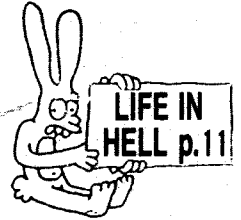


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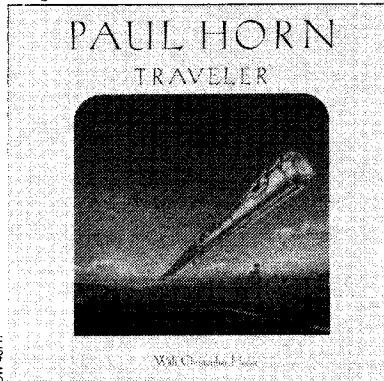
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LOS LOBOS

The Best Kept Secret In New Age Pop Music Is On ...Global Pacific Records.

Imagine You're The... **TRAVELER**

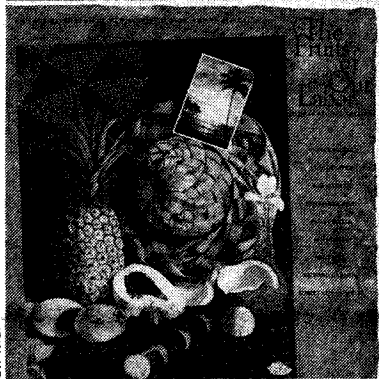


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Taste... **THE FRUITS OF OUR LABOR**



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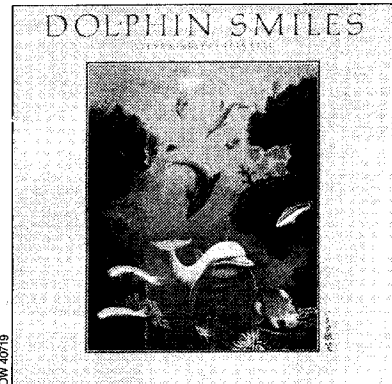
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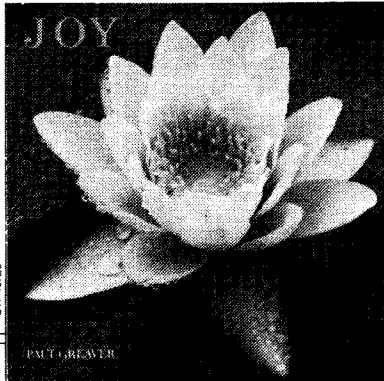
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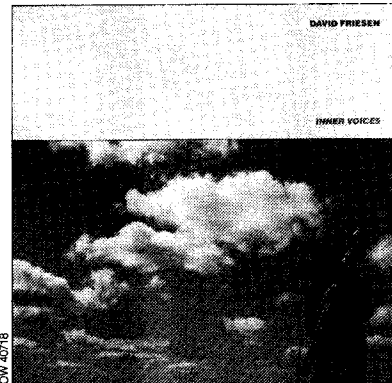
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On the loose

JACK CASHILL

The Death and Life of Saturday Afternoons

On the Saturdays of my youth, my brother and I would religiously make our way to our neighborhood movie theater, the Tivoli. There, we would watch in awe as some huge and horrifying reptile — the unfortunate result of some otherwise laudable nuclear testing — would ravage still another major world capital until blasted to smithereens by the U.S. Army.

On the Sundays of my youth, my brother and I would religiously make our way to the Tivoli again. There, we would watch in awe as some huge and horrifying band of indians — the unfortunate victims of some otherwise laudable Caucasian land grab — would ravage still another wagon until blasted to smithereens by the U.S. Calvary.

I cite these patterns to establish the context in which I — and many of my generation — learned about movies. For us, movies were a total experience, an epic one. They had to be. For when a movie failed to capture our imagination and to hold our attention, even for a moment, we rebelled. Actively. We threw our Juju Fruits at the screen (hoping, of course, they would stick) and hooted derisively through the bottoms of the empty boxes. We may not have been a sophisticated audience, but we were a tough one. And we did have our standards.

These standards would go unexamined and unchallenged for about a decade, that is until I took my first official college course on the movies, or should I say "film." For my teachers would not even discuss "movies." To them, "movies" were implicitly too big, too vulgar, too popular, too colorful, and much too American. No, they preferred "films," which were implicitly small, black and white, esoteric, and very European.

I generalize very little here. The attitude I describe above was pervasive. It dominated almost all academic discussion of the film during the 1960s and early 1970s. Its propogators either actively disliked the American movie, were totally ignorant of it, or both. I recall one University film teacher who could not distinguish between Clark Gable and Cary Grant. The similarity of names confused him. Worse, he was not at all disturbed by this confusion. After all, what could Clark Gable or Cary Grant have to do with "film" — its techniques, its psychology, its history? From his perspective, Gable and Grant weren't even great actors like, say, Olivier. In fact, they weren't really actors at all. They were "personalities," "Hollywood personalities." And rest assured, to an American "devotee" of "film," there was not more severe a pejorative than "Hollywood!"

There is, however, an irony at work here. The American "film" community had long since turned to Europe, in particular the *Cahiers due Cinema* crowd — Truffaut, Godard, Rohmer and other heavyweights who were critiquing film long before they started directing — for

the structure of its criticism. I say "irony" because this same community ignored just about everything the "Cahiers" crowd had to say about the American film. The American accepted the concepts of the "auteur" and of "mise-en-scene" as they were divinely inspired, but they refused to examine the post-silent Hollywood movie in light of these concepts. It was as if sound and size and color and cinemascope doomed a movie to critical oblivion.

During this epoch, scant attention was paid to the likes of Frank Capra, Howard Hawks and John Ford, all of whom were exalted in Europe. And no attention was paid to French favorites like Samuel Fuller, Nicholas Ray and Jerry Lewis. "Johnny Guitar"? The Nutty Professor"? Be serious! Instead, the American academic community turned to "true" auteurs like Fellini and Bergman and gobbled up their films as indiscriminately as they would a bag of popcorn.

There were two fundamental reasons for the American failure to appreciate its own work. One is the national sense of cultural inferiority that has existed as long as there has been a nation. As far back as 200 years ago, men like James Fenimore Cooper and Thomas Jefferson were lamenting this phenomenon, but they lamented in vain. The obsequiousness has persisted and will persist as long as there is a Europe to be obsequious to.

The second reason was both more intense and more ephemeral — the political self-hatred rife in the sixties and the seventies. For instance, at a 1969 screening of the film "Z," Costa-Gavras' popular but empty-headed parable about fascist Greece (read America), my audience violently booed an innocuous travelogue on Busch Gardens for its innocent implication that the USA was a swell place to live. On another occasion, I watched in awe (horror?) as an academic audience cheered a small film that compared The Ellis Island experience to Auschwitz. The political-cultural environment was truly this distorted! Needless to say, these audiences were not about to applaud a film in which John Wayne shot Indians — no matter who made it.

But, happily, things began to change in the '70s. And there is an irony at work here too. Young directors — like Lucas, Coppola, Spielberg and Cimino — who had learned that auteur theory in the academic environment of the sixties, began to apply it to the kind of films they had grown up on in the '50s. Hollywood films. Big, colorful, action packed films, films filled with good guys, bad guys,

monsters, technology, adventure, and ingenuous pride in things American.

Bellwether films here include George Lucas' "American Graffiti," Francis Ford Coppola's "The Godfather," Lucas' "Star Wars" trilogy, Stephen Spielberg's "Raiders of The Lost Ark" and "ET" and Michael Cimino's "The Deer Hunter" — all of them Saturday matinee films raised to the level of art. Indeed, if there was one film that signaled the reversal in the American critical environment it was "The Deer Hunter." For not only was this an epic adventure film about Vietnam, but it provided a welcome return to an old tradition — the American as good guy. Its effect on American audiences, even on the critical community, was cathartic. Indeed, "Deer Hunter" won the academy award as best picture in 1979. Yet, there was no way it could have won this award ten years earlier, even five. In fact, it probably could not have been made.

In the last several years, the American critical environment has continued to liberalize and democratize. Retrospectives on Ford, Hawks, Hitchcock and Capra are as common as those on Godard and Truffaut. European films, even those by Bergman, are being subjected to closer scrutiny. Clint Eastwood, at long last, is being taken seriously as an auteur. And who knows? Maybe one day soon, we'll see a doubleheader of "The Nutty Professor" and "Johnny Guitar" at our own Tivoli. Ideally, on a Saturday afternoon. ■

KC PITCH

May 1987 • Issue 77

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

Publisher Hal Brody
Executive Editor Donna Trussell
Managing Editor Scott O'Kelley
Advertising Hearne Christopher
Typesetting Graphic Specialties II
Printing Neff Printing
Distribution Saul Tucker,
Connie Yukon

Contributing writers:

Leroy? Bill Blast,
Joe Bob Briggs, Jack Cashill,
Fred Douglass, Rev. Dwight Frizzell,
Larry Fry, Judy-Anne Goldman,
John Henderson, Jay Mandeville,
Art Mayo, Bill Marks,
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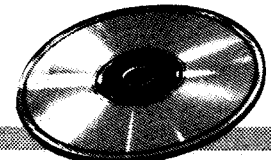
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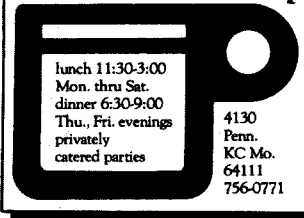
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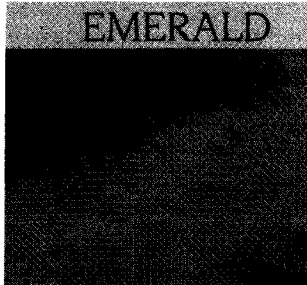
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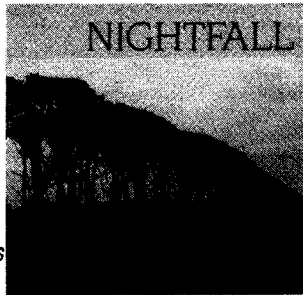
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EASTERN

News

Into the new age fray: Global Pacific and the next wave

Don't look now, but new-age music is nearly 10 years old and shows no signs of diminishing in popularity. In the past decade, this musical style has become one of the major movements in modern music. Despite numerous critical knocks ("Muzak for the '80s;" "Chewing gum for the ears"), the new-age scene has become a true entertainment force to be reckoned with. Call it what you will — new age, environmental, new acoustic, space music — this art form has everything popular music has, including superstars, fan clubs, magazines, sold out concerts and enthusiastic fans — not to mention hefty record sales. New age is here to stay.

Enter the Sonoma-based label Global Pacific. Founded in 1979 in a small cabin at the base of Mt. Mauna Kea on the island of Hawaii, Global Pacific has grown to become one of the most important distributors of this musical form. The label's style is, as is the case with the majority of new age sounds, largely instrumental, with a blending of jazz, folk and classical styles. However, the melding of Eastern and Western music, always evident in poly-cultural Hawaii, has become a bedrock of the Global Pacific sound.

Last year, the label signed woodwind master Paul Horn, considered to be the founding father of new-age music and a cornerstone of modern instrumental improvisation. Also acquired were bassist David Friesen and guitarist Joaquin Lievano, both session veterans from numerous jazz and new-acoustic recordings. With these and other performers and a new distribution deal with CBS Records, Global Pacific has expanded their own sound, as well as the parameters of new-age music in general. The Global Pacific sound has been distinguish-

ed from the beginning, not only by excellent musicianship, but also for the exciting compositions and arrangements that blend both musical modalities and instrumentation from around the world.

From 1980 to the present, Global Pacific has produced a series of multi-media concerts in Hawaii that combine the label's acts with well-known visual artists and leading dancers. The label is now eyeing an expansion of similar tours on an international level.

"In the future we'll be exploring world beat and world-fusion music as well as the very accessible "acous-tech" sounds. That's high-tech synthesizers mixed with various acoustic instruments," explains Global Pacific co-founder Howard Sapper. "I also see vocals becoming a more prevalent part of new-age music.

"Barriers are breaking down. We are seeing the mainstream joining with the avant-garde. More and more major artists are flocking to new-age music because of the opportunities to make unique musical statements that are being heard by increasingly larger number of people.

"In 1978, when we were getting ready to start the label to explore this new music," Sapper continues, "people laughed at us when we said that in five to 10 years the world would see this musical genre generate major film scores, television commercials, soap opera soundtracks and albums on the top-100 pop charts. But the test of time has proven our vision accurate. Major penetration of the mass marketplace is next. And it's beginning to look like it could be a cultural phenomenon."

Global Pacific and it's rich roster of artists seem poised to pounce and become a part of that phenomenon. The first five releases include Paul Horn's "Traveler;" "Inner Voices" by David Friesen, "Dolphin Smiles" by Steve Kindler and Teja Bell, Paul Greaver, "Joy" and the Global Pacific sampler, "The Fruits of Our Labor."

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Wow, it's May already. May just happens to be my very favorite month of the year. The weather is absolutely perfect, school lets out and, for some reason, music always sounds better when the weather's nice. It's also my birthday month. I want to thank all the people who offered guesses about the title of this column. There ended up being two winners. One was a lady who guessed at our preferred customer sale. And I apologize because I didn't get her name. The other winner is Tina Fitzgerald. I also want to mention Michael Gebert of Wichita who had the most imaginative guess by far. By the way, the answer is that Le Roi is French for "The King"

Anthrax

"Among the Living"
Island 90584, \$8.98 list

Produced by Anthrax and Eddie Kramer

Think, if you will, of a herd of diseased cattle. That about sums it up.



The Style Council

"The Cost of Living"
Polydor 831-443, \$8.98 list

Produced by Paul Weller.

As you probably know by now, Style Council is a band of many faces. Maybe too many faces sometimes. This time they have their funky, soulful face on and that's my favorite face of all. This is one of their best. So don't

★★★★★

This has to be the most appropriate band names in history!

Suzanne Vega

"Solitude Standing"
A&M 5136, \$8.98 list

Produced by Steve Addabbo and Lenny Kaye

The amount of anticipation surrounding this record is surprising. Suzanne seems to have built a strong (and well deserved) following with their first album. This should quell any ideas that she might be a flash in the pan. "Solitude Standing" is every bit as strong as her self-titled first album. If you aren't familiar with her, Suzanne Vega is the poet-laureate singer of the '80s.

★★★★★

"Sgt. Pepper?" For the Rolling Stones it was "Exile on Main St." And for U 2 it's "The Joshua Tree." There is so much growth and maturity on this album, it's almost shocking. don't take this record lightly. Because if you do, their music just might be passing you by.



U2

Something everyone at PennyLane is excited about is the 20th anniversary of the Summer of Love in June. We're going to dedicate a section of the "Pitch" to this glorious time, as well as have all oldie singles on sale. And everyone at PennyLane will be in a proper frame of mind and attire in tribute to this magical time in American history. Everyone is welcome to come in and join us in this celebration.

Balaam and the Angel

"The Greatest Story Ever Told"
Virgin 90574, \$8.98 list

Produced by Hugh Jones and John A. Rivers

This record is a killer. This trio of brothers have a sound that'll rip your face off. I hear Led Zeppelin, The Doors, U2, The Cult and much more in their music. This one screams to be played loud and then louder. So do it!



The Other Ones

Virgin 90576, \$8.98 list

Produced by Christopher Neil

Hailing from Germany, The Other Ones most assuredly have their finger on the pulse of American pop music. The production is very slick and the music is very infectious. The best cut is called "We Are What We Are" and you would swear it was the Pretenders. This one should be a big hit.



let it pass you by.

Del Fuegos

"Stand Up"
Slash 25540, \$8.98 list

Produced by Mitchell Froom

I can't begin to tell you how pleased I am with this record. These are some of the nicer guys in the record business and I'm always pulling for them to do well. This is by far the best record they've done. It shows more depth and imagination than anything I've heard in quite a while. "Stand Up" is a very gritty record, kind of like a rock version of Tom Waits.

The Cult

"Electric"
Sire 25555, \$8.98 list

Produced by Rick Rubin

This record is vicious: it gets in your face and doesn't back off. "Electric" is kinda like the bunny attack from "Monty Python and the Holy Grail," if you know what I mean. If you're faint of heart, don't take any chances with this record.

★★★★★

Over Kill

"Taking Over"
Atlantic 81735, \$8.98 list

Produced by Alex Perialas and Over Kill



Best of the month

U2

"The Joshua Tree"
Island 90581, \$9.98 list

Produced by Daniel Lanois and Brian Eno

Without notice or fanfare, U2 has become of the most important and influential groups of the '80s. They represent the talent and quality that so few musicians ever achieve. "The Joshua Tree" represents that final step up to becoming the legendary band that they've always promised to be. For the Beatles it was

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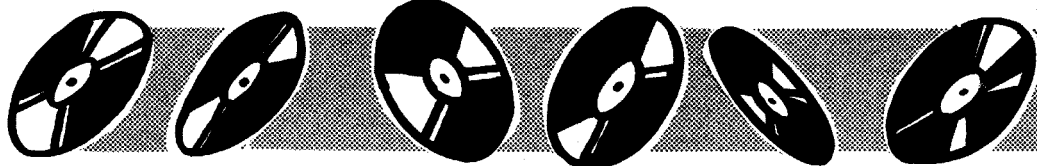
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Reviews



ROCK

"The Joshua Tree" (Island 90581, \$9.98 list) is the fifth release since 1980 by an Irish band many consider to be the best in rock today, U2. This record will do nothing to diminish that belief. U2 has a palpable vision and they don't sell out. They may get a little too strident or naive at times, but they don't sell out.

This is a group that strikes me as representing the best of a rather mature rock sound. The spirit of rebellion is still there, but tempered with a wisdom of age and experience. It's not that they want to change the world, just shift its course a little.

"The Joshua Tree" is a powerful album filled with sadness, serenity and hope. It is about faith and reality. It is easily the strongest recording in an already brilliant career. Probably because the band plays more within itself than on earlier works. Featuring the potent bass work of Adam Clayton over Larry Mullin, Jr.'s pulsing drums, this is music with sufficient depth to provide a long, satisfying listening life. Very highly recommended.

Second albums are often a good litmus test for the real creativity and power of a new artist or band. There are a number of reasons why this is so. First albums are generally made only after the performer has paid dues for some period of time, during which the best

material as been created and honed in live performance. If the first recording is successful (generally a prerequisite for making the second one), that success often changes the life experience on which the artist draws inspiration. Frequently, the realization of that first recording seems to blunt, or at least cool, the drive



and ambition that made the initial album worthwhile.

Included in this month's new releases are a couple of second albums from young performers whose original recordings were both exceedingly strong debuts.

Simply Red's "Picture Book," released in 1985, riding on the strength of Mick Hucknall's

compelling, androgynous voice, propelled a couple of Irish/soul songs, "Money's Too Tight (To Mention)" and "Holding Back the Years," into America's 1986 pop mainstream.

The band is back with its second album, "Men and Women" (Elektra 60727, \$8.98 list). While the new recording showcases the proficiency of the group's musicianship to a much greater extent than the first release, it lacks the power of its predecessor. Hucknall continues to provide a compelling vocal lead and the arrangements are strongly influenced by Detroit/Philly soul music. Also, as before, Hucknall has written most of the songs on the LP. His writing is the soft spot in an otherwise appealing recording. There is a sameness to his song structure and a banality in much of his lyrics that ultimately undermine this slick, but listenable outing. However, given the sad state of recent releases, this album probably sounds more attractive now than it ultimately will.

In 1985, another debut release came out that failed to get any airplay. But this was one of those somewhat rare recordings that was "discovered" by a few aficionados who felt they had found someone special. The record was "Silvertone" by **Chris Isaak**, a previously unknown Bay-area musician who seemed to possess the swamp power that echoes back to the tepid Tulepe nights that spawned Elvis the King.

For the past year, the word has been out in the San Francisco music community that Isaak's second release would be the one to put him over the top. I wish I could tell you that was the case. I like the new recording, "Chris Isaak" (WB 25536, \$8.98 list), but prefer "Silvertone." Though there is still little question that Isaak has within him a soul true to rock and roll, there is something missing in the new record. Although this is a fascinating disappointment. When it all works, as it does on "You Owe Me Some Kind of Love" or "Lie to Me," his power is undeniable. I should note that my original impressions were formed listening to the LP. After hearing the CD, my overall feelings about the record improved substantially. I would recommend the disc.

One of America's truly great musical treasures, the **Neville Brothers**, has released "Uptown" (EMI 17249, \$8.98 list). This band, along with Allen Toussaint, can lay claim to being the foundation of the wonderful New Orleans brand of rock and roll for well over 20 years now.

The Nevilles have recently decided to try a move from regional to national celebrity. To accelerate the process they have come under the aegis of the infamous Bill Graham promotional organization. "Uptown" is the first recorded attempt to attract a larger market by casting the Neville sound in an '80s context. In theory it's not a bad concept. In reality this record misses the mark. Not that it isn't listenable, this band doesn't know how to make bad music. It's just that when compared to some of their earlier efforts, like the extraordinary "Treacherous-A History of the Neville Brothers 1955-1985" (Rhino 71494, \$14.98 list), "Uptown" just doesn't measure up.

—Bill Shapiro

The first American LP from **Julian Cope**, "Saint Julian" (Island 90571, \$8.98 list), despite its pompous title, is a solid introduction to the American market. On his previous works, Cope was enamored with sixties pop song crafting. But on this album, he opts for a harder edged, contemporary rock sound, still retaining some of his familiar obsessions and stylistic traits.

Certainly tracks like "Trampoline" ring with familiarity at a moment's listen, but instead of drenching affairs with period organ or psychedelic guitar echo, Cope has guitarist Donald Ross Skinner tear loose on the chorus propelled by Chris Whitten's gunshot drumbeat.

Wrestling with religion and its function in the modern world appears to be Cope's current concern. As in the past, he approaches the situation obliquely, never reaching any ultimate decision or personal revelation. So, while Cope paints a sordid picture of guilt and denial in "Eve's Volcano," his rather hazy conclusions about man and woman are redeemed by the song's irresistible melody. Similarly, Cope strives to establish reason and stability while existing in the mad, goddess world of "Shot Down" and fortunately removes any shred of pretense with an unrestrained, rock-out delivery.



The zenith of pondering appears on the title track, as Cope laces his lyrics with anger and self-destructive impulses, but finds solace in love, represented by the sweetened cor anglais of Kate St. John.

Certainly Cope's idiosyncratic and scatter-shot approach has its shortcomings. "Spacehopper" is nothing but space filler and "Planet Ride" teeters back and forth between Cope's poetic observations about personal relationships and turgid, macho posturing.

However, closing the album, "A Crack in the Clouds" harkens back to Cope's penchant for experimentation and effective manipulation of the unusual. Amidst a heady, swirling collision of instruments and supplied effects, Cope finds some inner peace in a chaotic world, albeit in his lyrically obscurantist fashion. For new listeners, **Saint Julian** is thoroughly accessible, while old fans can dissect the album, uncovering the peculiar talent of Julian Cope.

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such example is the sprawling 2 LP set, "Gone to Earth" (Virgin 90577, \$13.98 list), by David Sylvian, available for some time only as an import. The album is a superb showcase for Sylvian's growing compositional abilities and interest in non-commercial music forms. Assembling an impressive array of musicians, including former Japan bandmates Steve Jansen and Richard Barbieri, as well as Robert Fripp, Mel Collins, and Bill Nelson, he backs his restrained vocals with their willowy, shimmering musical sounds.

The first two sides contain recognizable strains of Sylvian's work. "Taking the Veil" fondly recalls latter-day Japan with its instrumental virtuosity and shifting rhythm patterns, while "Silver Moon" is thoroughly conventional and tightly structured by Sylvian's modulated vocal delivery and a jaunty sax accompaniment by Collins.

However, most of the other songs are far more flexible, even unstructured, such as "Wave," which combines an array of disparate sounds supplied by Fripp's quirky guitar and Jansen's thumping percussion, all dominated by Sylvian's heartfelt singing. His pseudo-debonair vocal style functions even better in the piano bar crooning of "Laughter & Forgetting" and ably supports the remote Latin elements sprinkled throughout "Before the Bullfight."

The second half of "Gone to Earth" demonstrates why Sylvian has been warmly embraced by New Age devotees. These instrumental pieces are rife with the atmospheric, quiet, naturalistic work associated with the genre. Occasionally the music is straightforward, such as the alternating, repetitive patterns of guitar and piano on "Where the Railroad Meets the Sea," but Sylvian embellishes his work with unique touches which distinguish the songs from lesser yarn-inducing bores.

In "The Healing Place," Nelson's guitar may flourish uninhibited in its secured niche, but the overall tone is extremely calculated. In another vein, the tortured cries elicited from Fripp's guitar in "Campfire: Coyote Country" act as a counterpoint to the subdued melody. Going a step further, Sylvian mixes Fripp's guitar into uncharacteristic, muted trumpet passages to enhance "Upon This Earth."

In yet other examples of his expertise, Sylvian blends a variety of melodies together in "Home," giving each of them an independent existence. But he allows the accumulated effect to hold sway and simply lets the gossamer threads of sound mystically interweave as in "Silver Moon Over Sleeping Steeples."

"Gone to Earth" becomes more savory upon repeated listening. David Sylvian has produced a wonderfully rich, inspiring and intelligent landscape with his music.

—Larry Fry

If New Guinean natives played electro-boogie funk on their native instruments with surrealist lyrics about orgasms and cats giving you tapeworms, it might sound something like Stump's four-song "Peel Sessions" EP (UK Strange Fruit 019, \$6.98 list). Indie chart favorites in the UK for over a year now, Stump

are planning an attack on American shores this summer. As swingin' and hip as Stump may be listening to them for any more than a few songs could have an adverse effect on your genetic makeup.

The same cannot be said for **Big Dipper**. Like the Embarrassment before them, this band leaves you aching for more. On their all-too-brief "Boo-Boo" EP (Homestead 077, \$6.98 list) they cover a lot of ground, from the melodic sing-song breeziness of "Ancers" to the twisted twin-guitar attack of "Faith Healer" (soon to be a video and the only good reason to watch MTV). Alternately wistful and humorously self-parodying, they leave most of what passes for intelligent new music somewhere in an art school bathroom. And if you missed their first Midwest tour last month, have no fear. Big Dipper should be back this summer to support their forthcoming LP.

I wish I could say the same for **Big Black**, but you missed 'em, Bud and you'll never have another chance. After loads of great records, they're calling it quits so guitarist Santiago Durango can attend law school. Big Black was the only band that could make you feel guilty for being alive (and make you feel great for getting away with it for so long). The band's records charted a remarkable musical evolution, each getting progressively more explosive, frightening, ear-splittingly intense until ... Well, I guess we'll never know.

The best place for ingenues and budding noise freaks to start is the recently released single LP reissue of the first two Big Black EPs, "The Hammer Party" (Homestead 044, \$8.98 list). Play it loud when Mom's not home. And start saving your pennies for "Racer X" (Homestead 007, \$6.98 list) and "Atomizer" (Homestead 043, \$8.98 list).

When Big Black singer-guitarist Steve Albini isn't playing with the band or retouching snapshots of new snack-food munchie treats, chances are he's working on the business-end of Ruthless Records, a great little Chicago-based label. Two recent Ruthless releases really stand out. The debut EP from Ohio's **Dark Arts**, "A Long Way from Brigadoon" (Ruthless RRD017, \$6.98 list), evokes an atmosphere similar to Joy Division or early Cure, without falling into the same guitar-bass-drums-gloom-and-doom-vocals trap of those bands. An unlikely bongo-drum beat couples with a funereal keyboard and mournful vocals to create a startling record.

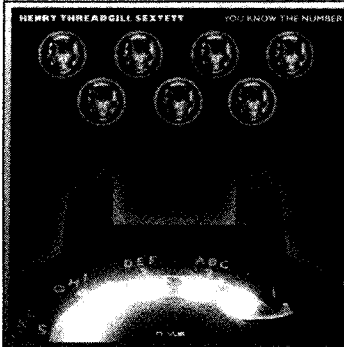
On the other side of the coin are **Urge Overkill**, whose "Strange, I..." EP (Ruthless RRU013, \$6.98 list) sounds unlike most of what's considered "punk" these days. A vague (really vague) comparison would be a sloppier Pink Flag-era Wire. If this record had come out 10 years ago, they'd have been considered the band to watch. There's no reason they shouldn't be today as well.

—John Henderson

JAZZ

Brilliant, new jazz releases lurk around every corner this month. Operation JAZZ, an innovative game of musical intrigue, is about to

commence. First up is the highly respected Chicago saxophonist **Henry Threadgill** with his new release "You Know the Number" (Novus 3013, \$9.98 list). A triple threat on flute, soprano and tenor sax, Threadgill established his credentials as a master technician and innovator while with Chicago's AACM (Association for the Advancement of Creative Musicians) and the group Air.



On his latest venture, Threadgill leads a top-notch sextet that adequately showcases two of his main attributes. Threadgill has the deceptive ability to modify blues into a jazz weapon of laser-beam intensity. Listen to his horn attack on "Bermuda Blues" and "Theme from Thomas Cole" for examples of his on-line jazz projection. Another quality is Threadgill's cogitative ability as band director and arranger, evidenced by the superior reed and brass attacks on "To Be Announced" and "Those Who Eat Cookies."

Pianist **Hilton Ruiz** is one of the best new Latin musicians in the business. His latest effort, "Something Grand" (Novus 3011, \$9.98 list), makes a stunning entrance on "Home Cooking," the album's opener and keeps the listener dancing to the Latin funk beat. Leaving the kitchen soul for the bebop-oriented number "Four West," Ruiz further showcases his versatility. Some extraordinary tenor saxophone activity is provided by avant-garde pioneer Sam Rivers. Together they turn in a jazz-mission accomplished.

Also this month, we are finally treated to a digital reworking of some of the best material from jazz great **Charles Mingus**. "Mingus Ah Um" (CBS 40648, \$8.98 list), which features such Mingus classics as "Goodbye Porkpie Hat," "Better Git It in Your Soul" and "Fables of Faubus," sounds better the second time around on digital.

"New Tijuana Moods" (Bluebird 5635, \$12.98 list) comes in with added mystery this time. This album contains the original "Tijuana Moods" recordings plus extra alternate takes (hence the "New" addition to the title). Personnel from both dates include jazz luminaries Jimmy Knepper on trombone, Shafi Hadi on alto and Mingus' favorite drummer, Danny Richmond. The long out of print "Tijuana" sessions and the spectacular "Mingus Ah Um" in their digital incarnations, celebrate one of the greatest jazz masters of them all.

—Bill Marks

CLASSICAL

Palestrina: Missa Papae Marcelli; Motets. Regensburger Domspatzen directed by Georg Ratzinger. Deutsche Harmonia Mundi IC 067-1695651, digital.

Mendelssohn: Geistliche Chromusik. Regensburger Domspatzen directed by Georg Ratzinger; Eberhard Kraus, organ. Deutsche Harmonia Mundi IC 065-1695321.

These two new releases from the Regensburger Domspatzen offer interesting contrasts. Both are recent recordings, yet one is digital, one is not. The Palestrina disc offers a portrait of the most influential composer of the Catholic Counter-Reformation. The Mendelssohn showcases the music of a composer profoundly influenced by 19th century German Protestantism. What these releases have in common are excellent performances of the vastly different, yet similar music of the two composers by one of the finest choirs working today.

It has been almost a year since the Westminster Cathedral Choir released their outstanding performance of the Missa Papae Marcelli under Simon Preston on Archiv (415 517). The version here is equal to that one in every respect and in certain ways is a bit better. The Regensburg boys sing the mass with a bit more vitality and a bit less hootiness than their English counterparts, but without the overt robustness of a choir such as the Tolzer Knabenchor. Yet they are able to convey a similar characteristic of the latter group to be strong or delicate at will. The performance is heartfelt and affecting. Only the presence of a remarkable **Allegri** "Miserere" on the Westminster release keeps me from recommending the Regensburg hands down over the other. As it is, get both if you can.

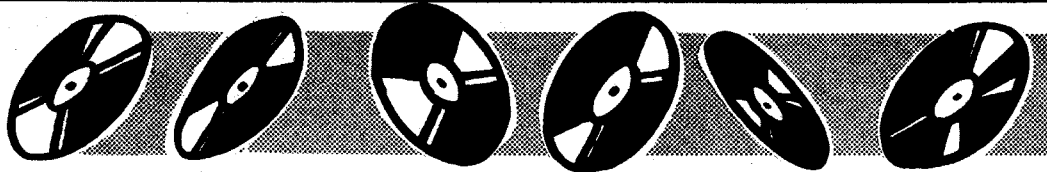
The second side of the Regensburg disc is particularly good. It is filled out heartily with over thirty minutes of Palestrina's motets. The performances are marvelous: "Hodie Christus Natus Est" is expressed with joyful liveliness. The "Pueri Hebraeorum" for four choirs of boys' voices is ethereal and mystical. And the famous "Tu es Petrus" is flowing and delicate without being too soft — perhaps the most gorgeous version of it I've heard.

The digital sound is clear and warm and the LP surfaces are very good. Notes are provided in three languages, but the texts are in Latin only. It is also available on CD, ironically easier for your retailer to obtain than the LP due to Angel's silly decision to pick up only the CDs from the new EMI-Harmonia Mundi distribution agreement.

The Mendelssohn album represents a vastly different sort of choral music. Devotional, contemplative and introspective, the music has none of its probing psychology. The various pieces represent all facets of the liturgical year, particularly in the "Sechs Sprüche," op. 79, a group of motets that runs from Christmas to Good Friday. They, along with the other pieces on this album, are very affecting and beautiful. Most of the works are for a capella choir, and three have an organ accompaniment. The per-

continued next page

Reviews



formances are wonderful, conveying the music's depth and meaning quite well. The analog sound is every bit as good as the digital Palestrina record. The surfaces are also as good. Notes again in three languages, texts in either German or Latin and German only. This is not yet available on CD as far as I know.

Even the albums' packaging continues the contrasts reflected in their contents: the Palestrina features Raphael's famous "Disputa" on the cover, while the Mendelssohn shows a cathedral painted with characteristic diffuseness by J.M.W. Turner. The accompanying photography on the Mendelssohn of the choirboys nicely and neatly posed in their robes contrasts with the other showing the Palestrina recording session, a motley collection of youngsters in jeans and T-shirts somehow producing the wondrous tones heard on the disc. For those interested in choral music, both of these albums are warmly recommended.

Nielsen: Symphony No. 1, op. 7; Little Suite, op. 1. Swedish Radio Symphony Orchestra (Symphony); New Stockholm Chamber Orchestra (Suite) conducted by Esa-Pekka Salonen. CBS Masterworks IM 42321; digital, \$12.98 list.

This is a remarkable recording. Esa-Pekka Salonen shows that, even at his young age, he

possesses an amazing mastery of the art of conducting. His performance of Nielsen's youthful First Symphony is exciting and vibrant. The music runs from the lyrical and emotional to the powerful and dynamic.



Salonen's conducting brings it all off wonderfully. The third movement is particularly appealing in its intense, yet dancelike motifs.

The filler piece "Little Suite" is a charming work. The first movement is slightly introspective without becoming too deep, which supports the lighter, two final movements. The third movement has some lovely, soaring moments handled with grace and joy by

Salonen. The recorded sound is good, not as good as on the Bruch issue reviewed elsewhere in this column but better than average. The LP surfaces were very good. Recommended to anyone interested in the Scandinavian repertory.

Bruch: Concerto No. 1 for Violin and Orchestra, op. 26; Scottish Fantasy, op. 46. Cho-Liang Lin, violin; Chicago Symphony Orchestra conducted by Leonard Slatkin. CBS Masterworks IM 42315; digital, \$12.98 list.

All involved turn in a wonderful recording here. Cho-Liang Lin is expressive but in control throughout the concerto and Slatkin's conducting makes the orchestra soar. The feeling produced is one of freshness and delight. Lin's desire to bring us something other than the ubiquitous Mendelssohn concerto that is so often coupled with this has produced a delightful recording of Bruch's equally enjoyable "Scottish Fantasy." The digital sound is wide and clear with good tone and detail. The LP surfaces are very good. Recommended.

Stravinsky: The Firebird (complete). New York Philharmonic conducted by Pierre Boulez. CBS Masterworks M 33508; \$9.98 list (1975).

This is one of the more timely oldie reviews as this has just made its appearance on domestic CD, having at one time been available on a hard-to-get Japanese CBS pressing. Boulez turns in a performance here that is utterly stunning in every respect, with every last detail given utmost attention in shaping the performance. And what a performance! Emotions run the gamut from the profound and mysterious to the utterly insane — the "Infernal Dance" is presented with such savagery and abandon as to leave you breathless, with barely a chance to recover for the glorious finale.

As for the sound, orchestras don't get recorded better than this, with all the breadth, depth and detail the medium is capable of. In short, this is an incredible, magnificent recording. The LP surfaces are good. CD fans acquiring this will get the bonus of a previously unreleased Boulez recording of "The Song of the Nightingale" (MK 42396) to fill things out. One of the true gems of the CBS catalogue, or, for that matter, all recorded music. What more can I say? Get this.

—Walter Stanford

gave us an Annette Funicello picture disc and a record shaped like a fish head now offers the ultimate soul collection.

"Soul Shots-A Collection of Sixties Soul Classics" is a five-record set (sold individually) that offers what most other '60s compilations ignore, namely the material of independent labels and one-hit artists. The first in the series, "We Got More Soul" (Rhino 70037, \$8.98 list) is subtitled "Dance Party." The material more than lives up to the name. **Robert Parker's** "Barefootin'" and "Boogaloo Down Broadway" by **Fantastic Johnny C** are just a few of the reasons why. Throw in **James & Bobby Purify, Dyke & the Blazers** and **James Brown** and this album's a must.



The second volume, "The In Crowd" (Rhino 70038, \$8.98 list), spotlights the sweet soul of **Brenton Wood, The Intruders** and **Mel & Tim**, among others. This is a collection of hits that missed, with only five of the album's 14 songs having cracked the top 10 (but they all should have). In contrast, of the 14 cuts on "Soul Twist" (Rhino 70039, \$8.98 list), eight made the top 20. **King Curtis's** title track and **James and the Flames's** "Night Train" are a couple of examples. What sets this collection apart from all the other super-soul-hits-packages is Rhino's restraint and taste in programming the cuts, for instance, using "Time is Tight" instead of the more obvious "Green Onions" to represent **Booker T & the MGs**.

Volume four features the "Screamin' Soul Sisters" with "Tell Mama" (Rhino 70040, \$8.98 list) and again, the time-worn hit gives way to the obscure classic. **Ko Ko Taylor's** original (1966) version of "Wang Dang Doodle" should be of interest to folks that are only familiar with her Alligator recordings. Also on the album are **Fontella Bass, The Sweet Inspirations** and **Etta James**. **Aretha Franklin** is well represented with two cuts, "Lee Cross" and "You Send Me," the latter a rough, no-nonsense updating of Sam Cooke's hit.

The last record in the series, "La-La-Means I Love You" (Rhino 70041, \$8.98 list) captures the super-smooth ballads of **The Impressions, The Delfonics, The Dells** and **Barbara Mason**, fireplace music at its best. This LP gives you yet another chance to pick up **Aaron Neville's** "Tell It Like It Is."

From the screaming soul sweat of **James Brown** to the silky sounds of **The Delfonics, "Soul Shots"** delivers.

—Art Mayo

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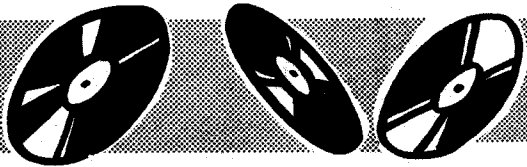
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SOUL

Contrary to what Kansas City's oldies clubs and '50s and '60s radio stations would have you believe, there was a lot more to early soul than the Supremes and Sam & Dave. It's even possible to have a full evening of hot dance music without playing one Motown tune. The real classic soul from the golden days of AM radio was on labels like Ric-Tic, Bamboo, Wand, Philly Groove, Stax/Volt and Atlantic.

Unless you saved all your old 45s, inherited your big brother's record collection, or regularly peruse thrift stores, r&b classics like "Boogaloo Down Broadway," and "Backfield in Motion" weren't too easy to come by. Rhino to the rescue. Yes, the same record label that



DISCS

The event that the compact disc world had been anticipating for years has finally arrived. February 26, 1987: Capitol Records releases "Please Please Me," "With the Beatles," "Beatles for Sale" and "A Hard Day's Night" on CD. Over a million are shipped. Probably over a million are already sold. The media covers the release as a major news story. CDs, which are already overtaking LPs in terms of gross annual dollar sales, have just received the shot in the arm needed to become the principal medium of recorded sound within the next two years. Predictions are that the sale of CD players will spurt as a result of this release.

So is all the hype justified by the product? I would have to respond with a resounding "yes!" Not so much because of the technological advancement (which is notable and positive), but because the release causes us to once again listen to one of the truly great groups in the growing history of rock and roll.

The Beatles were the bridge between rock's somewhat primitive beginnings in the '50s and its ultimate flowering as a more complex art form in the '60s. Their roots and experience commenced with the raw sounds and spirit of rock's first decade. And the somewhat enhanced dynamic range of these CDs underlines that aspect of their early sound.

The four initial releases are presented in the original English versions in mono formats. And they are wonderful. In terms of sonic improvement, the general dynamics are enhanced. And while there are a few rough spots, they clearly constitute an improvement over their vinyl predecessors. The improvements that are clearest are the rendering of the subtle vocal aspects of the leads and a renewed appreciation for McCartney's artistry and inventiveness on bass.

If you're a rock fan and own a CD player, hoard a few bucks and pick up the set. If you're a rock fan without a disc player, you'd better hoard a few more. You're gonna need both.

In addition to the clean, enhanced sound, each album reproduces the original packaging which includes informative notes by Tony Barrow. The next CD release of Beatles material will include "Help," "Rubber Soul" and "Revolver," due in April, then, on June 1, 20 years to the day after its original release, "Sgt. Pepper." Capitol has announced that it will release all of the British albums on disc before the end of the year. In addition, a CD compilation of the singles is promised in late '87 or early '88, which should be an absolute killer.

It should also be noted that a bit of a controversy has arisen about the four Beatles discs because of their mono format. Capitol's explanation was that the original releases were monophonic. While that statement is true, "A Hard Day's Night" and "Beatles for Sale" were released in England in true stereo versions with different mixes. Apparently, bureaucratic snafus prevented stereo versions at the release deadline. Business being business and this being the Beatles, don't be surprised to see the stereo versions of those CDs released in the

next 12 months.

The Beatles were masters of many things, among them, marketing. So their announced sequential release marketing plan has already proved to be a sound formula. A few months ago the Rolling Stones released all their original London recordings, about 15 discs, simultaneously. The audio enhancement of those discs over the original LPs is much more positively noticeable. Yet sales have not been overwhelming for the Stones. If you haven't sampled these Abkco releases, I highly recommend any of the compilations, "Hot Rocks, 1964-1971," "Through the Past Darkly," or "Flowers," not to mention any of the earlier classic albums.

A compilation of 36 of Jefferson Airplane's greatest hits and other attractions has been released on a two-disc package entitled "2400 Fulton Street." You can be sure that most all of the goodies are included. Maybe it's another early celebration of the 20th anniversary of the Summer of Love coming up next month. Good vibes notwithstanding, much of the music sounds dated. And the sound improvement of the CDs, while apparent, is not what it could be. Still, for those of you interested in archival collections or '60s nostalgia, this is a valid addition to your compact disc library.

—Bill Shapiro

Mail

And the winner is ...

Dear LeRoi —

Of course! Why didn't I figure it out sooner? You chose the title "Ridin' with the king" because your name is French for "the king." And here everybody was, searching for some obscure allusion to music. Yet it was so obvious!

Sincerely,
Tina Fitzgerald
Overland Park, KS

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KC Blues Society, a not-for-profit organization, will have a free jam session at the Grand Emporium, 3832 Main, Thur., May 7 at 9 pm. Come and play or watch and dance. Call 531-1504 for further info.

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DRAFT-T-W-TH. LOW LIFE DRINKS ALL-T-W. 8-10TH-S

Joe Bob goes to the drive-in

JOE BOB BRIGGS
Drive-In Movie Critic of Grapevine, Texas

We had an all-night prayer vigil Saturday night down at Church Under the Rock, and 37 ministers of the everlovin' gospel came down to give their testimony and kick dirt on Jim Bakker and the PTL Club cause Jimbo told everybody how he got some on the side and then paid \$115,000 for it later and now he lost his teevee show cause Jerry Falwell says he can't preach to millions of people anymore cause he has Sin oozin' out of his pores and so he has to go to the Betty Ford Brain Therapy Center with Tammy and the kids and figure out why he's the only man in history of the universe that ever diddled around and embarrassed the brethren.

And I had to stand up for Jimbo at the prayer meetin' and say, "Hey! Hold it! Wait for just a goldurn minute! Whoa! Can we have JUST A LITTLE slack here?"

And the Rev. T. Sullivan Dembo of the Epileptic Sons of the Two Living Gods allowed me to speak, cause the Rev. Dembo is so charismatic that his church don't just speak in tongues, they speak in NOSES, and so he lets anybody speak, specially if they might fall down on the floor and start twitchin' their elbows.

And I told this lynch mob to just hold it just a minute, if we'd just put everything in perspective, it's real crystal clear what kind of message we wanna send to Rev. Jimbo and his lovely wife Tammy and all Tammy's lipstick-lizard friends. That message has to be loving, kind, compassionate. That message has to be:

"Jim, son, listen up. A hundred and fifteen thousand is too much to pay for nookie. That's not good stewardship with the Lord's money. We think you're bein' a little extravagant. For example, the highest recorded amount ever paid by a Methodist minister was \$250. We're not saying you can't pay MORE than that, but let's keep it in the ballpark. Here's a quick reference guide to the open market, in case this ever comes up again (all prices indexed by confidential surveys taken in Murfreesboro, Tenn., home of Sword of the Lord magazine):

Average nookie price, Mormon executive high priest: \$3,000.

(Jim, you can see right here, you're WAY OVER the limit. That's a difference of more than \$100,000.)

Average nookie price, Church of Christ:	\$2,000.
Pentecostal:	\$1,000.
Southern Baptist	\$850.
Northern Baptist	\$50.
Catholic Priest	\$750.
Episcopal:	\$500.
Methodist:	\$250.
Presbyterian:	\$50.
Unitarian:	\$5.

Jim, to tell you the truth, we've never even heard of a LAYMAN payin' \$115,000, and so I hope you've learned your lesson. In the future, ALWAYS GET A RECEIPT. God loves you, and I love you, but the girl that charges \$115,000 don't love you, Jim. I'm sorry.

Okay, now come on back and do the show. We miss you.

Speaking of paying too much, "Evil Dead II" is the sequel to the winner of the Drive-In Academy Award in 1984, the original Spamin-a-cabin zombie flick where there's only one

and watchin' his girlfriend come up out of her grave and do a little dance for him. She don't just dance topless, she dances HEADLESS. And by the time her head gloms onto his hand and he has to put the head in a vise to squash the life out of it, we know that this time nobody is gonna forget that there's only ONE WAY to kill the zombies: total dismemberment.



Ash is a little hacked-off again in "Evil Dead II."

way to kill the geeks — total dismemberment. And this may be one of the few times in drive-in history where the sequel is BETTER than the original. They released it unrated, cause they were about to get an X for violence, and they were right. It scores a 99 on the Vomit Meter and sets the world record for blood-and-slime-spewing.

Ash is back. Remember the guy who couldn't decide whether to carve up his girlfriend or not after she turned zombie on him in the first flick? This time, he don't hesitate. She's chainsaw meat by the end of 20 minutes, and pretty soon Ash is gettin' rammed through windshields, pitched through doors,

Arms. Legs. And, yes, heads must roll. Two zombie breasts. Six dead bodies. Blood-spewing. Zombie detached-hand attack. Hand spearing. Hand sawing. Flying-eyeball swallowing. Fruit-cellar demon attacks. Zombie axing. Heads roll. Hands roll. Everthing else rolls. A 99 on the barf meter. Glopola City. Double-barrel sawed-off shotgun blast through the eyes of a demon Fu. Drive-in Academy Award nominations for Dan Hicks, as the redneck guide, for leading everybody into the woods to find his dead girlfriend and saying, "These pages don't mean squat!"; Kassie Wesley, for gettin' raped, pillaged and killed by the woods (not IN the woods, BY the

woods); Sam Raimi, the best director from Detroit, for doin' it twice; and Bruce Campbell as Ash, for sayin', "Am I fine? We just cut up our girlfriend with a chainsaw. Does that sound fine?"

Four stars. Best of 87. Joe Bob says check it out.

This Month's drive-in video releases:

"SnowBalling" (1984): Bubble-gum lookin'-fornookie flick about some high school guys that go to Park City, Utah, and hang around the ski-lodge discos tryin' to pick up girls with lines like, "Excuse me, I think I dropped my Olympic medal in French-kiss hickey competition." One star.

"Seven" (1979): Breast-a-thon with machine guns and High-wayan terrorists and "Mission Impossible" plot that's impossible to follow. Made by ABC sports producer Andy Sidaris with some stray meat he found at the Playboy mansion and starring the drive-in master himself, William Smith. Minor cult classic. Hula Fu. Three stars.

"Friday the 13th Part VI: Jason Lives" (1986): Jason gets zapped back to life by a bolt of lightning, sticks his fist through Horshack's stomach, and says, "Let's boogie!" Fourteen corpses, mostly machete Fu. One Evinrude Fu. Two and a half stars.

"Atom Age Vampire" (1961) Okay dubbed Eyetalian flick about a girl that gets her face tore up in a car accident, goes to a doctor who injects her with "Derma 28" to make her the most beautiful woman in the world, and then finds out the doctor learned all his plastic surgery techniques at Hiroshima, which is why he turns into a gorilla every night, murders girls in their bedrooms and cuts em open for body parts. A little slow. Not much blood. Two and a half stars.

"Animation Celebration" (1986): Pretty decent cartoon movie, even though they let some guys from Communist countries stick in some of those cartoons about bumblebees that get lost in caburetors and stuff like that. I counted up 26 cartoons, which if you take out the Communists and the ones made by nerds with computers, there's about 15 real good ones with neurotic goofy-dogs and mice that get hit over the head with skulllets and mashed in pancakes like cartoons are supposed to be. Three stars.

"Blood Ties" (1986): Great Mafia flick where Brad Davis gets kidnapped and sent over to Sicily to kill a judge, only he finds out the sleazeball behind it is Vincent Spano, who likes to get coked up and beat up his girlfriends, and so somebody's got to sleep with the fishes. Hot sex. Plenty of garbonzas. Paint the room red. Also has drive-in superstars Tony Lo Bianco and Joe Salina (from "The Godfather"). Four stars.

"The Little Shop of Horrors" (1960): the ORIGINAL, not the ripoff musical version. Drive-In king Roger Corman's most popular movies, about Seymour the plant lover and

Audrey II, the Venus people-trap that feeds on blood. Corman made the film after vowing he could do an entire movie in two days. He did it, with help from Jack Nicholson as the dental patient. It was the "Rocky Horror Picture Show" of its day. A drive-in classic. Four stars.

Joe Bob says check em out.

Joe Bob's mailbag

Victory Over Communism! Joe Bob's fifth-anniversary newsletter, "We're STILL the Weird," has gone back to press for the third time, which is why a thousand sick people don't have theirs yet. For your free copy or to discuss the meaning of life, write Joe Bob Briggs, P.O. Box 33, Dallas, Texas 75221.

DEAR MR. BRIGGS: Please help me to understand why the expressions of rock singers always resemble that of a constipated person sitting on a toilet. — BELLE MOUNT, SAN FRANCISCO

DEAR BELLE: Cause they can't understand how you always get into the bathroom.

HEY JOE BOB, High ya doin'? I'm here on Calif's North Coast, deranged & happy. Remember, U can pick your friends & U can pick your nose, but U can't wipe your friends on your shirt. — STEVE PETERSON, FORT BRAGG, CALIF.

DEAR STEVE: Was that really necessary?

DEAR JOE BOB: I was born in a Manger

between 35 & 50 years ago. I started in TV at WFAA in 1951 — you figure it out — I don't know how old I am. I'm only put on this earth to do Important, Meaningful Movies, of which "Hard Ticket To Hawaii" is my latest contribution. We finished the dub on it last nite and we get a print in a week. We are going to test it in San Antonio. Not since the ALAMO have the Texans gotten hit with so much action. We also have some incredible large American breasts (Breast Count is 52½! one chick is profile). We went to Show-West in Vegas and lined up all our Sub-Distributors. We have our own distribution company. We also have sold the hell out of foreign with this baby, already. You're gonna love this Movie, J.B. Hope you are enjoying good health and good Sex. (Dr.

Ruth inspires this kind of talk) — ANDY SIDARIS, MALIBU BAY FILMS, PLAYBOY BUILDING, LOS ANGELES

DEAR ANDY: Ever since I wrote about how you're the incredibly rich and famous ABC Sports producer who embarrasses the network once a year by making a boob movie and getting in trouble with Boone Arledge and screwing up the final score on the World Series, hundreds of thousands of 18-year-old girls in halter tops have been writing in to say, "How can I meet this fascinating man and get nekkid for him?" But I lost your address.

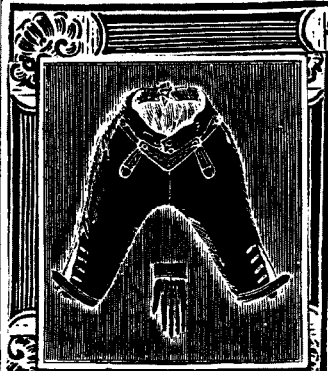
HOWDY SENOR BRIGGS! Was it me or was '86 a bad year for bad films? A friend & I are thinking about forming B.A.R.F.F., The Bay Area Repulsive Film Fanatics. We're into making our own films like "The Care Bear Anti-Christ" & "The Cult of Koowana." The latter is about an evil panda in a Cheerios shirt. Chioow Babe! — BRAD S., SAN MATEO, CALIF.

DEAR BRAD: Are you the guys that made "My Little Pony: The Kung Fu Version," where the little pony gets mutilated, shot up with heroin, and dumped in a Hong Kong dumpster to be burned alive by midget gangsters? ■

LXFX W
HXLL

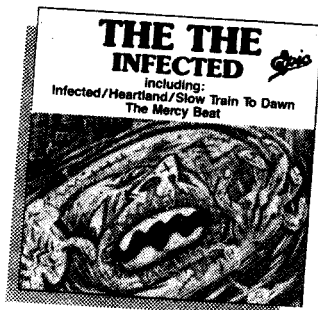
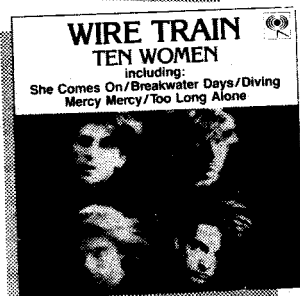
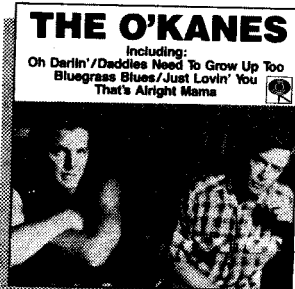
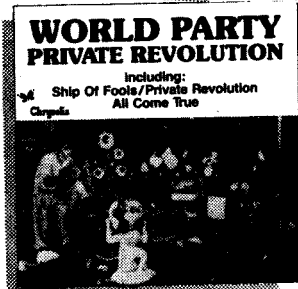
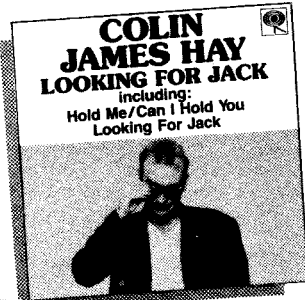
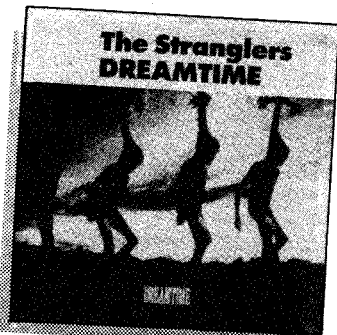
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MATT
GROENING

 <p>"I THINK OUR RELATIONSHIP IS GOING TO BE PERMANENT FOR A REALLY LONG TIME." -- EX-GIRLFRIEND</p>	<h3>THE 9 TYPES OF GIRLFRIENDS</h3>	<h4>LOVESTUMPER'S TEXTBOOK</h4> <ul style="list-style-type: none"> WHEN GETTING UNBORESSED WITH A NEW FRIEND FOR THE FIRST TIME, DO NOT TRY TO BREAK THE TENSION BY GESTICULATING WILDLY AND MAKING COMICAL THREAT NOISES. 
 <p>"MS. NICE GUY" TICKETS TO THE BOXING MATCH? OH DARLING, YOU SHOULDN'T HAVE.</p> <p>ALSO KNOWN AS: WHAT A GAL, PRECIOUS, ONE OF THE BOYS, MY MAIN SQUEEZE, DOORMAT. ADVANTAGES: CHEERFUL, AGREEABLE, KINDLY. DRAWBACKS: MAD WISE UP SOMEDAY.</p>	 <p>"OLD YELLER" YOU GODDAMNED SPINELESS GOOD-FOR-NOTHING DRAG-ASS NO-TALENT SON OF A BITCH!!! CAN'T YOU SEE YOU'RE MAKING ME MISERABLE??"</p> <p>ALSO KNOWN AS: SHE-DEVIL, SOURPUSS, THE NAG, MY OLD LADY, WARTHOG FROM HELL. ADVANTAGES: PAYS ATTENTION TO YOU. DRAWBACKS: SCREECHES, THROWS FRYING PANS.</p>	 <p>"OH, MY HEAD." "SICKLY" MY BACK. MY CRAMPS. MY FEET. MY CELLULITE.</p> <p>ALSO KNOWN AS: WHINER, MEWLER, GLUMPHY. ADVANTAGES: PREDICTABLE. DRAWBACKS: CONTAGIOUS.</p>
 <p>"THE BOSSER" STAND UP STRAIGHT. PUT ON A DIFFERENT TIE. GET A HAIRCUT. CHANGE YOUR JOB. MAKE SOME MONEY. DON'T GIVE ME THAT LOOK.</p> <p>ALSO KNOWN AS: WHIPCRACKER, THE SARGE, MS. KNOW-IT-ALL, BAIL AND CHAIN, YES MOM. ADVANTAGES: OFTEN RIGHT. DRAWBACKS: OFTEN RIGHT, BUT SO WHAT?</p>	 <p>"MS. VAGUELY DISSATISFIED" I JUST CAN'T DECIDE. SHOULD I SWITCH MY CAREER, GOALS, HOME, AND HAIR COLOR??"</p> <p>ALSO KNOWN AS: THE FRETTER, WORRYWART, TYPICAL, AW LMON HONEY. ADVANTAGES: EASILY SOOTHED. DRAWBACKS: EVEN MORE EASILY PERTURBED.</p>	 <p>"WILD WOMAN OUT OF CONTROL" I'VE GOT AN IDEA. LEZ GET DRUNK N MAKE LOVE ONNA FRONT LAWN. I DONE IT BEFORE. S' FUN.</p> <p>ALSO KNOWN AS: FAST GIRL, FREEWHEELER, GOODTIME CHARLEENA, PASSED OUT. ADVANTAGES: MORE FUN THAN A BARREL OF MONKEYS. DRAWBACKS: UNRELIABLE; DRIVES OFF CLIFFS.</p>
 <p>"HUFFY" I SEE NOTHING HUMOROUS IN THOSE SILLY CARTOONS YOU KEEP SNICKERING AT.</p> <p>ALSO KNOWN AS: NO FUN, HUMORLESS PRIG, COLD FISH, CHILLY PROPOSITION, ICEBERG, SNARKY. ADVANTAGES: YOUR FRIENDS WILL FEEL SORRY FOR YOU. DRAWBACKS: YOU WILL HAVE NO FRIENDS.</p>	 <p>"WOMAN FROM MARS" I BELIEVE THIS INTERPRETIVE DANCE WILL EXPLAIN HOW I FEEL ABOUT OUR RELATIONSHIP.</p> <p>ALSO KNOWN AS: THE BABBLER, SPOOKY GIRL, SCREWBALL, LOONY, BAD NEWS, ARTISTIC. ADVANTAGES: ENTERTAININGLY UNFATHOMABLE. DRAWBACKS: WILL READ HER POETRY ALOUD.</p>	 <p>"MS. DREAMGIRL" I AM UTTERLY CONTENT WITH YOU JUST THE WAY YOU ARE, MY HANDSOME GENIUS OF A BOYFRIEND. I THINK WE MUST MAKE LOVE LIKE CRAZED WEASELS NOW.</p> <p>ALSO KNOWN AS: MS. RIGHT, GODDESS, KNOCK-OUT PERFECTION, GORGEOUS. ADVANTAGES: FUNNY, INTELLIGENT, UNINHIBITED. DRAWBACKS: WILL HAVE NOTHING TO DO WITH YOU.</p>



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FROM CBS RECORDS

Nightcrawlers

STEVE WALKER

Welcome to the casting couch

Casting directors have inviable jobs. Who wouldn't want to spend their day looking at pretty or bizarre people? Some movie critics have lobbied the Academy of Motion Picture Arts and Sciences to present an Oscar to these people who match three-dimensional actors with one-dimensional characters.

The year, is barely five months old. But the water under the bridge already teems with pools of algae and strains of bacteria that would make interesting, if not great, movies. From the Baby M case to the circus of the evangelical stars to the Iran-Contra affair, this ersatz casting director's brain is bristling with the idea of bringing the first third of 1987 to the screen.

Since "Mad" magazine's Alfred E. Newman doesn't exist, the role of Oliver North is a difficult one to get a pointing finger on. The role calls for a round face, a left hand adept at rolling down the driver's side window of a small, foreign car, a full head of salt-and-pepper hair and a Jimmy Carter grin that masks great pain and anguish.

Cesar Romero, with or without his Joker

costume from "Batman," would make the ideal Donald Regan. Ralph Bellamy, though a few years too old, could slip inside George Schultz's clothes with little trouble. Gordon Jump, the hapless stationowner of "WKRP in Cincinnati" is John Poindexter. Fawn Hall, the dash of curves and comeliness needed by the scandal, requires the aloofness of Michelle Pfeiffer with Melanie Griffith's long legs.

Casting the President and First Lady characters is a bit sensitive. No one should play Nancy but Jane Wyman, which wouldn't bode well with the real Reagan who fathered two children with her. Wyman does possess Nancy's tight-lipped steel will and anorexic frame. The man himself calls for someone with a mix of amiability and dubious intelligence. I'm leaning towards John Forsythe.

The Holy Wars is an easier tub of mire to cast. The role of the weeping, bejeweled Tammy Faye Bakker would allow Dolly Parton a chance to stretch her talents and still sing a couple of songs. Her husband Jim, the man moved by God to construct a theme park, needs an actor whose sense of humor and earnest demeanor hide a sexual centaur. Robert De Niro has the talent, but not a WASPish face. Bob Newhart has the grin, but not the hair. Robert Urich has the hair, but too much girth. Completing the triangle, the part of

Jessica Hahn calls for an auburn beauty: a young Rita Hayworth not yet discovered.

Powers Boothe is the eerie identical twin to Jimmy Swaggart, a casting coup that equals Boothe's demonic portrayal of the Rev. Jim Jones. Buddy Ebsen fits for Oral Roberts or his savior, dog track benefactor Jerry Collins. If Ed Meese feels up to sticking a toe into thespianism, he'd have a field day as Jerry Falwell.

The Baby M affair mandates a reteaming of Cher and Meryl Streep as, respectively, Mary Jean Whitehead, the baby's real mother and Dr. Stern, the infertile pediatrician with the parallel hairdo. Harry Dean Stanton, with a little makeup, would do Mary Jean's reportedly bibulous husband justice. As for the male Dr. Stern, Charles Grodin could capture the necessary urgency mixed with a little pique.

A story that got lost in all the preceding hubbub centered around charges that designer Norma Kamali was running sweat shops. Dr. Haing S. Ngor, marking a return to cinema, could play a composite character intent on bringing the Kamali empire to its knees. At the throne sits Sonia Braga, ever determined that she's contributing to cultural affairs by paying her seamstresses anything at all.

While it won't necessarily become a new party game to rival "Trivial Pursuit" among yuppies or "Quarters" among their proteges, "Casting Couch" does have a future. It's as thought provoking as "Dictionary," as open to interpretation as "Charades" and as rife with possibilities as the Hollywood Walk of Fame is long. ■

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AND *Klymanx*

MAY 25
STARLIGHT

Los Lobos howls

JUDY-ANNE GOLDMAN

It's been two years since we were in Kansas City. We're excited to be coming back," said David Hidalgo, lead singer and instrumentalist with Los Lobos, a Mexican-American band that's doing something different and exciting with both traditional-Mexican and modern-American music. Their innovative style has influenced other groups since they began.

"A few years back when we were doing all traditional music, I guess we were the first group of young guys to do that," Hidalgo said. "After that, a lot of groups started springing up all over. As far as where we're at now, I really don't know what kind of effect it's had. I hope it inspires other bands."

"When we first started we were bored with the rock scene at the time. We knew each other from different neighborhood bands and in the early-'70s there really wasn't much going on. To break away from that we started playing acoustic music just for the fun of it."

"There's a lot of American music that's one certain formula. It's dying out now, but for awhile there were all these bands that sounded like the Police. That's just like, okay, you know. But the Police already did this. So why do you have to do it too?"

"On the other hand, there's a lot of bands, not necessarily new, but bands that are starting to get a lot of recognition now. People like the Thunderbirds, the Smithereens, Robert Cray, who are doing something original. It's still not taken over the chart's yet, but American music is in better shape now than it was 10 years ago."

Los Lobos made it out of the local east-side Mexican restaurants in LA to the Hollywood

clubs and back to the restaurants in the late-'70s. The east-side is like most small towns," Hidalgo explained. "If you're a musician and you want to work you end up playing in a



Los Lobos performs Saturday, May 9 at the Uptown Theatre.

top-40 bar, because you have to make a living. It was comfortable, making a few hundred bucks on a Saturday afternoon. We had to make a decision though, 'Are we going to do this for the rest of our lives or are we going to break out and reach a larger audience?'" The first Hollywood appearances let Los Lobos know they were on the right track.

"Little by little we became more serious. We

dropped everything else. The acoustic music started taking us to the colleges and universities. It worked out pretty well for awhile.

"Then, towards the end of the '70s, it started to slack off and we ended up playing back in the places we were trying to get away from. That didn't make us feel good, but the

boredom we found is what drove us back to the electric instruments, just to entertain ourselves.

"We started to combine what we were doing in the past with rock and roll. Also, at that time was the punk explosion. That opened a lot of minds and made people receptive to different kinds of music. We figured that was the time to break out again."

Good timing. Since then, Los Lobos has seen a rapidly growing success on stage and on vinyl. "By the Light of the Moon (Slash 25523, \$8.98 list) marks the group's second full-length album. In 11 cuts the music soars from thought-provoking and passionate to exhilarating and rambunctious.

"We try to move people emotionally with our music," Hidalgo said, "to somehow touch them, make them feel better about themselves, to know that they're not alone out there"

While hoping the band's popularity continues indefinitely, Hidalgo likes maintaining a lower profile than the large-arena musicians.

"I'd like to be successful, but I can't see myself being a big star. I don't look like a big star. We'd like to set up our families and have a comfortable life like anyone else.

In the future, we'd like to continue, to progress. We've been able to build a pretty strong foundation and I think it's growing. I think taking things a step at a time is good. We're not after that golden ring. We're just trying to work our way, hopefully, upward, forward.

Though Los Lobos had a rough time in the '70s, Hidalgo feels that starting out in music today is an even harder task. "It's tougher because there's not as many places to play. In the late-'70s, there were hundreds of clubs," he said. "People would gather in a basement somewhere. But if you have something you believe in, you should stick to it. Don't give up!"

Hidalgo said Los Lobos plans to be around for a long time, making audiences dance in Japan, fly out of their seats in Spain and rock in Kansas city. "My ideal audience is a receptive crowd, no matter how big or small. On the road you see how people are so different and so much the same. Hopefully, we'll inspire people to do something they believe in. ■

Husker-pop

FRED DOUGLASS

How do you explain Husker Du to the non-believer? Should I say they're one of the best rock bands of the decade? Nah, that's too easy, even though it's true. How about saying they're what the Byrds would be like if they'd been born 15 years later and grooved on Wire and Black Flag instead of Woody Guthrie and Hank Williams? That's getting closer, but doesn't say it all.

Minneapolis' Husker Du is an anomaly in 1987. Still basically a self-managed and self-

controlled trio, they had the talent and tenacity to release six independent records since 1981 before signing with Warner Brothers. Moreover, they have successfully avoided compromise while dealing with a major label. Ask X about that one.

With Husker Du, the proof's in the pudding. Their new two-record set "Warehouse: Songs and Stories" (Warner Bros. 25544, \$10.98 list) is nearly the equal of the band's 1984 classic "Zen Arcade" (SST 027, \$12.98 list). I qualify that statement only because I haven't had time

to let "Warehouse's" grooves sink in as deeply as "Zen Arcade's" have.

Guitarist Bob Mould and drummer Grant Hart write the songs. And what songs they are: knowingly, perfectly illustrating life in this decadent era and offering the listener a human hand. Take Mould's "These Important Years" from "Warehouse":

We're all exchanging pleasantries
no matter how we feel
and no one knows the difference
'cause it all seems so unreal
you'd better grab ahold of something
simple, but it's true
if you don't stop to smell the roses now

they might end up on you.

The band members have obviously seen the flip side of hedonism, as Hart observes in "Too Much Spice":

You don't see anything, your eyes are so revealing
they're sharply focused on looking for a thrill
you've turned so numb you never notice any feeling
your thoughts are dead and you've still got some time to kill
and you're coloring your life with too much spice

continued next page

HUSKER DU

FRIDAY
MAY 8

LIVE AND IN PERSON
AT PENNYLANE WESTPORT

you-shake tempo the Huskers favor.

And no story on Husker Du would be complete without a rave on Bob Mould's guitar playing. He mixes layers of fat, distorted

As prolific as they are, the band sticks to new tunes in concert. Word on this tour is that they've been doing "Warehouse" straight through with covers of "Helter Skelter" and

situation:

"You can't go if you don't know. And you can't know if you don't go. And everybody in the world has their own song in their

heads. The best songs ever. Problem is figuring out a way to get them out and present them to others."

Husker Du has it figured out. ■



Husker Du performs Friday, May 8 at the Uptown Theatre.

chords with single-note solos recalling surf, Ornette Coleman, Rocky Erickson — you name it. Altogether, the band is an impressive package. And without radio or MTV support, Husker Du has developed into a tight live unit too.

"The Mary Tyler Moore Show Theme" as throw-ins. They also perform "Hardly Getting Over It" as a tribute to their road manager who died a few weeks ago.

The uncredited liner notes from "Warehouse" explain Husker Du's unique

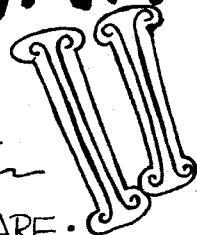
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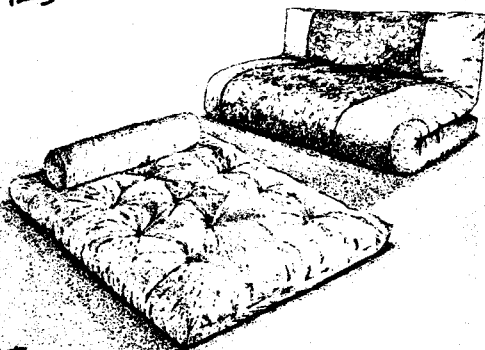
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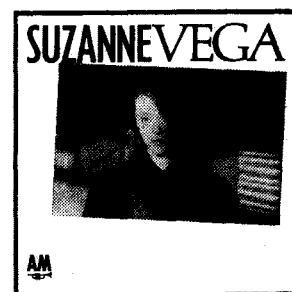
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The New York Times called her "the strongest, most decisively shaped songwriting personality to come along in years." Lofty praise indeed, but nearly a million people who bought Suzanne Vega's debut album or attended one of her sold out concerts agreed.

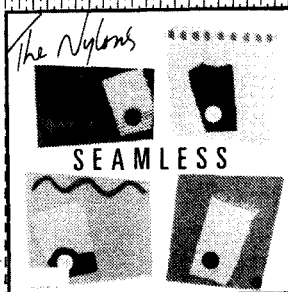
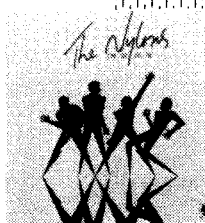
The second album is always the test, though. With Solitude Standing, Suzanne Vega has clearly established herself as one of the most original and acclaimed talents to emerge in a long, long time.

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The Stranglers

Stranglers' dreamtime

The Stranglers were formed in 1975 when a combination of fate and "Melody Maker" classifieds brought Hugh Cornwell, Jet Black, Dave Greenfield and Jean-Jacques Burnel together in a small English village. By '76, the Stranglers had played more than 200 live dates, attracted a core group of faithful fans and become one of the prime movers of Britain's fledgling punk scene.

In reality, the band had little in common, musically or spiritually, with other English bands on the cutting edge, such as The Damned, The Clash or The Sex Pistols, but were one of the few bands of the period to survive and prosper long after the demise of the original punk scene.

From their first LP, "Rattus Norvegicus" (A&M 4648, \$8.98 list), which leaped into the UK top five within a week of its release, to their new album, "Dreamtime" (Epic 40607, \$8.98 list), the Stranglers have remained one of the strongest bands to emerge from the late-'70s punk milieu. In 1987, the Stranglers stand stronger and more confident than ever. They can claim their place as one of the decade's best rock bands. The proof is found in the grooves of "Dreamtime" and in their live performances. See for yourself, Sat., May 2 at Parody Hall.

Classy and hot

The trio of Michele Isam, Lydia Ruffin, and Carol Schmidt, known collectively as Jasmine, perform a cool fusion of jazz and popular music that exhibits the sophisticated swing of

the '30s and '40s, the electricity of jazz and the lyrical and musical elements of contemporary pop, resulting in a unique style all their own. Isam and Schmidt, the original duo, formed Jasmine in 1978 and for the next three years, was a festival and concert favorite. Whether playing to a packed house at Atlantic City's Sands Hotel or the Westport Theater in their native St. Louis, Jasmine always left their audiences clamoring for more.

The group took a hiatus in '84 to regroup and rethink their direction. The results were more of an integration of pop sensibilities and the addition of a third voice. Lydia Ruffin, ex-lead singer with the jazz group Spatz, brought her distinctive vocal and guitar work to Jasmine and further solidified their sound.

Jasmine has received glowing reviews nationwide, but has yet to go over the top. The group's new LP, "Wild Strings" (Iceberg Records), could be just the ticket to take the band to a larger audience. Recorded earlier this year, "Wild Strings" adequately displays Jasmine's unique synthesis of styles and sounds. Jasmine performs at the Community Christian Church May 15, a benefit for the Battered Person's Shelter.

Nice acoustics

On Friday, May 29 at the Folly Theatre, Renegade Productions will present a very special evening of excellence in new acoustic music. Featured will be the top three recording artists from Narada Records. David Lanz, the label's premier solo pianist, has two solo albums to his credit and has written numerous

pieces which include the theme music for the 1982 MS campaign, two music videos and a piece for the United Way.

Also appearing will be guitarist Eric Tingstad. Eric has received rave reviews of his two solo recordings as well as high praise from Windham Hill pianist George Winston, who called Eric's album "On the Links" "... one of the most beautiful and consistent guitar albums there is.

Appearing with Eric and David will be Nancy Rumbel on woodwinds, who has done several albums in collaboration with numerous artists and toured nationally with the Paul Winter Consort. Don't miss this Narada showcase.

The best little big band in America

KC is in for a treat. Roomful of Blues, one of the dancingest combos around, the jump band for the '80s and the group that Count Basie called "The hottest blues band I've ever seen," will be in town for two hot weekend shows, May 15-16 at the Grand Emporium. The band has recorded with Big Joe Turner, Eddie Vinson and Earl King and packs dance floors where ever they play.

In its nearly 20 years of existence, Roomful has seen many personnel changes, but the quality of the band's music has never flagged. The group's horn section has always been

flawless and Ronnie Earl's soulful stratocaster perfectly punctuates the beat. Roomful's sound kicks and punches consistently, always pouring out vibrant jump blues, rock and roll and R&B. Don't miss 'em.

A French connection

Gabriel Yacoub's career began in France with Breton harpist Alan Stivell. He then decided to explore music indigenous to his native country, because, as Gabriel puts it, "Rather than play Breton songs and sing in Gaelic, I'd rather do it in French. Before Stivell, I had no idea of using electric instruments. When I was with him, the idea of Malicorne came about."

During their 13 years together, Malicorne, a group that brought about the French folk revival of the '70s, toured extensively throughout Europe, the US and Canada, drawing enthusiastic response, critical acclaim and even two gold record awards. Yacoub emerged from his Malicorne experiences a stunning solo performer, combining many elements, including French traditional, original compositions, guitar instrumentals and a cappella pieces. Yacoub has an easy rapport with his audiences, to the point of giving mini French lessons and prefacing each number with an English explanation.

Joining Gabriel in KC will be Toronto-born Nikki Matheson, a traditional Irish and British folksinger who sings back-up harmony with

continued next page

KY 402 WELCOMES



THE DEL FUEGOS

SPECIAL GUEST ALEX CHILTON

SATURDAY, MAY 23-8 PM UPTOWN THEATRE

Tickets available at Uptown Theatre Box Office, and all C.A.T.S. Outlets including: Crown Center Ticket Office, 7th Heaven Records on Troost, on Independence Ave., and Blue Springs; Video Veners; Corky's Records; Liberty Hall in Lawrence; Budget Tapes & Records in Topeka; and at all Jones Stores (except Oak Park Mall and Independence Center). For Phone Orders, Mail Orders, or Visa/MasterCard call: DIAL-A-TIK: 816/576-7676



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THE "BOULSING" DUBBLES

Roomful of Blues



THE BEST LITTLE BIG BAND IN AMERICA

Friday & Saturday
May 15 & 16 at the
GRAND EMPORIUM
3822 Main



HAMER SHURE SABIAN REMO Insonia

Yacoub. Presented by the Missouri Valley Folklife Society, this concert will be held Sat., May 2 at the Community Christian Church. Tickets are available at Classical Westport and The Magick Lantern in KC or Mass Street in Lawrence.

Neat-O

One of Boston's chief new-music exports, The Neats, have been poised for sometime to be a popular underground band. Since their formation in the early '80s, The Neats have been on the brink of national popularity and wide-spread success several times. Critical raves, five regionally successful recordings, even

a write up in "People" magazine all seemed to put the band just one small step away from mass popularity as one of the country's favorite underground pop groups.

Unfortunately, events ranging from band member turmoil to car trouble to drummer Terry Hanley's busted knee cap and a publicity stunt that resulted in two fatalities always seemed to pop up and put their success out of reach. Still one of the East Coast's most popular bands, The Neats are once again making a stab at greatness. Utilizing a sound that combines best of '60s psychedelic and folky garage band sounds with sharp '80s pop, this group really cooks.

MODERN MUSIC
Mondays
9 p.m.

The Funky Star

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531-1504

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SPECIAL EVENTS

Sunday, May 24 - 7 - 11 P.M.

★ BENEFIT ★ Action Committee for Social Change ★
MUZIK MAIKA BAND

Friday, May 8 - B.Y.O.B.

BOBBY "BLUE" BLAND, LINDA SHELL & K.C. RHYTHM & BLUES BAND
Mo. National Guard Armory • 7600 Ozark Rd.

Friday, May 8 - HÜSKER DÜ - Uptown Theatre • 3700 Broadway

COMING IN JUNE

ROCKIN DOPSIE & the TWISTERS
SLEEPY LABEEF • DYNATONES
BIG DADDY KINSEY & the KINSEY REPORT
CHARLIE BURTON & the HICCUPS
DON CARLOS (tentative)
ROY ROGERS

18 KC Pitch • MAY

MAY 1987					
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
RHODE ISLAND APRIL 27 PLAN 9 TOILET GRIP ALT. ROCK	NEW YORK CITY 28 5+ KRISTI ROSE & the MIDNIGHT WALKERS NOT FEMALE VOCALIST BLUES/ROCK/COUNTRY	LAWRENCE 29 COMMON GROUND REGGAE	WICHITA 30 STEVE STORY BAND JAZZ	ADV. TIX MAY 1 THE BEL AIRS plus guest MARK WENNER NIGHTHAWKS HARPMAN	ADV. TIX 2 BLUES NOTE 4+1 3-7 pm JAZZ JAM
OMAHA 4 CELOPHANE CEILING ABSOLUTE CEILING ALT. ROCK	SAN FRANCISCO 5 MARK HUMMEL & the BLUES SURVIVORS JAZZ LOVERS PUB CRAWL	KANSAS CITY 6 GADDITES REGGAE	K.C. BLUES SOCIETY 7 JAM SESSION LITTLE HATCH & the HOUSEROCKERS	ADV. TIX SAN FRANCISCO, CA 8 RON THOMPSON & the RESISTORS BLUES/ROCK	ADV. TIX 9 BLUES NOTE 4+1 3-7 pm JAZZ JAM
VAN HUY, CA. 11 PAINTED WILLIE CORPORATE HUMOR ST. LOUIS	KANSAS CITY 12 IDA McBETH JAZZ/BLUES	KANSAS CITY 13 CONTRABAND REGGAE/SKA/CALYPSO	LAWRENCE 14 MACKENDER-HUNT BAND ROCK/R & B	ADV. TIX RHODE ISLAND 15 ROOMFUL OF BLUES THE SLAMMERS JUMP BLUES	ADV. TIX 16 BLUES NOTE 4+1 3-7 pm JAZZ JAM
MINNEAPOLIS 18 DIG MANDRAKE THE NOW KANSAS CITY	ADV. TIX LOS ANGELES 19 ALBERT COLLINS & the ICEBREAKERS 1987 GRAMMY WINNER	TULSA 20 LOCAL HERO REGGAE	TULSA 21 STEVE PRYOR & the MIGHTY KINGSNAKES BLUES/ROCK	CHICAGO 22 A.C. REED & the SPARKPLUGS BLUES NOTE 4+1 3-7 pm JAZZ JAM	SAX BLUES 23
DALLAS 25 END OVER END HOLLOW MEN KANSAS CITY	KANSAS CITY 26 FUZZY DICE BLUES/ROCK	LAWRENCE 27 POVERTY WANKS REGGAE	DALLAS 28 ANSON FUNDERBURG SAM MYERS & the ROCKETS BLUES	BLUES 29	30 BLUES NOTE 4+1 3-7 pm JAZZ JAM

Now, the band is friends again, they have a new van, Terry can walk and they've made peace over that publicity stunt, a staged head-on collision of two locomotives last September. They even named their new LP, "Crash at Crush" (Coyote 87112, \$8.98 list), after the incident. Catch The Neats Wed., May 20 at Parody Hall.

CLUBS

Blayney's, 561-3747. See ad on page 19.

Blues Alley, 924-6400. May 9-10 it's Mr. B.B. Coleman and Chick Willis from Texas with KC's own Linda Shell. Every other Fri. and Sat. it's the Exact Change Band. Sat. and Sun. matinees feature the Third Generation Band.

City Light, 444-6969. The City Light Orchestra performs May 1-2 and again on the 5-9, 15-16, 20-23 and 27-30 of May. The Milt Abel Quartet featuring Betty Jo Miller performs May 12-14, 19 and 26. Don't forget the Sun. jam sessions featuring the Milt Abel Quartet.

Cassidy's B.F. Deal, 333-3336. See ad on page 20.

Epitaph, 961-6903. See ad on page 9.

Grand Emporium, 531-1504. See ad on page 18.

Harlings, 531-0303. Every Mon. it's Lonnie Ray and the All Stars. Every Tue. it's Contra Band. Norton Canfield plays every Wed. Open mic night every Thur. On May 5 it's Diane Ray with Rich Van Zant and Jim LaFort for the Pub Crawl. BCR alters KC's reality May 8-9. It's the Atomz Family May 15-16. A jam session every Sat. afternoon features Diane Ray and Rich Van Zant.

Harris House, 531-1580. Every Tue.-Sat. it's Slim and the Teardrops. Housewife's Choice plays May 6-7. On May 8-9 it's the Homestead Grays. May 13 and 27 it's Lonnie Ray's Blues Jam. The Novellas play May 14. The Bel Airs play May 15-16. The Mackender-Hunt Band performs May 17. On May 20-21 it's Paul Gray and the Gaslight Gang. Common Ground performs May 22-23. Red Zone zones out May 29-30.

Hot Rocks Too, 561-6868.

Hurricane, 753-0884. See ad on page 22.

Jazzhaus, (913) 749-3320. May 1-2 it's Magic Slim and the Teardrops. Housewife's Choice plays May 6-7. On May 8-9 it's the Homestead Grays. May 13 and 27 it's Lonnie Ray's Blues Jam. The Novellas play May 14. The Bel Airs play May 15-16. The Mackender-Hunt Band performs May 17. On May 20-21 it's Paul Gray and the Gaslight Gang. Common Ground performs May 22-23. Red Zone zones out May 29-30.

Jimmy's Jigger, 753-2444. See ad on page 22.

Lone Star, 561-1881. See ad on page 21.

Milton's, 753-9384. It's Jazz Mania every Fri. and Sat. and Tue., May 5 for the Jazz Lovers' Pub Crawl.

Parody Hall, 474-7070. See ad on page 17.

The Point, 531-9800. See ad on page 21.

Stanford & Sons Comedy Shop, 756-1450. Through May 3 it's Tom Burgoon with Jimmy Celeste and James Inman. John Riggi and Marc Boyd with Danny Gray perform May 6-10. It's Rich Corso and Derrick Cameron with Kay Francis May 13-17. From L.A., Dr. Gonzo performs May 13-17 with Don Reese and Bret Atchison. May 27-31 it's Willy Farrell with Pat Simpson and Emory Emory. And mark your calendars for June 8, when Elaine Boozer comes to town.

CONCERTS

Steve Lawrence and Eydie Gorme return to the magnificent Midland for two big shows, May 1 and 2, with a 33-piece orchestra. Tickets are available through CATS outlets or call 421-7500.

The Uptown presents a capella sensation the Nylons Fri., May 1. Minneapolis' own power-pop-punk trio Husker Du performs Fri., May 8. American rock and roll at its best will be

performed by Los Lobos, Sat., May 9. Tickets available through all CATS outlets. Call 756-3371 for more info.

The fourth annual Truman Anniversary Concert, starring "The Master Funnyman of the Age," Victor Borge, celebrates the 103rd birthday of Harry Truman. Come see this "evening of music and mirth" at RLDS Auditorium, Sun., May 3. Call 461-5934 for more information.

The Jazz Lovers' Pub Crawl showcases the many phases of KC jazz, Tues., May 5. More than a dozen clubs are participating and will be jamming the blues from 7:30 to 1:00 a.m. Five bucks gets you free admission and unlimited transportation on the jazz shuttles. Or find a comfortable booth in one hot spot and stay all night. For more information call the Jazz Hotline at 931-2888. Group discounts are available by calling 221-6620.

The Marlboro Country Music Tour moseys in to K.C. Fri., May 8 at Kemper Arena. Featuring such country heavy weights as Merle Haggard, the Judds and Alabama, this concert promises to be the country event of the year. Opening the show will be the local winner of the Marlboro Country Music Talent Roundup contest. Tickets are available at all CATS outlets.

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Now Open Till 3 A.M.
Monday - Saturday

MAY 1987
ENTERTAINMENT

MON	TUE	WED	THU	FRI	SAT
4/27	4/28	4/29	4/30	1	2
KC BLUES BAND JAM	4 SKNNS "CLASSICAL"	** THE 4 SKNNS ** "CLASSICAL ROCK"		** BABY LEROY ** "RHYTHM & FUNK"	
4	5	6	7	8	9
KC BLUES BAND JAM	4 SKNNS "ROCK"	FLOYD & THE FLAME TONES	THE SLAMMERS	** BABY LEROY ** "ROCK N SOUL"	
11	12	13	14	15	16
KC BLUES BAND JAM	4 SKNNS "AT"	THE HEADHUNTERS		* THE DELRAYS * "ROCK & BLUES FROM WICHITA"	
18	19	20	21	22	23
KC BLUES BAND JAM	4 SKNNS "ITS"	** THE 4 SKNNS ** "VINTAGE ROCK"		** * CRAYONS * * * "CLASSICAL ROCK"	
25	26	27	28	29	30
KC BLUES BAND JAM	4 SKNNS "ZANIEST"	* * * * * STREET CORNER * * * * * "ROCK, FUNK, JAZZ, FUSION"			

WARM UP ACTS

Mon. — Steve Epley
Tues. — Jeff Black
Thurs. — Allen White
Fri. — Dave Krull
Sat. — Allen White

COMING ATTRACTIONS

SOULARD BLUES BAND FROM ST. LOUIS

JAIL BREAKERS FROM OMAHA

BOBBYS BLUE BAND FROM CEDAR FALLS

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Fr	May 1		MayDay Fest with Manos, Short Term Memory & BCR
Sa	2	Rock	The Stranglers
Fr, Sa	8,9	Rock	The Hollow Men & Altered Media
We	13	Rock	\$1.02! Little America
Fr, Sa	15,16	R&B	James Harman Band
We	20	Rock	The Neats
Fr, Sa	22,23	Rock	Johnny Reno & The Sax Maniacs
We	27	Rock	World Party
Fr	29	Rock	Adrian Belew
Sa	30	Rock	John Butcher
Coming up: John Hartford, Ricky Van Shelton, Jake's Leg			

Crosscurrents presents Lee Murdock Sat., May 9 and jazz-pop trio Jasmine Fri., May 15. Call 361-5147 for further info.

The Friends of Chamber Music wraps up its '87 series with a performance by the Vermeer Quartet with clarinetist David Shifrin. Listed among the top quartets active today, the Vermeer will perform Haydn's Opus 74 No. 2, Hindemith's Quartet No. 3 and Mozart's Clarinet Quintet at the Folly Theatre Fri., May 15. Tickets are available at the Folly, Classical Westport or by calling 444-4429.

In the Traffic of a Targeted City, presented by the Unicorn Theatre through May 2, is a two-character play about the connections between contemporary New York and 1945 Hiroshima. For ticket information call 276-2700.

Richard Harris returns as the "Once and Future King" in Camelot, May 5-10 at the Midland. Presented by the Theater League, tickets are available through all CATS outlets. Call 421-7500 for more information.

The Martin City Melodrama Co. presents The Orphans of the Storm and Anchors Aweigh, Thur. through Sun., May 1-17. For ticket information call 942-7576.

THEATER

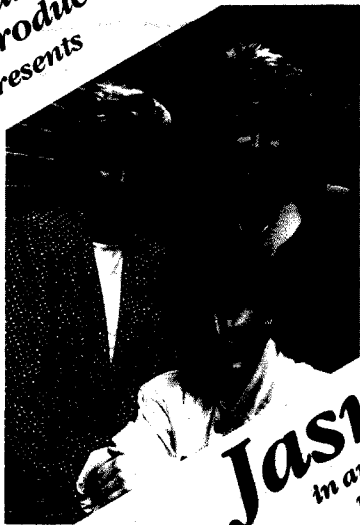
Billie Bird, "The Reigning Queen of KC Comedy," returns to KC's dinner theatre with "Now You See Me." The play runs through July 5. For more info call 561-PLAY.

Closing the 1987 season for the 39th Street Theatre is the satire Baby with the Bathwater, May 12-24. This comedy by Christopher Durang pokes fun at parenting with a fiendish wit. For more information call the box office at 531-0650.

DANCE

The State Ballet of Missouri presents the world premier of Gershwin's An American in Paris. Featuring choreography by Todd Bolender, sets designed by KC artist Dale Eldred and costumes by Russ Vogler, the production is a far different ballet than Gene Kelly's MGM classic. Completing the Spring program are three important revivals: Balanchine's "Pas de

CrossCurrents
Willow Productions
presents



Jasmine
in an album
release concert

May 15, 1987 — 8:00 P.M.
COMMUNITY CHRISTIAN CHURCH
4601 MAIN — ON THE PLAZA

Also appearing: BETH SCALET

TICKET PRICES
\$10 at door
\$7 in advance
\$6 CC & MVFS members

Tickets available at: Phoenix Books,
Pennylane, Classical Westport and
Spinster's Books in Lawrence

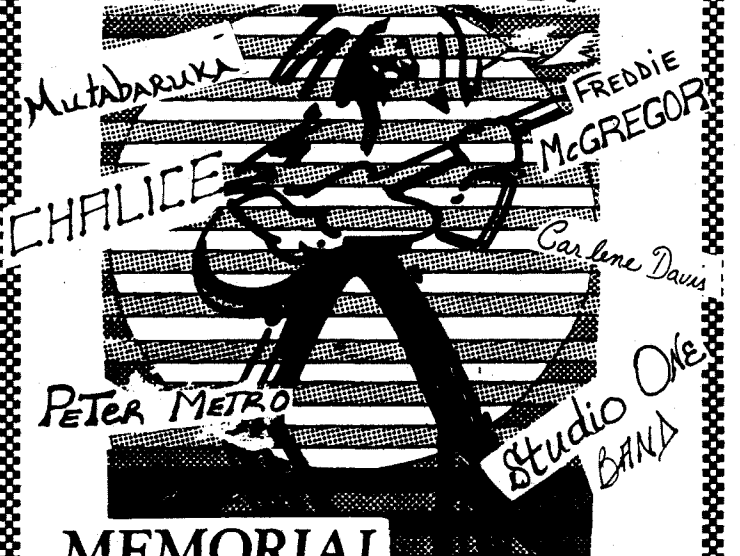
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EMCEE
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COWAN

Dix" and "A La Francaix" and "Meditation" by Jacques d'Amboise. The program will be performed May 28-31 at the Lyric Theatre. Tickets are available through all CATS outlets or by calling 756-0123.

SPORTS

It's May and the drama continues. This month's home games are just chock full o' special events.

- May 1 **The Tribe** from Cleveland opens the month's contests, 7:35.
- May 2 **Cleveland Indians**, 7:05
- May 3 **Cleveland Indians**, 1:35. Hey, it's Fuji Camera Day!
- May 4 The **Toronto Blue Jays** bring their bad selves to KC, 7:35. Could this

- be a preview of the '87 playoffs?
- May 5 **Toronto Blue Jays**, 7:35
- May 6 **Toronto Blue Jays**, 7:35
- May 15 **Milwaukee Brewers**, 7:35
- May 16 **Milwaukee Brewers**, 7:05
- May 17 **Milwaukee Brewers**, 1:35 and yes, it's Cap Day.
- May 18 **The Bosox**, 7:35.
- May 19 **Boston Red Sox**, 7:35
- May 20 **Boston Red Sox**, 7:35
- May 29 **Texas Rangers**, 7:35
- May 30 **Texas Rangers**, 7:05, second annual Royals Hall of Fame Day.
- May 31 **Texas Rangers**, 1:35. Bring a kid under 14, because it's Coca-Cola Sports Watch Day.

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Oldest Waterbed Store
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10% off futons with this ad

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NIGHT**
EVERY MONDAY

**LONNIE
RAY**
BLUES JAM
EVERY TUESDAY

MAY

WED. THUR. FRI. SAT.

**JAZZ LOVERS
PUB CRAWL
TUES. MAY 5**

**LONNIE RAY
ALL STARS**

1 2

**THE
MAGIC DESTINY**

**SONNY KENNER
WITH
INSTIGATORS**

**IDA McBETH
AND FRIENDS**

6 7 8 9 13 14 15 16

**IDA McBETH
AND FRIENDS**

20 21 22 23

**THE
SPATZ SLAMMERS**

27 28 29 30

the Lone Star

"in Old Westport"

MAY 1987

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

MAY

• SPECIAL EVENTS •

- Tues. 5th—**THE SONS**
- Wed. 6th—**CUB CODA** (former leader of Brownville Station) plus **DR. HYDE**
- Tues. 12th—**RHYTHM METHOD**
- Wed. 13th-Sat. 16th—**THE CLIQUE**
- Tues. 19th, Wed. 20th—**THE JACKS**
- Thurs. 21st-Sat. 23rd—**PLAIN JANE**
- Tues. 26th—**THE FRONT**
- Wed. 27th-Sat. 30th—**RAMPAGE**

UPCOMING EVENTS

- Wed. June 3, **HEAD EAST**
- Tues. June 9, **ELVIS BROS.**
- Thurs. June 11, **THE VERANDAS**

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
4 KY 102 MODERN MUSIC NIGHT NO COVER	5 THE SONS NO COVER	6 CUB KODA with DR. HYDE NO COVER	7 ← LINE 1 → NO COVER	8	9	10
11 KY102 MODERN MUSIC NIGHT NO COVER	12 RHYTHM METHOD NO COVER	13 ← THE CLIQUE → NO COVER	14 NO COVER	15	16	17
18 KY102 MODERN MUSIC NIGHT NO COVER	19 THE JACKS NO COVER	20 NO COVER	21 ← PLAIN JANE → NO COVER	22	23	24
25 KY 102 MODERN MUSIC NIGHT NO COVER	26 THE FRONT NO COVER	27 ← RAMPAGE → NO COVER	28 NO COVER	29	30	31
JUNE 1 KY102 MODERN MUSIC NIGHT NO COVER	2 DOW JONES and the INDUSTRIALS NO COVER	3 HEAD EAST with CHARLIE & the STINGRAYS NO COVER	4 CHARLIE & the STINGRAYS NO COVER	5	6	7



Jimmy's Jigger

39th & State Line 753-2444

EVERY MONDAY — STEAK NIGHT \$6.95

TUESDAY — TACOS 3/\$1.25

EVERY WEDNESDAY — BURGERS TWO FOR ONE

MAY

WED	THUR	FRI	SAT
MAY 12, 19, 26 MOHAGANY		1 BLUES EXPRESS	2
HORACE WASHINGTON AND CO. EVERY WED & THUR AND TUES MAY 5 FOR THE JAZZ LOVERS PUB CRAWL		8 RUBBER MAIDS	9
		15 DIANE RAY & RICH VAN ZANDT	16
		22 KC BLUES BAND	23
		29 THE INSTIGATORS	30
BLUES JAM EVERY SUNDAY — RICK HENDRIX & FRIENDS			

MISCELLANY

The Heartland All Species Project announces the first annual All Species Parade and Show May 16. Children from 2 to 102 are invited to dress in a costume of their favorite creature and walk a mile in its shoes, from Volker Fountain to Loose Park. The parade forms at 10:30 a.m. At Loose Park, a stage will be set up for a show of skits, dances, songs, stories, etc., all with nature or ecological themes. The show would start at 1:00 p.m. The main event of All Species Day will be a concert by environmentalist, musician and storyteller Chris Wells, Fri., May 15 at Unity Church, 9777 Antioch. A donation of \$5 advance, \$6 at the door is requested, children half price. This should be a very enjoyable, as well as important informative event. Call 831-3430 for information.

The Designer Showhouse, a benefit for the KC Symphony, will be open through May 17. In historic Longview Mansion, this year's showhouse is 21,900 square feet of remodeled splendor. Hours are 10-4 Mon. and Sat., 10-8 Tue. through Fri. and 12-5 Sun. Tickets are available through all CATS outlets or call 523-4202. Discounts are available for groups of 25 or more. Call Marti Jansen at 268-4939.

Forty antique dealers from an eight-state area will participate in the Gillis Antique Ex-

travaganza, 8150 Wornall Rd., Sat., May 9 from 10:00 a.m. to 4:00 p.m. The show will feature an outstanding collection of authentic American country, folk art and formal antiques. Call 381-8610 for more information.

Shake, rattle and roll at the second annual Back to the '50s Party, Sat., May 2. This fundraising event for MOCSA (Metropolitan Organization to Counter Sexual Assault) will be held at the Belle Tower Bldg., 4700 Belleview. Prizes awarded for Best Greaser, Best '50s Personality, King and Queen and Best Nerd. Live music and a silent auction with dozens of items to bid on. Call MOCSA at 931-4527 for more info.

Everything from Czech egg decorating to Chinese calligraphy will be featured at the Festival International, June 13-14 at the Agricultural Hall of Fame, 130th and State Ave. in KCK. Sample foods, view displays and dance to Jimmy and the Vested Czechs. For more information call the Kaw Valley Arts Council at (913) 299-0264.

May

The HURRICANE

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

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
					1 ION-ION FOUL ACCORDION BAND	2
					the CRAYONS	
3	4 the Appollos	5	6 Steve Hally	7	8 ION-ION FOUL ACCORDION BAND	9
					"SD9"	
10	11 the Appollos	12	13	14 Brian the D.J. Today & Yesterday's Best Dance Music	15 ION-ION FOUL ACCORDION BAND	16
					the ANSWER!	
17	18 the Appollos	19	20	21 Brian the D.J. Today & Yesterday's Best Dance Music	22 ION-ION FOUL ACCORDION BAND	23
					the ANSWER!	
24	25 the Appollos	26	27	28	29 "reflections"	30

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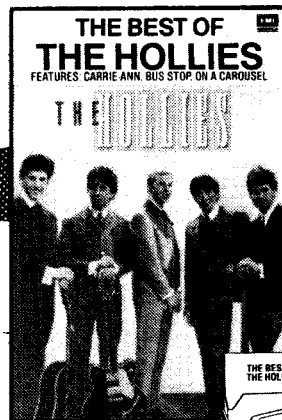
HURRICANE

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BOBBY VEE



MERSEY BEAT

SHIRLEY BASSEY

MANFRED MANN

JOHNNY RIVERS

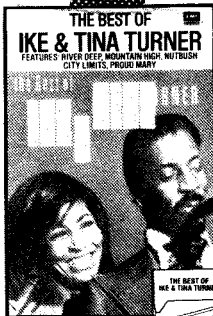
GARY LEWIS & THE PLAYBOYS

CANNED HEAT

THE NITTY GRITTY DIRT BAND



DON McCLEAN



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re-mastered

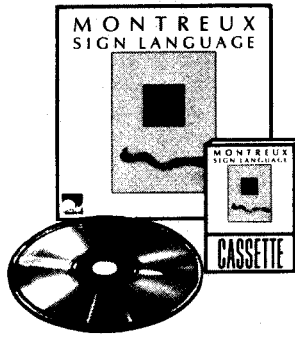
PENNYLANE

cassette
only

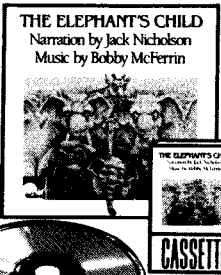
THE GYUTO MONKS:
TIBETAN TANTRIC CHOIR



MONTREUX
SIGN LANGUAGE



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SOMETHING OF TIME



THE ELEPHANT'S CHILD

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Music by Bobby McFerrin

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Paul Winter
A Winter celebration of the season of the heart.

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Denny Zeitlin
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Available Late-September

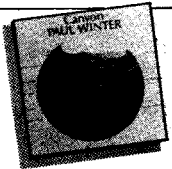


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Paul Halley
Evocative and sensitive piano expressions.

Available Mid-September



NEW FRIEND
Eugene Friesen
Spontaneous and uplifting—cello at its best.



CANYON
Paul Winter
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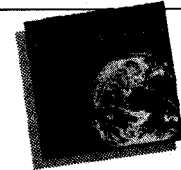
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