with "Careful, He May Be Watching." If it's as hot as I'm hearing, you'll certainly be reading more about it here.

Now it's time to smell good. It's a special month indeed. Recently my good buddy Wank Dank of the Daily Plank and I were discussing aftershaves and he wanted to know how I could've overlooked his favorite, Hai Karate, an aftershave as powerful and masculine as karate itself. "Hell, Wank, that's been off the shelves for years," I told him. But wait a minute—Wank set me straight. Hai Karate is back and while no longer available in the karate hand dispenser, it's as good as ever.

Hai Karate is not just for the man that never made it out of the '70s. It's back and here to

stay. The price and the smell are why. It's cheap, to be sure, but that scent—man oh man, it's almost too much. And don't dare water it down. Let the women chase you and attack. It's good for up to a block and damn near killed my cat.

Hai Karate—it's for me, it's for Wank and if you're well rested it's for you too. Until next month this is Bill Blast saying let's all take time to stop and luv one another. And remember, it's one thing to look good, it's another to smell good.



# Classical notes

**Allegri:** "Miserere." **Tallis:** "Spem in Alium." **Palestrina:** "Magnificat." "Stabat Mater." **Blow:** "Let Thy Hand Be Strengthened." "Behold, O God, Our Defender." **Croft:** "The Burial Service." The Choir of King's College, Cambridge, directed by Sir David Willcocks. Argo 417 160, \$8.98 list.

Just three months ago I reviewed a new release on Archiv featuring the famous Allegri "Miserere," along with a Palestrina mass, performed by the choir of Westminster Abbey. Now Argo has reissued the classic recording of this masterpiece from 1964 featuring the Choir of King's College, Cambridge. Both of these albums are outstanding versions of the piece, but the verdict must lie finally with the new Westminster. The King's version is great, but it is at least equalled in every way by the Westminster. In fact, the King's boys are surpassed by Westminster's for warmth and emotion. The sound also is definitely a factor here, as the older recording shows its age in a hissy fashion. But if you're a fan of the piece, you certainly need this record, which deserves its reputation as a great performance of the work. And the sound, despite the hiss, is surprisingly clear. The text, usually in Latin, is here sung in English and the words are easily discernable. This is a careful, reverent performance, perhaps just a bit mannered as the King's choir is wont to be, but still very affecting.

The balance of this record is superb. The two sacred pieces by Palestrina are beautifully and marvelously sung. The two Coronation Anthems by John Blow were written for James II in 1685. They are very lively and spirited works. Williams Croft's "Burial Service" is an appropriately mysterious work, haunting and lovely in its own way. But the best part of this record is the 40-part motet "Spem in Alium," for eight five-voice choirs, by Thomas Tallis. A huge and beautiful work, it is given a remarkable performance here by the King's choir, their forces expanded for it by the Cambridge University Musical Society Chorus. Except for the hiss on

the Allegri, the sound on this record is fine. Notes are included, but no texts and that's a shame -- it would be nice to have them for the unfamiliar Latin works.

An extremely good collection for the price.

**Rheinberger:** "Mass and Motets." Regensburg Domspatzen directed by Georg Ratzinger. Eberhard Kraus, organ. Deutsche Harmonia Mundi 1C 067 1695201 (digital).

Josef Rheinberger (1839-1901), a native of Liechtenstein, is known mostly through his church music, especially his works for organ. He is also remembered as one of Wilhelm Furtwängler's teachers in Munich. This album, with a date of 1983 on the back but apparently just reaching this side of the Atlantic, presents a generous sampling of Rheinberger's choral music, masterfully written and excellently performed.

Side one starts out with Rheinberger's 1884 "Stabat Mater" for choir, organ and instrumental ensemble. This is a lamenting but delicious piece of music, rich and delicate at the same time. It is given an affecting performance here. The sound is expansive, clear and forceful, another one of the best choral albums of the digital era. The rest of the side is filled up with five motets from the "Six Marianische Hymnen" for choir and organ. Delightful in their simplicity, they are also given remarkable performances by the Regensburg boys.

Side two is all a capella. It starts out with the "Missa St. Crucis," op. 151, a quiet and respectful work. The record is completed by three of the five motets, op. 163. The selections are well-chosen: "Benedictus Dominus" is lively and bright and "Confitebor Tibi" is, like the "Missa," quiet and reverent. The final motet, "Benedictus Es Tu," has the unusual quality of being both mysterious and sweet at the same time, concluding the album in a rapturous fashion.

The singing of the Regensburg Domspatzen (cathedral sparrows) is wonderful throughout, with an expert level of artistry. The great sound

quality is maintained as well. The DMM pressing from EMI-Electrola (the same plant pressing all new Angel LPs) is good, but has some ticks. A superb collection, strongly recommended.

**Dvorak:** Concerto for Cello and Orchestra, op. 104, "Silent Woods," op. 68, no. 5, rondo for Cello and Orchestra, op. 94. Yo-Yo Ma, cello. The Berlin Philharmonic conducted by Lorin Maazel. CBS Masterworks IM 42206, digital, \$12.98 list.

Surprisingly for such a popular young musician, this is Yo-Yo Ma's first shot at this work on LP. After all, how many times did Rostropovich do this piece? I count five recordings by him available in the latest complete Schwann. And that's important to know, since you would be better off with any of those over this one.

Not that Ma does a bad job. Like the Berlin Philharmonic, he'd have to try to really do something badly. But unfortunately Ma's virtuosity is defeated by Maazel's conducting. The first two movements wander aimlessly about like lost children. Maazel never seems to get a grip on what he's doing (that is, if he's doing anything at all). The music becomes completely unfocused, as it does in Maazel's Mahler Symphony cycle. The last movement of the concerto does have more spark and direction, but it certainly isn't the greatest performance of it ever done, nor does it redeem the first two movements. The two filler pieces are attractive and well done, a strong point for the album. Of course, the competition here isn't nearly as stiff as with the concerto.

The surfaces and sound of the LP are okay. Ma's fans will probably want it, but on its own it's disappointing. Let's hope Ma soon has the chance to do it again under another maestro with a less lethargic outlook on life.

**Dvorak:** Mass in D, op. 86. Choir of Christ Church Cathedral, Oxford directed by Simon Preston, Nicholas Cleobury, organ. Argo

ZRG-781 PSI, \$10.98 list.

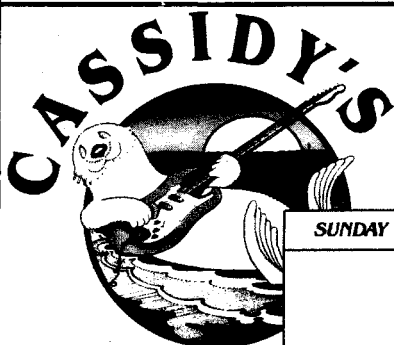
I couldn't resist including this classic performance in light of the Rheinberger release. Comparison as regards to the style of the two composers should be particularly interesting to fans of this type of music.

Dvorak composed this mass for the dedication of a small church in Czechoslovakia in 1887. It appears here in its original modest scoring for choir and organ, a later arrangement of it for choir and orchestra having been forced on Dvorak by his publishers who refused to print the original.

Dvorak's mass is an intense and powerful one, full of vivid and descriptive music. It is given a superb performance here. The Kyrie opens with the boys singing sweetly and innocently, then the lower-register men's voices and organ rise and practically tear into the melody, turning it into an emphatic, impassioned plea for mercy. The Gloria, in contrast, is celebratory and uplifting. The Credo is certainly one of the most dramatic ever composed with its terrifying cries of "Crucifixus" and the soaring organ and choir of the climactic "et vitam venturi saeculi. Amen." The Sanctus contains dizzying choral writing and the effect is intense and beautiful, followed by the meditative and longing Benedictus. The Agnus Dei ends the mass with plaintive cries of "miserere, miserere nobis," the "dona nobis pacem...pacem...pacem" drifting off into an uncertain eternity.

This performance of the mass is skillful and emotional, directed masterfully by Preston. The sound of the 1974 recording is spacious and beautiful. The balance of the choir and organ is right on touch, and the organ itself is enough to shake the daylight out of your neighbors if you live in an apartment. The familiar text is not included, but an interesting note on the peice and on the fate of music in the Catholic church is. Absolutely unbeatable and urgently recommended.

—Walter Stanford



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RICK <sup>4</sup> HENDRICKS	STEAK <sup>5</sup> NITE	TACO <sup>6</sup>	7	8 9	LITTLE HATCH & HOUSE ROCKERS	10
BLUES <sup>11</sup> &	160 <sup>12</sup> STEAK	TUESDAY <sup>13</sup>	HORACE <sup>14</sup> WASHINGTON	15 16	HORACE, WASHINGTON & COMPANY	17
JAZZ <sup>18</sup> JAM	5 <sup>19</sup> 95	3/11/25 <sup>20</sup>	21 BLUES EXPRESS	22 23	24 BLUES EXPRESS	
25	26	27	28 LONNIE RAY ALL-STARS	29	30 HORACE WASHINGTON & COMPANY	31

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						the CRAYONS
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	MaxGroove					JOHN FOU MONON LAND
						brō'kñ ìng'lìsh
18.	19.	20.	21.	22.	23.	24.
	MaxGroove					JOHN FOU MONON LAND
						PLAIN JANE
25.	26.	27.	28.	29.	30.	31.
	MaxGroove					JOHN FOU MONON LAND
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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Dec. 29 <b>SPLINTERS</b> SHORT TERM MEMORY ALT. ROCK	BLUES 30 <b>RICK HENDRICKS</b> MILLIE EDWARDS & THE HIT & RUN BAND	NEW YEARS EVE <b>YARDAPES</b> ABSOLUTE CEILING ALT. ROCK BASH	Jan. 1 <b>HAPPY</b> NEW YEAR CLOSED	ADV. TIX 2	CHICAGO 3 <b>SON SEALS</b> BLUES BAND
5 <b>LONESOME</b> HOUNDDOGS PHIL WANG ALT. ROCK	BLUES/R&B 6 <b>FUZZY DICE</b> RUBBERMAIDS	TULSA 7 <b>SKY</b> SCRAPERS REGGAE	8 <b>ANNUAL K.C.</b> BLUES SOCIETY ELECTION PARTY	CHICAGO 9	BLUES 10 <b>JIMMY</b> "FAST FINGERS" DAWKINS
12 <b>BABY JANE</b> OCTOCLOD ALT. ROCK	13 <b>K.C.</b> RHYTHM & BLUES BAND	14 <b>INSTIGATORS</b> REGGAE	ORIGINAL ROCK 15 <b>GLOW</b> RUBBERMAIDS	CHICAGO 16	BLUES 17 <b>A.C. REED &amp; the</b> SPARK PLUGS
ALT. ROCK 19 <b>ABSOLUTE</b> CEILING FULL FATHOM FIVE IOWA CITY	NEBRASKA 20 <b>NOBODY'S</b> BUSINESS R & B	K.C. 21 <b>MUZIK</b> MAIKA REGGAE	K.C. 22 <b>BLACK</b> CRACK REVIEW AFRO, NUCLEAR WAVE REGGAE, TANGO FUNK	CHICAGO 23	BLUES 24 <b>PROFESSOR'S BLUES</b> REVIEW featuring GLORIA HARDIMAN
ALT. ROCK 26 <b>SPLINTERS</b> SWINGIN' TEENS IOWA CITY	K.C. 27 <b>LAWRENCE</b> WRIGHT & the STARLIGHTERS	K.C. 28 <b>SOUL</b> SUBSIDIARY BLUE RIDDIN'S R & B	K.C. 29 <b>HELLBILLYS</b> ROCK-A-BILLY	COLUMBIA 30	BLUES/ROCK 31 <b>THE BEL AIRS</b>

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5 <b>KC BLUES</b> BAND JAM	6 4 SKNNS "ROCK"	7 * * THE 4 SKNNS * *	8 "VINTAGE ROCK"	9 * * NACE BROS. * *	10 "ROCK CLASSICS & R&B"
12 <b>KC BLUES</b> BAND JAM	13 4 SKNNS "AT"	14 * * BABY LEROY * *	15 "ROCK & FUNK"	16 <b>PUBLIC DEFENDERS</b>	17 "VINTAGE ROCK"
19 <b>KC BLUES</b> BAND JAM	20 4 SKNNS "ITS"	21 <b>NO BODIES BUSINESS</b>	22 "ROCK, RHYTHM & BLUES FROM NEBRASKA"	23 * * DELRAYS * *	24 "ROCK, RHYTHM & BLUES FROM WICHITA"
26 <b>KC BLUES</b> BAND JAM	27 4 SKNNS "BEST"	28 * * * CRAYONS * * *	29 "CLASSICAL ROCK"	30 * * BABY LEROY * *	31 "ROCK & FUNK"

# January



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mon	tues	wed	thur	fri	sat
		31 Blue Riddim Band		2 Bel Airts	3 Bel Airts
				9 Tall Tales	10 Tall Tales
				16 The Phones	17 The Phones
19 Danny McGinley				23 Charlie and The Stingrays	24 The Splinters
	27 Soul Asylum			30 Tall Tales	31 The Verandas

# the Lone Star

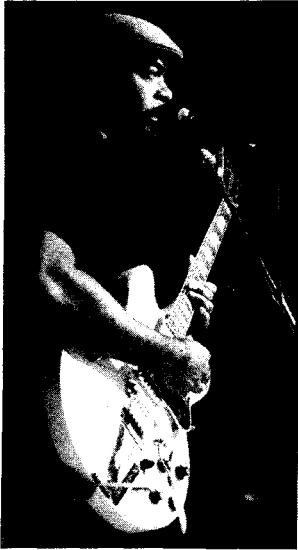
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JANUARY 1987	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	Dec. 29	30	31	Jan 1	2	3	4
	TALL TALES <small>NO COVER</small>	THE ANSWER <small>NO COVER</small>	← THE CLIQUE → <small>NEW YEAR'S EVE PARTY</small>	NO COVER			
	5	6	7	8	9	10	11
	KCFX Party w/101 D.J. DRAKE HALL <small>NO COVER</small>	TALL TALES <small>NO COVER</small>	← CHARLIE and the STINGRAYS → <small>NO COVER</small>	NO COVER			
	12	13	14	15	16	17	18
	KATFISH KRIS KELLY <small>NO COVER</small>	TALL TALES <small>NO COVER</small>	RHYTHM METHOD <small>NO COVER</small>	← PLAIN JANE → <small>NO COVER</small>			
	19	20	21	22	23	24	25
	KATFISH KRIS KELLY <small>NO COVER</small>	TALL TALES <small>NO COVER</small>	← THE LOOSE → <small>NO COVER</small>	NO COVER			
	26	27	28	29	30	31	Feb. 1
	KATFISH KRIS KELLY <small>NO COVER</small>	THE RAVES w/ THE REBARS	← FARRELL WEBBER & LONDON CALLING → <small>NO COVER</small>	NO COVER			



# January spotlight



Jimmy Dawkins

## Fast Fingers in KC

The Grand Emporium will be the site of a

Kansas City first on Jan. 9 and 10. Jimmy "Fast Fingers" Dawkins, long considered one of the premier guitarists on the blues scene, will bring his electrifying Chicago style to KC for the first time. Dawkins's sporadic recording and performing output have contributed to his mystique among blues aficionados. His two domestic releases, "Jimmy 'Fast Fingers' Dawkins" (Delmark 623, \$8.98 list) and "Blisterstring" (Delmark 641, \$8.98 list), have fueled the flames of belief that Dawkins is the most innovative blues guitarist in many years. Though rarely seen outside a handful of blues clubs, he has a large following in Europe, where he has recorded and played to wildly receptive crowds at the top festivals. In France, his "Fast Fingers" LP won the Grand Prix du Disque award for best album of 1971. A 20-year veteran of Chicago's blues scene, Dawkins's tight backing band and understated stage presence serve to heighten his guitar work. Don't miss this KC premier.

## Blowin' the blues

He was born Aaron Corten in Wardell, Missouri, but became A.C. Reed when he hit Chicago in 1941. After two years at the Chicago Conservatory, Reed became a fan of horn man Gene Ammons and developed his interest in the fine points of blues saxophone. It was J.T. Brown, the horn player for Elmore James, who hipped A.C. to the rudiments of honking the blues and Reed was on his way, eventually tour-

ing the country and cutting a few sides for Sun Records.

Upon his return to Chicago, Reed met up with Earl Hooker and recorded a series of singles, including "This Little Voice" in '62 and the excellent "Talkin' Bout My Friends" a few years later. In the years since, Reed has become a solid sideman, spending time with the bands of Buddy Guy, Son Seals and most recently, Albert Collins, with whom he recorded five albums. A.C.'s own debut LP, "Take These Blues



A.C. Reed

and Shove 'Em" (Rooster 7606, \$8.98 list), was called "The crudest blues album anybody's made on purpose since Hound Dog Taylor died..." by Robert Christgau of the Village Voice. A.C. Reed and his band the Spark Plugs blow into KC Jan. 16 and 17 at the Grand Emporium.

## Fish Fry moves to prime time

Those of you who've been popping NoDoz to enjoy KCUR-FM's "Saturday Night Fish Fry" will be pleased to learn it's been moved up to 7 p.m. For those of you not familiar with the show, host Chuck Haddock serves up the finest in blues, r&b and jumpin' jazz, such as the music of Louis Jordan, Slim Harpo, Howlin' Wolf and Bullmoose Jackson. The rescheduling of "Saturday Night Fish Fry" completes KCUR's monolith of outstanding Saturday programming, beginning at 2 p.m. with "Folkwaves" (folk, bluegrass) and continuing with "Ballads, Bards and Bagpipes" (celtic music) at 3, "The Many Phases of the Blues" at 4, "King's Highway" (reggae, ska) at 5, "Cyprus Avenue" (rock) at 6 and "Saturday Night Fish Fry" at 7. Do your housework between 2 and 8 p.m., and you'll feel no pain. If you tune your FM dial to 89.

For jazz fans, KCUR features "Big Band Jazz" from 10 a.m. to 12 noon, "Just Jazz" from 12 to 1 and "Marian McPartland's Piano Jazz" from 1 to 2 on Saturdays.

### Kansas City

Diane Ray and the Rich Van Sant Band perform every Friday and Saturday at Harling's, and they lead the Saturday afternoon jam session as well. Every Tuesday night, it's the Primary Blues Band.

Greg Allman plus the Dickey Betts Band at the Regency on Sunday, Jan. 25. Also at the Regency, Donovan on the 30th. Call Dial-A-Tick for ticket info.

City Light Orchestra on Friday-Saturday, Jan. 2-3, and Tuesday-Saturday the last two weeks of the month at City Light; Sunny Kenner Trio every Sunday and Ida McBeth on the first two weeks of January.

Pearl Bailey and the Kansas City Symphony light up the Midland on Tuesday, Jan. 20, at 8 p.m.

The Meliora Quartet performs at the Folly on

Friday, Jan. 16 at 8 p.m.

Violinist Glenn Dicterow and the Kansas City Symphony (William McGlaughlin conducting) perform Handel, Beethoven, Rouse and Hindemith on Friday and Saturday, Jan. 9-10, at 8 p.m. at the Lyric. Also at the Lyric, Russell Patterson conducts when the Symphony plays Mozart, Stravinsky and Beethoven on Friday and Saturday, Jan. 23-24, at 8 p.m.

"The World of Aaron Copland," a Sunday Sampler program led by William McGlaughlin, takes place Jan. 11 at 2 p.m. at the Lyric. "Theme and Variation," another McGlaughlin program, features Brahms, Dvorak, Beethoven, Elgar and Britten on Sunday, Jan. 25, at 2 p.m. at the Lyric.

William Jewell presents pianist Philippe Entremont at the Music Hall on Saturday, Jan. 10, at 8 p.m.

Engelbert Humperdinck's "Hansel & Gretel" (in English) can be enjoyed at the Little Theater in Penn Valley Community College on Saturday, Jan. 3, at 8 p.m. and Sunday, Jan. 4, at 2. Performances are open to the public, but a donation is requested.

At UMKC it's a guest horn recital by Tim Thompson on the 16th, the 12 O'Clock Jazz Band, Jazz Workshop I and the UMKC Jazztet on the 17th, the Percussion Quartet on the 18th at 3:30, tenor Vinson Cole, a Kansas City vocalist who makes his debut at the Metropolitan Opera in January, on the 24th. All are at White Recital Hall at 7:30 (except where indicated). See page one for the tenth annual Festival of Music of and About Black People schedule.

Hank Thompson graces the stage at KC Opry on Saturday, Jan. 31.

### Lawrence

The Rainmakers appear at the KU Ballroom on Friday, Jan. 16, at 8 p.m.

Opera Workshop features "Albert Herring" at KU's Inge Theatre on Jan. 15 and 17 at 8 p.m. and Jan. 18 at 2:30.

All-day High School/University String Festival at KU's Murphy Hall and Kansas Union on Saturday, Jan. 31, for free.

At the Jazzhaus you can see Screamin' Lee & the Rocktones on Jan. 2-3, Lonnie Ray's Blues Jam on the 7th and the 21st, the Mackender-Hunt Band on Jan. 9-10, the Red Zone on the 15th, Altered Media on Jan. 16-17, Electric Stone on the 22nd, Lonnie Brook's Blues Band on Jan. 23-24, Broken English on the 28th and the Tony Brown Band (reggae) on Jan. 29-31.

## Directory

Bannister's ..... 761-9000  
Blaney's ..... 561-3747  
Cassidy's B.F. Deal ..... 333-3336

City Light ..... 444-6969  
City Movie-Center ..... 561-0085  
Coburns ..... (913) 843-9723  
Conservatory Concert Connection ..... 276-2730  
CrossCurrents ..... 361-5147

Coupe's ..... 561-2677  
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  
Jamie's ..... 471-2080  
Jazz Hotline ..... 931-2888  
Jazzhaus ..... (913) 749-3320  
Jimmy's Jigger ..... 753-2444  
KC Opry ..... 461-2228  
KJHK Concert Line ..... (913) 864-4747  
KU Box Office ..... (913) 864-3982  
Liberty Hall ..... (913) 749-1912  
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  
Rockhurst ..... 926-4127  
Rooster's ..... 753-3003  
Thirsty's Cantina ..... 531-6887  
Tivoli Theatre ..... 756-1030  
UMKC Box Office ..... 276-2700  
Unicorn Theater ..... 531-7529  
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