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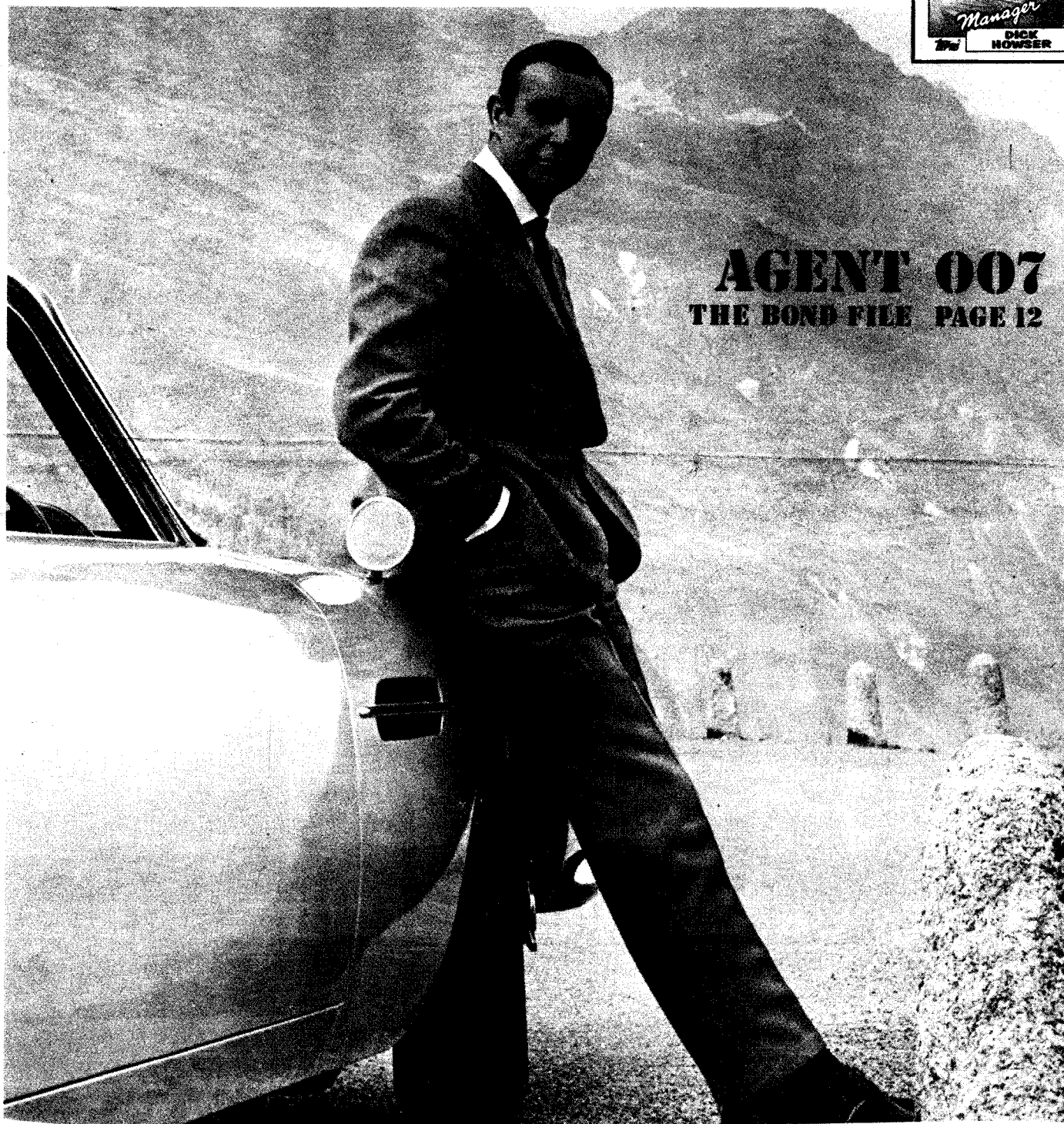
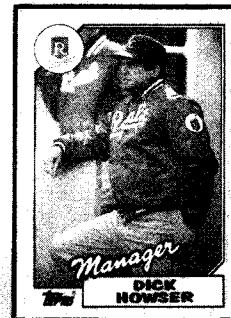
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JULY 1987

KANSAS CITY'S ENTERTAINMENT MAGAZINE

ISSUE 79



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On the loose

JACK CASHILL

Irony Deficiency In Mid-America

Bob Geldof has not yet set a concert date on our behalf, but rumor has it that he soon will. The problem is that severe. Irony deficiency (ID) has reached crisis levels in Mid-America, and the prognosis is that it will only get worse.

Indeed, no area in America is ravaged by as many virulent strains as is our benighted land. Bible-Belt ID spreads up from the south and saps our southern and eastern suburbs. Afro American ID gnaws away at the edges of the inner city. Country Club ID has turned Mission Hills into a wasteland. Middle Management ID threatens much of Johnson County. Nutra-Hip ID has long since devastated Lawrence. And now, Yuppie ID worms its way into the very core of the city.

A little background on the epidemic: In its most progressive stages, ID represents the total absence of irony in an individual. For those of you who may never have been exposed, irony — at its simplest level — means the saying of one thing and the meaning of the opposite. In America, it is practiced best and most consistently by New York cabdrivers, for whom almost everything is expressed with a 180 variance from literal meaning.

In the cabdrivers argot, "Nice day, isn't it?" can only mean that it's raining like hell. "There's a sweetheart" refers inevitably to a woman who has a bad case of acne, a quarter ton of excess poundage or a pimp. And "Great City, New York" is usually uttered in the midst of a traffic jam and means invariably that the place sucks.

Although New York is the epicenter of American irony (save for large parts of Manhattan now ravaged by Yup ID), irony thrives in other parts of the country as well. Maine comes to mind. So does Texas. So, too, do the blue-collar neighborhoods and ghettos of most Eastern cities. Rich veins of irony can also be found throughout the hill country from the Piedmonts to the Ozarks. Pockets of it dot the far west as well.

Now it may not seem terribly tragic that when KC cabdrivers say, "Nice day, isn't it," it probably is a nice day. But this area's literal-mindedness is symptomatic of a greater deficiency. Through irony, the New York cabdriver acknowledges the absurdity of existence and his own preposterous place therein. Just as importantly, irony allows him to find the humor in the absurdity. As a result, the cabdriver/ironist tends not to take himself, his job, or his environment too seriously, as he might say, "Why should I? I mean, what am I, the president of the United States or something? Is the whole fucking free world worrying whether I'll make my house payment this month? Give me a break!"

In Mid-America, however, most everyone takes themselves very seriously indeed. So when something is amiss in their world, they treat it as a tragedy and expect others to do likewise. Thus, when the water levels dropped in Mission Hills last year, the problem was widely referred to — without irony — as a

"crisis." When a baby seal bites the dust — or most any other animal to the left of a chicken — folks in Lawrence consider it an "outrage." When bible-thumpers don't like the slant of a movie they haven't seen, they just sort of turn purple and denounce it as "blasphemy." When a middle manager can't get a job he wants, he has a "mid-life crisis." When certain Black bourgeoisie can't get jobs they're not particularly qualified for, it's further proof that "nothing's changed in the last thirty years." And when a yup finds a scratch in his Saab,

well, God help us all.

So how do you make sure that you don't fall prey to this, the smartiest of all epidemics? For starters, you can practice saying one thing and meaning another. It's a good exercise to loosen up your soul. As a second step you might imagine a 10,000,000 strong chorus of dusty, dessicated, swollen-bellied, fly-covered Ethiopians sitting on your shoulder. Then the next time the water level is so low that you have to fill your dinner guests' finger bowls from the swimming pool, ask the chorus if they think it's a "crisis," too. Chances are they'll have a better perspective on things. ■

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Executive Editor **Donna Trussell**
Managing Editor **Scott O'Kelley**
Advertising **Hearne Christopher**
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Connie Yukon

Contributing writers:
Leroi? Bill Blast, Joe Bob Briggs, Jack Cashill, Clay Copilevitz, Tom Gryska, John Henderson, Lee Holly, Art Mayo, Linda McDaniel, Scott O'Kelley, Bill Shapiro, Stephen Simpson, Mike Soden, Walter Stanford, Steve Walker

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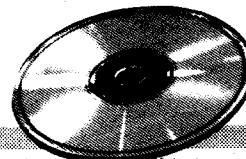
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News

Caution: I brake for records

Rhino strikes again. The Santa Monica-based record label that has championed numerous vintage and rare reissues, as well as new recordings by fringe acts, is at it again, this time with a noble purpose. Feeling that recording the Temple City Kazoo Orchestra and reissuing the Jonathan Richman catalog weren't high-minded enough, the label is now embarking on a "Save the LP" campaign.

Rhino's president, Richard Foos, explains, "As a label, we've always had immense respect for the history of pop music and I think it would be a shame to lose contact with the traditional vinyl record." Reactionary backlash? Alarmist die-hardism? Nope. Rhino, who has also released a catalog of successful CDs, is just fighting for the survival of an endangered species. In addition to their record battle, the label is combining this fight with Rhino Rescue USA, an organization committed to saving the record label's namesake in Africa.

The company is planning a special promotion in support of the format that almost singlehandedly built the recording industry. This campaign will include Save the LP kits, complete with T-shirts, pins, bumper stickers and special deal on Rhino LPs. In addition, Rhino Records will donate a portion of sales of their records purchased from July 6 through July 31, to Rhino Rescue USA.

Harold Bronson, Rhino's managing director, calls this promotion "a serious call-to-arms." It's time to focus on preserving the endangered elements in our international culture, he explained. "Somewhere in the African plains, things might be a little more sane, because, rhino to rhino, we're reaching out with rock and roll!"

As cassette and compact disc players find their way into more and more homes, record stores across the country are shifting away from the vinyl disc. What we have here, is a pop-culture domino effect. Remember, there are already CD-only compilations. Can a record-free America be far behind?

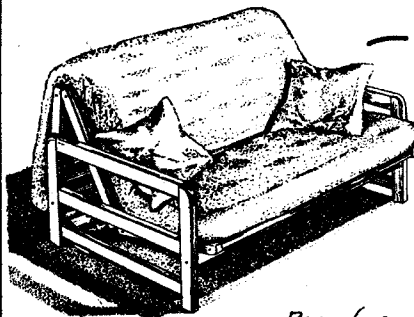
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Jeepers crowbar! I didn't know you could have flashbacks that long after the fact. The really weird thing was when I came back around and couldn't figure out where in the fuck all my hair had gone. I still can't. Anyway, now that I'm back in the here-and-now (and rather depressed by the reality of it all), I need to catch everyone up on all the new releases from the last couple of months. These reviews will be shorter and sweeter than usual, so we can cover more ground. Read! Enjoy!

Steve Jones

★★★★★

"Mercy"

Gold Mountain 42006, \$8.98 list

Produced by Bob Rose

When my friends Marc, Willi and I saw the Sex Pistols in Tulsa back in '77, we all came away very impressed with Jones' guitar play-



ing and how it held the band together. Now, after a long bout with drugs and short stints with other groups, Jones' first solo album displays his unique style once again. This is not particularly like the Pistols, yet those thrashing power chords and chainsaw leads are very noticeable. And I still thrill to hear them.

TSOL

★★★★★

"Hit and Run"

Enigma 73263, \$8.98 list

Produced by Howard Benson

If you liked the Harley-rock style of The Cult's latest record, this one is sure to please. It's raw, raunchy and it'll rip your face off.

John Hiatt

"Bring the Family"

A&M 5158, \$8.98 list

Produced by John Chelsea

John Hiatt can ride with the king anytime he damn well pleases!

Little Steven

★★★★★

"Freedom No Compromise"

Manhattan 53048, \$8.98 list

Produced by Little Steven

Steven continues to fight the good fight, not only against social injustice, but also against

musical injustice. This recording is proof positive that politics and music *do* mix.

Warren Zevon

★★★★★

"Sentimental Hygiene"

Virgin 90603, \$8.98 list

Produced by Warren Zevon, Andrew Slater and Niko Bolas

Zevon has always been known for his rapier-sharp wit. This time he's so sharp he might draw blood. Wink, wink!

Alison Moyet

★★★★

"Raindancing"

CBS 40653, \$8.98 list

Produced by Jimmy Iovine

Although this album's not as strong as her first (not many are), it's still solid, torchy, melancholy and vocally strong. Just what you'd expect from Alison Moyet.

Mason Ruffner

★★★★★

"Gypsy Blood"

CBS 40601, \$8.98 list

Produced by Dave Edmunds

With Edmunds producing, Ruffner's second killer record rumbles out of the south like a thunder storm. With this recording you can drop the top, pop in the cassette and drive real far, real fast.

The Edge

WOW

"Captive" original soundtrack

Virgin 90609, \$8.98 list

Produced by The Edge and Michael Brooks

I seldom review soundtracks, but this record is so powerful and haunting, I had to. "Captive" is in the same category as Mark Knopfler's "Cal" or Ry Cooder's "Paris, Texas."

Jude Cole

★★★★★

WB 25553, \$8.98 list

Produced by Russ Titelman

Good, clean guitar-pop sounds a la the Tulsa sound of a few years ago. This album's somewhat reminiscent of Dwight Twilley.

Fire Town

WOW

"In the Heart of the Heart"

Atlantic 81754, \$8.98 list

Produced by Fire Town

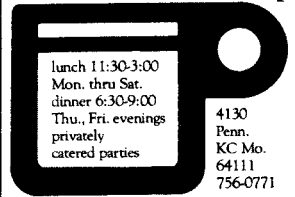
These guys from Madison, Wisconsin have a clear, sharp sound that is infectious as anything I've heard in quite a while. I hear a lot of Byrds and Plimsouls in their music. This is a real sleeper.

Gene Clark and Carla Olson

WOW

"So Rebellious a Lover"

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Rhino 70832, \$8.98 list

Produced by Michael Huey with Gene Clark and Carla Olson

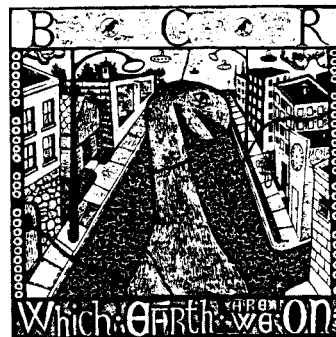
Speaking of the Byrds, Here's Gene Clark now. Olson is from a group called the Textones, among others. "So Rebellious a Lover" is one of those rare records that will give you such a great feeling and also rip your heart out. The album's folksy, bluesy, country and more. Most of all, it's great.

BCR

"Which Earth Are We On?"

Fifth Street 1078, \$8.98 list

WOW



Produced by BCR and Dave Brock

In some universes, this record is more important than "Sgt. Pepper." It just depends which earth you're on.

Nona Hendryx

★★★★★

"Female Trouble"

EMI 17248, \$8.98 list

Produced by Dan Harman, Nona Hendryx, et al

It doesn't get any funkier than this. Nona's been producing hot music for some time now, but this is the best. She has the same earthy, sensuous quality in her music that Grace Jones has.

Tom Petty and the Heartbreakers

★★★★★

"Let Me Up (I've Had Enough)"

MCA 5836, \$8.98 list

Produced by Tom Petty and Mike Campbell I must admit I've pretty much written Petty off the last few years. I felt he was a prime example of the "well-fed artist" syndrome. Well let me tell you, this record was a slap in the face. It's solid, straight-ahead rock, much more in line with his earlier work. I really recommend giving this one a shot.

Best of the bunch

Replacements

"Pleased to Meet You"

Sire 25557, \$8.98 list

Produced by Jim Dickinson

You've probably never heard the Replacements sound like this. I've always liked them, but never as much as this. I can't keep this album off of my turntable. "Please to Meet You" is powerful, funny, angry and most of all, irreverent rock and roll.



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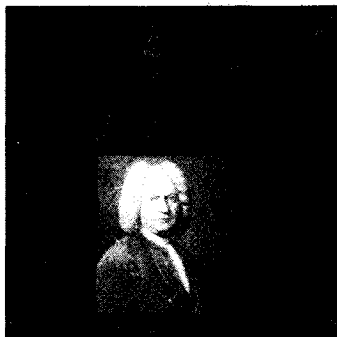
July 28 — Bottleneck — Lawrence

Reviews

CLASSICAL

Bach: Complete Cantatas, Vol. 38: BWV 157-159 / 161-163. Soloists; Tolzer Knabenchor (Gerhard Schmidt-Gaden, chorus master); Collegium Vocale (Philippe Herreweghe, chorus master); Leonhardt-Consort directed by Gustav Leonhardt (157-159); Concentus Musicus Wien directed by Nikolaus Harnoncourt (161-163). Teldec 6.35657; 2 LPs, digital.

The Teldec Bach Cantata series presses onward, with the conclusion moving ever closer. For the uninitiate, the project of recording the backbone of Bach's entire output using the latest scholarship on performance practice has been going on since 1972. The original idea was to have it all completed in 1985 for the anniversary of Bach's birth. As it is, it will probably be a couple more years before the final, familiar brown box is released.



Those familiar with the series already know the vagaries and delights of Harnoncourt's and Leonhardt's project: Harnoncourt's sometimes unusual yet always interesting way with the music, the almost always superb work of Leonhardt, the marvelous, ever-present singing of tenor Kurt Equiluz, the other-worldly voice of counter-tenor Paul Esswood along with the rising talent of Rene Jacobs, the line of boy sopranos ranging from the so-so to the outstanding, and always first-rate choral work. Each album has always included something that made it worth owning. This new release has much on it to enjoy.

One unusual aspect of these six cantatas is that not one of them features an opening chorus, a standard feature of Bach's usual structuring. (BWV 160, by the way, is not included as it has proved to be by Telemann). BWV 157, "Ich lasse dich nicht, du segnest mich denn," starts out with an enjoyable duet for bass and tenor and has a delightful solo bass aria, "Ja, ja, ich halte Jesum feste." BWV 158 is most likely incomplete as some of the original score is presumed lost. As its title, "Der Friede sei mit dir" (May Peace be unto you), suggests, it is reassuring in tone, with a nice aria-chorale for bass and soprano. BWV 159, "Sehet, wir gehn hinauf gen Jerusalem," reflects on the Passion and has a gorgeous aria-chorale for alto and soprano and an emotional bass aria, performed well by Max van Egmond.

The last three cantatas on this album date from 1715, during Bach's stay in Weimar and

contain many experimental touches that make Bach's early cantatas so unusual and interesting. BWV 161, "Komm, du süsse Todesstunde," has a plaintive and lovely opening alto aria, sung effectively by Paul Esswood. The overall tone is one of reflection and meditation, typical of Bach's Trinity Cantatas. The chorus "Wenn es meines Gottes Willen" is very good, full of mystical ecstasy and joy. The singing of the Tolzer Knabenchor is particularly gorgeous here. BWV 162, "Ach, ich sehe, itzt, da ich zur Hochzeit gehe," features some fine singing, especially from Esswood and Kurt Equiluz in their duet, "In meine Gott bin ich erfreut." One of the surprising things in the final work here, BWV 163, "Nur jedem das Seine," is the excellent singing from soprano Tobias Eiwanger and alto Panito Iconomou of the Tolz choir, making their first appearance on the Teldec series with this album. They develop an immediate rapport in their fourth movement duet recitative, which carries over into their duetto aria "Nimm mich mir und gib mich dir." Their intonation is secure yet emotional, absolutely swooning in the aria. How do these kids do it? The results are marvelous.

The recorded sound is very good and atmospheric. The LP surfaces are also very good. The packaging is as usual for this series, with notes and texts in one booklet, scores in another. This is certainly a good place to begin if you're familiar with the series. And if you are, the recommendation is of course automatic.

Schubert: Quartet No. 15, Op. 161, D. 887. **Mozart:** Adagio and Fugue, K. 546. Gidon Kremer and Daniel Phillips, violins; Kim Kashkashian, viola; Yo-Yo Ma, cello. CBS Masterworks M 42134; digital, \$10.98 list.

Whoever thought these four soloists should get together and perform as a quartet should think again. They are fine as soloists but together the dearth of ideas makes me wonder why this recording was made in the first place.

Schubert's final string quartet is a very intense work, almost painful at points. In the hands of Kremer and company, it is simply boring. The apparent attempts at intimacy in the first movement become laborious. In comparison with this, the tempos in the andante movement make it almost joyous and that is not right at all. The scherzo is too slow, as if this consistent, flat way of playing were trying to say something — do these people think Schubert was being bored to death? By now all the muted emotions keep the performance from holding together well. The final allegro jumps up suddenly with quick and sprightly tempos, as if the performers were trying to make up for the first three movements. They don't, and some egregious showing-off by Kremer doesn't help. The ensemble falls apart at the important climax, which isn't very climactic to begin with. No comparison can be made between this performance and those by either the Melos or Berg quartets. The latter two blow this one away.

The Mozart Adagio is an interesting piece of music and makes a good companion with the Schubert, but is also lifelessly performed.

The recorded sound, make in concert, is clear but very dry. The LP surfaces are very good, and the audience noise is hardly there except for the enthusiastic applause at the end. Only they know why they were clapping. Even though this is apparently the only version of the Schubert on CD, that's no good reason to get this, especially if you are just becoming interested in chamber music. This will put you to sleep. Not recommended.

—Walter Stanford

DISCS

In case you hadn't noticed, it's raining CDs out there. Check out your favorite record retailer. I'll bet the amount of shelf space devoted to discs, particularly rock and pop discs, has expanded markedly. And it's just beginning folks. In 1984, the first full year in which CDs were marketed, their gross sales at retail totaled \$113 million. By 1986, that total had increased to gross sales of \$630 million. This year's sales could exceed a billion dollars, making discs responsible for 25% of the total recorded music market, just three years after their introduction.

For all of the above reasons and the sad fact that there simply isn't enough time to listen to and review all the new releases coming out on CD, let alone LPs, starting with this issue of the "Pitch," this column will be limited to CD reviews only.

On April 30th, Capitol Records released the second installment of the original English versions of the Beatles albums on compact disc: "Help," "Rubber Soul" and "Revolver," three of the most important recordings in the history of rock and roll. Originally recorded and released in 1965 and '66, these were the works that established Beatlemania and forever changed the shape that rock music would follow. It was within these grooves that their amazing eclecticism, their nonpareil melodic power and their complete reshuffling of the conventions that had previously constricted rock music, were given free rein.

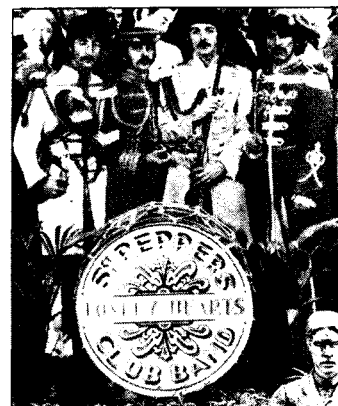
While the argument about which is the best album of the seminal group's 10 year recording career will probably last as long as the music is heard, my own personal favorite has always been "Rubber Soul," with "Abbey Road" and the "White Album" close second choices. But the bottom line is that essentially everything they did stands head and shoulders above all that went before, during or since the days that the Fab Four were expressing their unique genius. This was more than just rock music. The Beatles' music was the essence of its moment in time: it defined a period of momentous energy and chaos.

The amazing pervasiveness of Beatlemania, which encompasses vast numbers and cut through diverse age and social groups, created an international bond not duplicated since. If you lived through it, the music on these discs is probably an essential element in your personal history. If you didn't, it's still probably very familiar because the popularity of this group has been unparalleled in the annals of rock.

Capitol has done an excellent job of digitally remastering the material. After the initial release of the first four recordings, the company received a lot of criticism because they were all released in mono, even though all but "Please Please Me" were originally released in England in both stereo and mono versions. Interestingly enough, my only real criticism of this second release is the stereo mix, which tends to overemphasize the channel separation, placing the vocals and instruments at opposite extremes and leaving a "hole" in the center of the sound (this is much less noticable on headphones).

Of the first seven Beatles CDs, "A Hard Day's Night" is my choice for the best pure sound. But these criticisms are minor. To hear this material with essentially clean surfaces and enhanced dynamic range is more than enough justification to purchase any of them.

If you are familiar with the original US releases of these Beatles classics, be advised that the English versions, which are duplicated on these discs, vary in selections from the albums that came out under these titles here. Of course, with the next Beatles CD release, there would be no confusion in anyone's mind about what selections would be included.



On June 1, 1987, 20 years to the day of the original English release, "Sgt. Pepper's Lonely Hearts Club Band" made its digital debut, to once again extensive press coverage, which, among other things, raised the question of whether it's the greatest single album in rock history. According to the consensus of the critics assembled by Paul Gambaccini for his recently published "Critics' Choice — The Top 100 Rock 'n' Roll Albums of All Time," it is.

Of course, it's not the greatest rock record of all time musically. But it changed the rules of the game and that's hard to do. It's also rare when a single recording is so clearly and specifically the cause of that change.

How does this classic respond to digital reproduction? Awesomely. Sure you can hear tape hiss. But the boys and George Martin created this madness by overdubbing three tracks of recording. That's all part of what it's about. And while the clarity of the CD allows you to hear more of how it was all put together in the first place, for better or worse, the spatial and dynamic potential of the disc give it a



punch which adds a whole new level to the experience.

From the breadth of its lyrical subject matter to the sophistication of its sound, "Sgt. Pepper" declared rock to be the equal of any contemporary venue of artistic expression.

Substantially less fanfare accompanied the recent release of another '60s classic, "Bringing it All Back Home." This is the one on which **Bob Dylan** went electric and it still is. The seminal folk/rock album, "Subterranean Homesick Blues," "Maggie's Farm," "Mr. Tambourine Man," "It's All Right, Ma (I'm Only Bleeding)," "It's All Over Now, Baby Blue," don't try to interpret, just go with it. It will still take you there. The CD is clean and clear and dynamic. Given Dylan's legendary sloppiness in the studio, the overall quality of the CD is amazing. This one is simply a must.

Happily, WEA has recently seen fit to issue a couple of the early **Van Morrison** albums in CD. "Astral Weeks," Van's original recording on the label that came out in 1968, was recorded in 48 hours with the help of some extraordinary musicians. The end result is simply one of the most unique and enduring statements in the history of rock and roll, absolutely compelling.

If I could save only one recording in my large library, this would be the one. I prefer the CD to the LP version, but the improvements are far from overwhelming. On the other hand, "His Band and the Street Choir," which I always considered to be a good but not great outing, is markedly enhanced in the disc version. The fine horn arrangements sound great. And the whole sound is punchier and more lively with the digital assist.

If you, like so many others have been captivated by the South African township jive that inspired and echoes through Paul Simon's marvelous "Graceland," you may want to sample a purer dose on "The Indestructible Beat of Soweto." It includes a dozen selections by nine of the current practitioners of this con-

tagious sound, including one song by the truly wonderful **Ladysmith Black Mambazo**.

Speaking of that 10-man South African vocal choir, led by the elastic-voiced Joseph Shabalala, they have a new release, produced by Paul Simon, called "Shaka Zulu." This acapella music is beautifully recorded and joyous to hear. This is music that is at once unique and familiar — roots is roots. The human voice is the most expressive of all musical instruments and the buoyant serenity that permeates this disc makes it an offbeat, but wonderful, recording.

Because CDs are essentially a permanent form of musical storage that theoretically will not diminish in their ability to reproduce sound, regardless of their age or number of replays and because the contracts of the rock artists of the '50s and '60s were not as tightly drawn as their successors, there has been a major proliferation of "greatest hits" compilations that continues to find its way into the ever-more-crowded racks. Three such releases of lesser, but nonetheless important early figures have recently been released.

"The Best of Rick Nelson" includes 15 of his many hits, including the essentials, "Hello, Mary Lou," "Young World" and "Travelin' Man." Probably because **Rick Nelson's** background did not parallel that of most of the late '50s young white American rock and rollers (the music wasn't necessarily his ticket to fame and fortune), Nelson has been late in receiving his due from the rock community.

Nelson's recent, untimely death has caused a reappraisal. For many suburban teenagers in the late '50s, Rick Nelson was one of the earliest exposures to the music. Working with the legendary James Burton on lead guitar, Nelson fashioned a "Hollywood rockabilly" sound that insinuated its way into a lot of homes where other rockers were considered anathema. The production on the CD is first rate.

Also included in the same EMI series as the

Rick Nelson are "The Best of Fats Domino" and "The Best of Ike & Tina Turner." When **Fats Domino** was inducted into the first class of the Rock & Roll Hall of Fame, it was noted that he brought the good time New Orleans party sound to the music. And that sound sparkles on this CD. All the hits are here, as they say on late-night TV, but in this case, the product delivers.

Unfortunately, while the **Ike & Tina** compilation is also essentially comprehensive, the production values aren't. They vary substantially from cut to cut (a common and understandable problem with product drawn from divergent original recordings) and in too many instances the vocals are painfully harsh and thin. It's too bad, because the music in the grooves was killer.

Then there's Warner's "More Party Classics," which is mostly more second-rate material afforded second-quality production values. Pass.

The final CD this month is a brand new release by a guy who has been one of rock's undiscovered greats for longer than is reasonable, given his talent. **John Hiatt's** "Bring the Family" is simply a killer recording. The first cut, "Memphis in the Meantime," is alone worth the price of admission. And the music does not go downhill from there. Hiatt, Ry Cooder, Nick Lowe and Jim Keltner just burn. And the energy from the blaze seethes from this truly remarkable release. It's hard to

believe that this won't easily be one of the year's 10 best:

—Bill Shapiro

JAZZ

America, hear this plea. Now is the time to throw off the yoke of jazz colonialism. We have demonstrated. We have remonstrated. We have been spurned by discontent. It's time to rebel. Freedom of jazz must live. Let's look at several Independence-month jazz releases that cry out to be heard.

Drummer **Max Roach** has been leading the jazz freedom beat since the late '40s, when he helped instigate the bebop revolution. On his latest release, "Bright Moments" (Soul Note 1159, \$9.98 list), with his double quartet, this guardian of the heritage flame supplies us with more modern innovations to invigorate the jazz cause. Roach commands his own crack quartet, plus doubles as director of the second quartet, The Uptown String Section, which consists of two violins, a viola and cello. This overlapping of strings and rhythm generate ample jazz fireworks.

Selected favorites from this exceptional album include Roland Kirk's flamboyant title cut, "Bright Moments," Randy Weston's "Hi Fly" and a dedicational tribute to two of

continued next page

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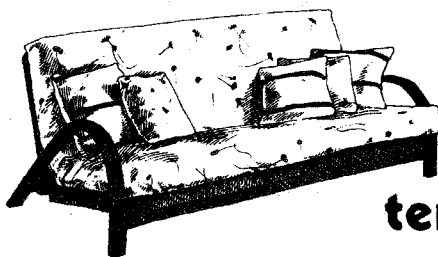
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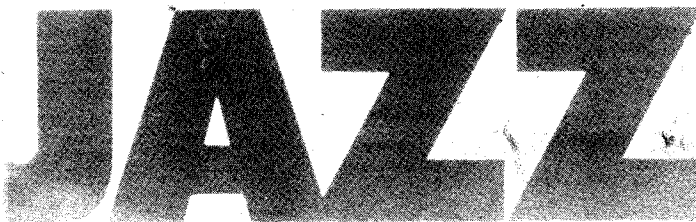
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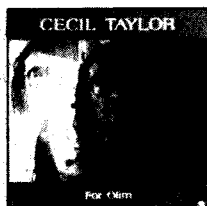
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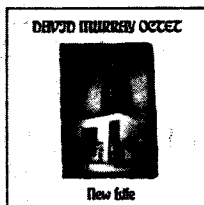
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Reviews

America's foremost jazz heroes, Duke Ellington and Charles Mingus.

Speaking of Duke, what could be more American than a new recording by the **Duke Ellington Orchestra**? On "Digital Duke" (GRP 1038, \$8.98 list), conducted by Mercer Ellington, the band updates classics such as "Satin Doll," "In a Mellow Tone" and "Cotton Tail." This current edition of the band represents the youth movement with tenor sax player Branford Marsalis. Two former Ellingtonians, trumpeter Clark Terry and drummer Louis Bellson, are also featured on some breakaway soloing.

Two more drummers carry a historical beat this month. Percussionist **Tony Williams** leads a hard-charging quintet on "Civilization" (Blue Note 85138, \$9.98 list). And drummer/arranger/band leader **Bob Moses** thunders out some jazz highlights from the book of Exodus on his newly released epic "The Story of Moses" (Gramavision 18-8703, \$14.98 list).

First in line is Williams, who drums his way through eight originals. His quintet makes some rapid advancements before confronting the bleak jazz middle ages depicted musically on "The Slump." But the band surges forward for a contemporary look at the situation in South Africa, on the beautifully lamenting "Soweto Nights." This record is complete with all the revolutionary beats. It's a shame world history courses aren't this interesting.

Another album of historical interest is the jazz concept epic by composer **Bob Moses**,

"The Story of Moses." This album thunders out Moses' jazz interpretations of the book of Exodus. Listen to "Burning Bush" for reasons not to complain about the July heat. Or dig some cool-water clarity of Tiger Okoshi's trumpet, or be struck by the frenetic guitar explosions of Bill Frissell on "The Ten Plagues." This project is recommended for all jazz zealots, irregardless of their religious views or considerations.

Lastly this Independence month are two radically different albums that transcend time towards a more futuristic course, but the music still abounds with revolutionary fervor. Examples are to be found in **David Murray's** "New Life" (Black Saint 100, \$9.98 list) with his octet and **Carla Bley's** keyboard ravings on "Sextet" (ECM/Watt 17, \$9.98 list). Murray's "Train Whistle" and "Blues in the Pocket" and the updating of his "Morning Song" or Bley's "Houses and People" and "Healing Power" point the way to the future of jazz.

One word of warning: these records may not be your cup of tea if you're a prudish jazz Torrey. But, these albums are highly recommended to Americans who support the cause of free-jazz liberty.

—Bill Marks

There are several reasons to recommend "Jazz" (CBS 40424, \$12.98 list), the new collection from **Tony Bennett**. The chief reason being, as the title implies, that this album concentrates on Bennett's recorded output with

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Reviews

jazz orchestras and combos. This package is also notable for the fact that over the four sides and 24 selections, "I Left My Heart in San Francisco" is not to be found.

What "Jazz" does offer is a collection of great vocals with equally great backing musicians. Admittedly, to call Tony Bennett a jazz singer in the true sense would be stretching definitions a bit. But he's miles ahead of the other silky crooners who populate the jazz-vocal bins. Bennett's strength lies in his wonderful vocal interpretations and the way he works with his musicians. Tony knows his stuff.

Backed by the Basie band of 1958 on Ellington's "Solitude," Bennett offers a superb reading, allowing the smooth swing of late-'50s Basie to shape his vocals as much as his voice drives the band. Other groups on the album include Marion Evans' orchestra with Joe Newman and Joe Wilder, a quintet featuring Art Blakey and Nat Adderley, and a Bobby Hackett/Joe Marsala duet on ukelele and clarinet. Of all these groups, the standout set of the album is found on side four. A quartet that includes Stan Getz, Herbie Hancock, Ron Carter and Elvin Jones accompanies Bennett on four tunes. Recorded in 1964 (How old was Herbie in '64?), this band is the perfect backing for Bennett. For the ultimate example of Tony Bennett cool, turn out the lights, turn up the stereo and listen to "Just Friends." Getz's tenor and Bennett's voice make for some hip audio air conditioning. Check it out.

—Art Mayo

ROCK

With the latest success of "Dead Letter Office" by R.E.M. (I.R.S. 70054, \$8.98 list), one can only hope that more b-side material will be released in this compilation format. In the liner notes, guitarist Peter Buck compares listening to b-sides to browsing through a junkshop, noting the quality of some b-sides. One band that is able to continually release both great singles and b-sides is XTC. Having previously released a collection of their b-sides in the 1982 LP "Beeswax," this band seems poised for another collection in the same vein. The latest single from the band is "The Meeting Place," available only as a 12" import. The b-sides include four tracks dubbed "home demos." Three of the tunes were written by Andy Partridge while the last is by bandmate Colin Moulding. Each song is rough in its arrangement, yet the overall sound and song quality is quite good. Standouts including "Terrorism" and "Find the Fox." The lyrical content is often political, witty and very XTC. It all adds up to a mini-LP that makes for a great investment.

New this month is "Soul Francisco" (Subterranean 58, \$8.98 list), from the Muskrats. The LP incorporates some very exciting live performances into the fold. Crowd favorites such as covers of Bad Company's "Shooting Star" and Minor Threat's "Cashin In" are all given the Muskrats' brand of washboard-and-amplified-acoustic-guitar folk-metal treatment. Equally interesting is the duo's cover of Elvis Presley's showstopper "Charro" from his film "Viva Las Vegas." What a film! What a song! If this isn't enough already, the Muskrats delve

further into the 1960s by paying tribute to the poet and singer/songwriter, Rod McKuen. Two of his songs are given the once over twice by the Muskrats. The first of these is "Jean," followed by the classic '60s slime "Some Trust in Chariots." This guys are from Nebraska and now live in San Francisco. The new LP chronicles their trip to the Bay area and the experiences they have had there so far. This is the "concept" behind "Soul Francisco." To say the least, the Muskrats have travelled some strange roads in getting to that even stranger city.

Not exactly new is a reissue of a great Sandy Denny LP, "Rendezvous," first released in 1973 and now available again on Carthage records (4423, \$8.98 list). It somehow got missed in the last two issues of the "Pitch," so I thought I might include it here. Sandy utilizes the talent of many musicians, among them Steve Winwood, Richard Thompson and Dave Pegg. Sandy's voice is in full form. The song selection is great and the band(s) perform well. The orchestration is at times a bit dense, but between Sandy's voice and the wonderful songs, "Rendezvous" proves itself to be a reissue of real merit. If your taste includes the older Fairport Convention, don't miss out on Ms. Denny's early solo efforts.

—Tom Gryska


You should be out mowing lawns and kissing your parents' behinds, trying to scrape up the cash to buy the newest LPs from Win, the Clean, Swell Maps, The Fall and the (Satan-approved) Butthole Surfers.

Win is half of what was once the Fire Engines, the Scottish beat combo who rank as one of the biggest influences in underground UK pop (along with the Buzzcocks and Undertones). The content of their songs made the Fire Engines a special group, poking fun at pop values ("Get Up and Use Me," "Meat Whiplash") while showing that they could've been contenders if they'd given a damn ("Candyskin").

Win takes it one step further by creating songs so vapid that they begin to take on their own perverse structure and energy ("You've Got the Power," "Super Popoid Groove"). A group like Heaven 17 or Flock of Seagulls could perform those same songs in a similar manner and they'd become as bad as any of those groups' own material. Win possesses the internal tension which implies a greater understanding of pop structure. Check out their debut LP "Uh! Tears Baby" (UK London, \$9.98 list).

Most of the EP and cassette releases from the Clean contained too much pointless experimentation to make a recommendation easy. This is rectified with the release of "The Clean Compilation" (Flying Nun, \$8.98 list). Seldom has a 'best of' album worked as well as it does for this now-defunct New Zealand group. "The Clean Compilation" includes every good song and none of the fluff. The Clean worked a primitive pop middle ground between groups like The Fall and the Embarrassment, eschewing things like coherence and recording quality to concentrate on what really counts: creating the perfect pop song. They came closer than most.

Swell Maps, the Clean's spiritual British
continued on page 27



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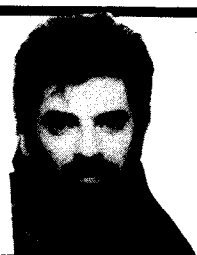
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Joe Bob goes to the drive-in

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

FORT MILL, S.C. — Things just won't be the same this summer at Six Flags Over Jesus. Sure, we'll all show up again and TRY to have a good time. Sure, the kids'll splash around in the River Jordan Log Flume and get their cute little Christian heads plastered with holy crud. Tammy won't be there. Jimbo's gone. Even the Most High Holiness of Jerry Falwell has redeemed his "Apostles Discount" coupons and gone back to Lynchburg. The people, they come and go, but God's hand on earth in the form of zillion-dollar family amusement parks can never be destroyed.

Each year, when I get to Six Flags Over Jesus, I always like to start in "Jewland" and go through all the different sections in order. Little Timmy will finally be big enough this year to ride on the Mount Sinair atheist-blastor without tossin his little cookies. And, of course, we all love the historical re-enactment skit, performed by grinnin undergraduates from Bob "Wildman" Jones University, where all the Jews put on devil horns, whine about how their cousins are cheatin em out of commissions, and stone 5-year-old children to death for no reason. This year the "Jewland" skit will be performed every 20 minutes from sunup to 10 p.m., when the park closes for "cleansing."

After "Jewland" I like to go down to "Catholic Village," which tells the story of how Christians lived before we took it away from the idiots in pointy hats. The best part is the Missionary Boat Ride, where every time you round a bend, you can see Indians being tortured by Catholics until they say "Wamma wamma vay vay," which translates into "Get out of my face and I'll build a shack for the pope and give eight of my wives away!"

But, of course, the saddest part of visiting Six Flags this year — specially since it was always everyone's favorite — is the Jessica Hahn Double-Loop-the-Loop Over-and-Under Holiday-Inn Coaster. I rode my brains out on that ride last year, but when I got to the park last week it was closed for "bad taste."

Wanda Bodine tagged along this year, but she refused to go into the Showboat Palace, where 19-year-old studs in bathing suits used to wrap their lithe bodies around stuffed animals while Tammy Faye Bakker sang "I Been Baptized, I'm Lonely, So What the Heck?" It was one of my favorite songs, too, but of course she doesn't ever perform in the Palace anymore, and most of the Tammy Faye altar boys have moved on to other roles, like the porpoise-and-seal audience participation show, where they blindfold you and you have to guess whether you're listening to a Pentecostal church service or a porpoise-and-seal show. I'm not very good at it, but Wanda is great. She won one of the giant "Surfing Jesus" statues last summer.

Even thinkin about that didn't cheer us up, though. They're talkin about sellin off Six Flags Over Jesus, gettin rid of it, closin her down. I can't think of anything more sacrilegious.

Speaking of demons destroyin America, the ones in "The Gate" are about 1 foot high, have

skin like Silly Putty and arms like a dead lizard. Unfortunately, their mama is on her way to your backyard while the parents are spendin the weekend in Oshkosh — and their mama is about 27 feet high, has skin like volcanic lava



Substandard construction in the suburbs results in tragic accidents like this one in "The Gate."

and arms like a giant Weed-Eater. The main problem with "The Gate," which is the old story about two kids diggin up a meteor in the backyard and accidentally mumbmlin some heavy-metal rock-music lyrics into the hole and summonin up the devil, is that it takes the monsters too long to show up.

First we get a bunch about this little kid, about 12, who's supposed to be like the "E.T." kid cause he's real curious when lightning strikes his treehouse and he goes out in the backyard and there's STEAM everywhere. Do you know how in Steven Spielberg there's always STEAM everywhere? There's not any streets or yards or woods or anything that don't

have this STEAM, like a nuke plant just blew up and it's seeping up out of the ground. Everybody should know by now that if you wake up and it looks like freeway smog at 6 a.m., STAY IN BED. It ain't worth it. Somebody's hidin some real serious special effects behind that steam. But anyhow, the kid hasn't been to the movies enough, and so he IGNORES the

Tripp, as the heavy-metal nerd neighbor, for gettin chewed on by demon-babies and sayin "You see, we accidentally summoned these demons who used to rule the universe to come back and take over the world!"

Two stars.

This Month's drive-in video releases:

"Overdrawn at the Memory Bank" (1983): Psychic doctors in the 21st century put a baboon brain in Raul Julia to punish him for watching "Casablanca" on video, but lose track of him in their computer when a kid in an elementary school tour group drips mustard on Raul's electrodes. One of the worst scripts in drive-in history gets one-half star for usin government money to make it.

"Ninja Warriors" (?): Ron Marchini is the white guy trained as a ninja who don't really have time to go save the world from an evil Filipino in a polyester leisure suit who's gonna use the secret formula to save the world — but finally he kills 40, 50 ninjas for mankind. Fairly decent kickboxin, some exotic weapons work. One star.

"Night of the Livin Dead" (1986): Some video geniuses called the Hal Roach Studios just put out a colorized version of the greatest drive-in movie in the history of the world. If George Romero wanted the zombies in color, he would of MADE THE ZOMBIES COLORED. Forget it. Anyone can die at any moment. Hal Roach may be next. Four stars for the flick. Zero stars for this version.

Joe Bob says check em all out.

Joe Bob's Mailbag

Communist Alert! The world's largest Wal-Mart, four times bigger than any Wal-Mart ever built in the history of the world, something called a "hyper-market" that needs 30 acres to build it and has about 50 checkout lines, is getting put up where the Apollo Drive-In in Garland, Texas, used to be. In its heyday, the Apollo had a 24-hour radio station broadcasting from the concession stand, three screens, 1,500 spaces, and the biggest screens in Texas. The owners say there's no hope, deal done, dinero has changed hands. Remember, without eternal vigilance, it can happen ANYWHERE. This one hurts. To discuss the meaning of life with Joe Bob, or to get one of the last 100 newsletters we're gonna send out free, write Joe Bob Briggs, P.O. Box 33, Dallas, Texas 75221.

DEAR JOE BOB: Such TRASH. What a waste of space. Why don't you get your mind out of the gutter and write something worthwhile? — EL PASO MOTHER, EL PASO, TEXAS

DEAR MOTHER: I knew you'd turn up sooner or later. Timmy is fine. Alicia needs new braces. Someday you'll have to meet my Phoenix mother and, especially, my Vegas mother.

DEAR JOE BOB BRIGGS: I really think your articles are very sickening. GOD doesn't

like demon stuff. & it will not inherit the Kingdom of God. I'm not trying to be mean. I'm just unHAPPY with your articles! they're SHIIIIKINIIIIING!

this is all I've got to SAY
Write Back because I want you to respond Back, & I want to know Do you love Christ, Do you believe in God, because if you don't write Back in two weeks or if I dont receive Some junk in the mail/or your answer in the mail in 2 weeks that means that you dont love or believe in Christ!

I want a letter & your ANSWER by June 8th or earlier or your ANSWER will Be No!!!

Jesus Loves You Joe Bob Briggs
Sincerely in Christ, STEVEN L. HARVEY, PHOENIX

DEAR STEVE: Your letter didn't get here till June 9th, and so that means you will soon

develop a hideous orange growth in your left armpit.

DEAR JOE BOB: Being a supporter of animal rights (as you are through your crusade to ban the heinous Dachshund Races) I decided to go to skol at UC Davis, especially since the animal rights people burned down the UCD Veterinary Medicine Diagnostic Laboratory. I was aghast to learn that they ENCOURAGE AND PRACTICE the barbarous sport (?) of Dachsund Races here, and HAVE BEEN RACING THEM for 14 years. Please come and rescue these poor exhausted abused creatures as this place is going to the dogs (being only 12 miles from Sacramento and over 150 miles from Chico).

(Clipping enclosed: "The ever-popular dachunds will compete in the 14th annual UC

Davis Veterinary School Dachshund Races today in the Recreation Hall from 1:30 p.m. to 4:30 p.m. The crowd-pleasing event features racing in four categories: miniature, small standard, standard and masters. The winners will compete in a championship race for fame, ribbons and the coveted 'Chewie Award'")

In the shadow of the Yolo Causeway, DAVID HUGHES, COLUMBIA, CALIF.

DEAR DAVE: You're getting weenie-dog racing mixed up with CHIHUAHUA racing, which I am violently opposed to due to the use of the 415-pound saddle at the chihuahua tracks in Tijuana, and the practice of forcing the poor little chihuahua to race for a full 20 seconds with a 275-pound chihuahua on his back.

Weenie-dog racing is a different matter. They drug the animals heavily prior to the race. Per-

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Two female individuals in late teens seek correspondence with like-minded persons. Interested in those who don't actively strive to be different but are not afraid to do so when "it fits." Value interests no matter how broad so long as they are sincere. Write to Moles and Evangeline, PO Box 32701, KCMO 64111.

LEMON-FRESH
LIFE IN
HELL

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THE AUTONOMY?

THE THRILL OF MEETING NEW FRIENDS?

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BECAUSE YOUR PARENTS WANT YOU TO?

BECAUSE YOUR PARENTS DON'T WANT YOU TO?

TO GET GOBS OF PRESENTS?

ARE YOU READY FOR THE RESPONSIBILITIES OF MARRIAGE?

SETTLING DOWN AND RAISING A MESS O' BABIES?

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JOKES ABOUT MARRIAGE ARE MORE PATHETIC THAN FUNNY?

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OH YES!

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BESIDES, I'M PREGNANT.

BLENDER!!!

WAFFLE-MATIC!!!

AND NOW, "LIFESTYLES OF THE RICH AND CHILDLESS."

I LOVE YOU, HONEY.

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WHETHER OR NOT I REMEMBERED TO TAKE OUT THE GARBAGE

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NOW DON'T EXAGGERATE TO MAKE A HUMOROUS POINT, DEAR.

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Twenty five years of Bond

He's licensed to kill and has personally dispatched over 130 people. He's saved the world's behind many times and has bedded more women than Bill Blast could ever dream of. And in the 25 years since Agent 007 first appeared on movie screens, he's achieved worldwide ticket sales of over \$2 billion. He's Commander James Bond H.M.S.S., Ian Flemming's literary brainchild, western culture's



greatest hero and the coolest pop icon to emerge from the '60s.

July will be a special month for Bond fans. On the 31st, the brand-new 007 film, "The Living Daylights," opens featuring the debut performance of Timothy Dalton as the ace agent. Also this month, to celebrate James Bond's cinematic silver anniversary, CBS/Fox Video is releasing its entire catalog of Bond films — that's all 14 of the United Artists/Albert Broccoli productions — for only \$19.95 each, over 26 hours of secret agent cinema heaven.

The moviegoer's first glimpse of the classic, cool Agent 007 came in 1962 with "Dr. No." In a London casino, a woman loses a game to the secret agent, whom we first see from behind, and remarks, "I admire your luck, Mr. ...". Sean Connery lights a cigarette and answers in cold, deliberate deadpan, "Bond. James Bond." This emotionless, now-famous introduction to the always-cool character that typified suave in the '60s, set the stage for the exploits of one of our best-loved and most-imitated heroes.

From their modest beginnings in '62 with "Dr. No." to the pop-culture hits of the mid- and late-'60s, to the overblown Roger Moore

spectacles of the '70s and '80s, James Bond movies have become an institution. The series caught America at its peak of wide-eyed consumerism and the movie-going public gladly ate it up.

By the mid-'60s, Bondmania was at its peak. With super high-tech, lethal weapons and scene-stealing cars, boats and planes, James Bond movies hooked Americans with a straight-forward approach to the real-life cold war (blow 'em away with a neat-looking weapon) and appealed to the country's space-age fascination with gadgetry. The spy craze seemed to touch every aspect of our popular culture. Even JFK was a Bond freak, listing Ian Flemming's novel "From Russia with Love" as one of his 10 favorite books.



The success of the Bond films sparked a rash of spy movies, rush-released from other studios to cash in on the craze. Some of the would-be aces of spies included Dean Martin in the embarrassing "Matt Helm" series, James Coburn as Derek Flint in "In Like Flint" and "Our Man Flint" and Michael Caine as secret agent Harry Palmer. Even comedy team Martin and Rossi got in on the act. Vincent Price starred in two Bond-villain takeoffs, "Dr. Goldfoot and the Bikini Machine" and "Dr. Goldfoot and the Girl Bombs." But in the face of all these imitations, the Connery films just kept getting better.

Bondmania also invaded the small screen. "The Man from U.N.C.L.E.," "I Spy," "Mission: Impossible," "Get Smart" and England's "The Avengers" were a few of the TV spy shows. Even Jethro Bodine tried to become a "double-ought spy" on "The Beverly Hillbillies."

It's odd that two of the biggest influences on American culture, the Beatles and James Bond, were British exports. By 1965, when "Thunderball" was released, the Beatles had already conquered the airwaves. With its jet pack, motorized scuba tanks, super-customized Aston-Martin and suave male role model, "Goldfinger" began its assault on just about everything else. "Operation Merchandising" had begun.

For the kids there were the usual bubblegum cards, dolls and board games. But there were also scale-model, functioning replicas of the Aston-Martin, miniature attache case complete with hidden pistols and daggers, rocket launcher and boobytrap and "Bond's P.A.K." (Personal Attack Kit), a shoulder-holstered missile gun.

For the adult Bond fans, Colgate-Palmolive produced a line of 007 cologne, talcum powder and soap ("So that's what James Bond smells

like"). There were also lines of sleepwear and lingerie that bore the James Bond logo. The idea of the "Playboy man" seemed to merge with the public perception of Bond (the magazine had begun serializing Flemming's original novels in the early '60s). Even Bond's favored drink, (vodka martini, shaken, not stirred), boosted American vodka sales.

For the rest of the decade, Bondmania continued. Whenever a 007 movie was released, it was guaranteed big box office, with a whole new line of toys to attract the kids.

The late '60s saw the departure of Sean Connery. Fed up with production overruns and typecasting, Connery stepped down. "You Only Live Twice" (1967) was his last portrayal of the agent in that decade. It was the end of an era.

The search was on for a new Bond, the Bond of the '70s. Though a good Bond film in

retrospect, "On Her Majesty's Secret Service," starring unknown Australian model George Lazenby (Lazenby? How can someone named Lazenby play James Bond?), was the first 007 movie not to be an instant box-office smash. The film relied more on Flemming's novels than did past efforts and was less dependent on gadgets.

In 1971, Sean Connery returned to do his last 007 picture for Broccoli and United Artists. "Diamonds Are Forever," which featured a Bond with more gray hair and girth, became one of the most successful of the series. Seeing Connery once again battle villains, romance women and thwart world destruction proved a real crowd pleaser. But Connery said never again and the search was on for Bond number three.

The producers decided on Roger Moore, a veteran of English TV. Moore almost instantly changed the Bond mystique. The calculated cool of Connery's 007 became an aloof, wisecracking, (supposedly) witty manipulator of gadgetry. The tough secret agent that inspired a genre — not to mention vodka drinkers and romancers around the world — had become a cartoon.

Though the '70s and '80s films do have their moments, they pale in comparison. With the introduction of Richard Kiel as Jaws (a sort of evil Herman Munster) and the corporate sponsorship that seemed to crop up in every scene, Bond films had all the trappings of a TV adventure series.

With the release of "The Living Daylights" this summer, it appears 007 will be with us for a long time. The film marks a return to the tougher, leaner Connery Bonds of two decades earlier. Agent 007, who began as a super spy in 1950s novels, is alive and well and poised to make a healthy leap into the '90s.

Sounds for secret agents

The British invasion of the early-'60s was responsible for much more than just introducing American music fans to a slew of English rock bands. The music, dress, design and personalities of the British hip were plunged deep into the American consciousness.

In "Goldfinger," for instance, Agent 007 explains to his current "companion" that "drinking Dom Perignon '53 at a temperature above 38 degrees Fahrenheit is like listening to the Beatles without ear-muffs." Strangely enough, both the Beatles and James Bond simultaneously conquered the American entertainment industry. Both were successful in movie theaters, on the radio and in the record stores.

The success of Bond and rock and roll ushered in a wave of spy-music hits. This craze was so far-reaching that even now, some 20 years after its peak, it's difficult to browse through a thrift store's record bins without running across a "Music for Secret Agents"-type album.

From the opening scene of 1962's "Dr. No," with the now-famous victim's-eye-view of getting plugged by Agent 007, "The James Bond Theme" set the pace for action, adventure and intrigue. Using a heavy, rock-guitar riff over a swinging brass section, Bond's theme, like Mancini's "Peter Gunn Theme" of the '50s, became the mold from which all the '60s spy music was cast.

In the 14 films that have followed, "The James Bond Theme" always set the stage for the adrenaline-rushing, hormone-induced exploits. Whether icing an evil villain or romancing a gorgeous double agent, this music kept the juices flowing. Every United Artists Bond film opened with it and each one is different. "Dr. No's" (Liberty 50275, \$8.98 list) is the original and among the best. For sheer '60s spy sound, both "Thunderball" (Liberty 55132, \$8.98 list) and "Goldfinger" (Liberty 55117, \$8.98 list) are hard to beat.

If you're looking for the authentic Bond music to accompany your own personal exploits, "James Bond 13 Original Themes" (Liberty 51138, \$9.98 list) contains all the main-title songs from "Dr. No" to "Octopussy." This recording's even available in CD.

Speaking of CDs, with the release of all the United Artists Bond films on video, it would be nice for the original soundtracks to be remastered and made available on compact disc. What could be better than the theme from "Thunderball," the ultimate spy music, digitally purified and as hot as Agent 007, himself?

THE BOND FILE

TITLE	VILLAIN	DIABOLICAL PLAN	GOOD GIRL	BAD GIRL	HENCHMEN	NEAR MISS	GADGETS	THEME	COMMENTS
DR. NO (1962)	Dr. No/SPECTRE	Tries to cause global war by sabotaging US rockets	Honey Rider (Ursula Andress)	Miss Taro	3 Blind Mice, Prof. Dent	Tarantula in bed; "fire breathing dragon"	none	"James Bond Theme" debuts; Connery sings "Underneath the Mango Tree"	Only cost \$500 grand; not in CinemaScope, so looks good on TV; Connery was in KC to promote movie in '83
FROM RUSSIA WITH LOVE (1963)	Blofeld/SPECTRE	Steal decoding machine from USSR; kill and dishonor 007	Tatiana Romanova	none	Rosa Klebb (Lotte Lenya); Red Grand (Robt. Shaw)	Poison blade in toe of Klebb's boot	Attache case with sniper rifle, dagger, gold sovereigns, tear gas boobytrap	Matt Monro sings John Barry	Closest to book; critics' favorite; gypsy fight scene intact (cut on ABC); looks good on TV
GOLDFINGER (1964)	Auric Goldfinger (Gert Frobe)	Nukes US gold reserve at Ft. Knox to increase value of his own gold supply	Pussy Galore ("I must be dreaming."); Jill Masterson	Pussy Galore (pre-hay rot)	Oddjob (Harold Sakata, best Bond henchman ever)	Laser-castration; nearly nukes with the gold; out-of-control jet	Aston-Martin with multiple license, machine guns, oil slick, bullet shield, wheel shredders, homing device/radar, ejector seat	First top-10 hit with Shirley Bassey	Fans' favorite; has been seen by 88% of US according to "Variety;" looks great on TV
THUNDERBALL (1965)	Emilio Largo (Aldolpho Celi)/SPECTRE	Steals 2 nuclear bombs and holds US and UK ransom	Domino Vitali	Fiona Volpe	Count Lippe, Vargas ("I think he got the point.")	Traction table; underwater battle; near shooting at hands of Largo; fight in sharkpool	Jet pack; Aston-Martin; geiger-watch and camera; 4-minute breathing device; homing pill; jet-powered scuba tanks ("On you everything looks good.")	Tom Jones belts out John Barry	Steam-room seduction is uncult; first CinemaScope Bond is tight on TV
YOU ONLY LIVE TWICE (1967)	Blofeld (Donald Pleasance)/SPECTRE	Hijacks Gemini spacecraft to instigate WW III	Aki; Kissy Suzuki	Helga Brandt	Helga Brandt; Mr. Osata	Bond's pre-credit death; poison poured down throat; nearly gunned down by Blofeld	"Little Nelly" portable one-man helicopter with parachute bombs, heat-seeking missiles, machine guns, smoke screen	Nancy Sinatra sings John Barry	Connery's supposed departure; beautiful, but CinemaScope suffers on TV
ON HER MAJESTY'S SECRET SERVICE (1969)	Blofeld (Telly Savalas)/SPECTRE	Biological contamination of Britain's crops and livestock	Tracy de Vincenzo, the only Mrs. Bond (Diana Rigg)	Irma Bunt	Irma Bunt; evil ski burns	Luckily, Connery returned after this film	George Lazenby	John Barry instrumental; love theme sung by Louis Armstrong	Could have been best Bond film if Connery were in it; suffers on small screen
DIAMONDS ARE FOREVER (1971)	Blofeld (Charles Gray)/SPECTRE	World domination with diamond-power laser satellite	Tiffany Case (Jill St. John); Plenty O'Toole	Tiffany (before being 007-ed)	Wint; Kidd; Bambi and Thumper; Burt Saxby	Near cremation; bomb for dinner	Jill St. John	Return of Shirley Bassey	Connery's last for Cubby; looks made-for-TV on TV
LIVE AND LET DIE (1973)	Dr. Kananga	To corner the heroin market by hooking US with free smack	Solitaire (Jane Seymour)	Rosie Carver	Tee Hee; Whisper	M catches Bond with his pants down; crocodile death; boat chase; snake in shower	Circular-saw/electromagnet wristwatch; gas-pellet gun; Paul McCartney	Bond meets Fab One, Wings, George Martin	The debut of the '70s Bond; Roger Moore looks OK on TV
THE MAN WITH THE GOLDEN GUN (1974)	Francesco Scaramanga (Christopher Lee)	To be the world's energy baron with the perfect solar energy device	Mary Goodnight (Britt Ekland)	Andrea Anders (Maud Adams)	Nick Nack (Tatoo on "Fantasy Island"); Hai Fat	Duel with Scaramanga; Fried by Solar Laser	Fake third nipple; Britt Ekland	Lulu sings John Barry	Weakest of the Moore films; looks made-for-TV
THE SPY WHO LOVED ME (1977)	Karl Stromberg	Steal nuclear submarines and scare everybody with them	Anya Amasova (Barbara Bach)	Naomi	Jaws (Richard Kiel); Sandor	Ski jump off Mt. Asgard; encounter with Jaws	Amphibious Lotus; ski-pole gun; jet bike	Carly Simon meets mushy Marvin Hamlisch	"You Only Live Twice II;" boasted biggest soundtrack ever built for a film; looks scrunched on TV
MOONRAKER (1979)	Hugo Drax	To destroy human life on earth and start from scratch with nouveau-Nazi race	Holly Goodhead	Corinne Dufour (Corinne Clery from "Story of O")	Jaws again; Chang	Free fall from jet; centrifuge machine; gondola chase; sky-tram fight; hang gliding off waterfall; fighting snake; incinerated by rocket	Wrist dart gun (armor-piercing and poison-tipped); high-speed gondola/rovercraft; hang glider/speed boat with underwater mines and various firepower	Good John Barry/Shirley Bassey theme	Star Wars-era Bond; biggest and most expensive of the Moore series; fun on TV; M's last appearance
FOR YOUR EYES ONLY (1981)	Kristatos/USSR	To steal computerized nuclear weapons control system and sell to Soviets	Melina Havelock; Bibi; Countess Lila	none	Emile Locque; Kriegler; Gonzales	Helicopter fight; underwater fight; treacherous Greek mountain climbing	Two-man sub	Bill "Rocky" Conti and Sheena Easton (first time singer is seen during titles)	Roger Moore's best Bond film; exciting and fun on TV
OCTOPUSSY (1983)	Kamal Khan (Louis Jourdan); General Orion	Start WW III by exploding nuclear device on NATO airbase	Octopussy (Maud Adams); Magda	Madga	Gobinda; knife-throwing twins	Cuban airbase escape; dinner with Kamal Khan; escape from Khan's fortress; fight in Octopussy's bedroom	Aerocar mini-jet; wristwatch/fountain pen homing device; fake crocodile submersible	John Barry score good; Rita Coolidge song fair	Mixture of the big, overblown Moore Bonds with old-fashioned approach; good on TV
VIEW TO A KILL (1985)	Max Zoran (Christopher Walken)	Destroying Silicon Valley to gain monopoly on worldwide computer industry	Stacey Sutton (Tanya Roberts); May Day (Grace Jones)	May Day	May Day	Ski chase; steepchase; fire engine chase; mineshaft flood; fight on Golden Gate Bridge	Arctic mini-sub; Q's robot	Duran Duran meets John Barry, the most pop and rocking of the Bond themes	Moore's last and worst (good scene with Grace Jones though), but he made up for it with TV special; also last Money Penny by Lois Maxwell

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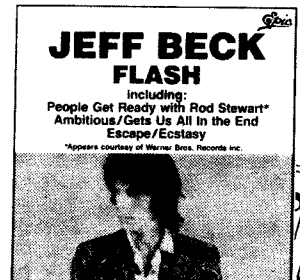
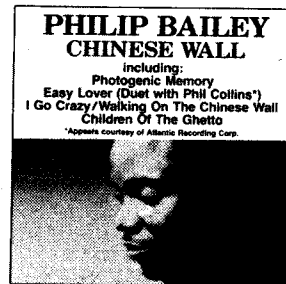
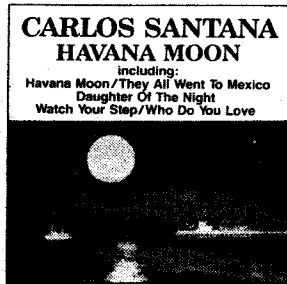
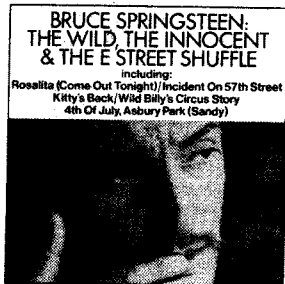
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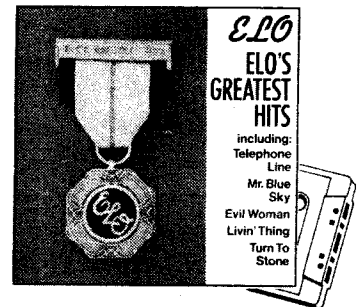
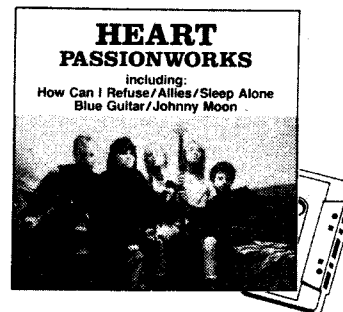
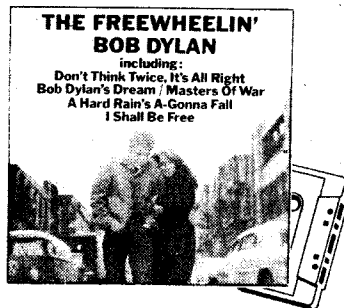
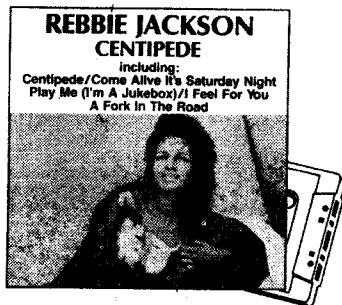
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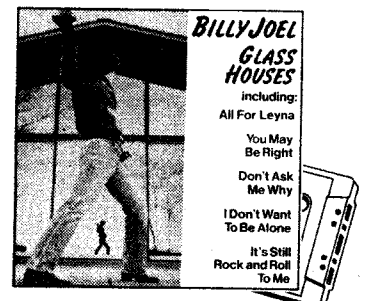
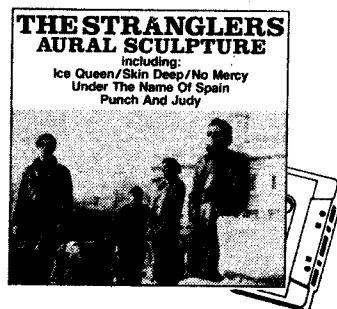
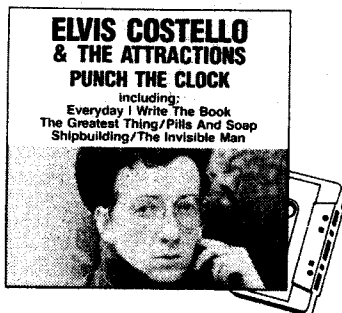
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STEVE WALKER

In a lifespan, there are four significant birthdays: the 16th, the 21st, the 65th and welcome to unchallengeable adulthood — the 30th. Reaching 30 is supposed to be memorable for a slew of reasons. It's like turning over a calendar page that weighs two tons. The action is usually accompanied by feelings of anxiety, hope, fear, ambition, dread and embarrassing giddiness.

Celebrating such a birthday in Kansas City takes on the colors of the celebrators. Some take dinner at Jimmy's and Mary's then creep to the tavern next door. Some travel further for their red meat and head to Jess and Jim's in Martin City, then perhaps, on to Club 95 for a hoedown. Some may don three layers in black and haunt Epitaph while others button down those oxford collars and occupy a table at Fred P. Ott's for the night. In this, the summer of 1987, those kicking 29 behind them (while secretly remembering exactly where it was they kicked it) possess limitless options, almost as many as those who celebrated their thirtieth in the July of 1957, thirty years ago.

Dwight and Mamie roosted on Pennsylvania Avenue while here, a few short miles from their hometown of Abilene, Mayor H. Roe Bartle ruled. The Kansas City As were 27 games out of first place, Starlight Theatre was in the midst of a ten-show season, and Little Richard was set to sing "Tutti-Frutti," "Lucille" and "Long Tall Sally" at Municipal Auditorium for \$1.50 in advance and \$1.75 at the door.

Nightclubs specialized in the type of "super club" amusements so many cities mocked after such New York vestiges as El Morocco and The Copacabana. At Eddy's, 1300

Baltimore, Jay Jason, that "tremendous comedy star of TV," headlined, sharing the bill with Coral recording artist Tina Robin and Los Barrangos, a "sensational Latin dance team." At 3243 Troost, the Golden Horseshow drew crowds for the Dorothy Ashby Trio featuring "The Girl With The Golden Harp," while at The Aladdin Hotel's Zebra Room one could hear the "Pianist with 1,001 Tunes." Blues singer Maria Jackson headlined The Orchid Room at 12th and Vine and La Fiesta at 41st and Main offered "2 Big Dances 2" of both a modern and Latin twist.

Movie theaters emphasized their air-conditioning with such slogans as "Relax in Cool Refrigerated Comfort" in letters as big as the movie titles. Even the Tower Theatre's logo was capped with snow and one could get chilled while watching "Around The World In 80 Days" in Todd-AO-Technicolor. Though devoid of electric cold, drive-ins proliferated with the benefit of playgrounds for children.

You could take in an artistically ambitious film, like "Sweet Smell of Success," "Silk Stockings," or "The Ten Commandments," but most movie fare was strictly of the B variety. Jayne Mansfield starred in two films in the summer of 1957, "The Wayward Bus" and "Female Jungle." The latter played on a double bill with Diana Dors' "Blonde Sinner" and advertised itself with "Hollywood's Top Two Glamour Gals Sizzle The Screen Together On The Same Eye-Popping Program!" On other Kansas City screens were such unendurable titles as "Dragstrip Girl," "Rock All Night," "7 Men From Now," "The Tattered Dress," "Kelly and Me," and "The Kettles on Old McDonald's

Farm."

Hunger was sated at any one of the dozens of popular restaurants, many of which, including Jennie's, the Savoy Grill, and Stephen's, still prosper. The Katz Fountain Grill at 39th and Main prided itself in "clean, courteous personnel" and made much of its famed mocha blend coffee and its prices. For 69 cents, one could enjoy Roast Sirloin of Beef with celery dressing, rich brown gravy, whipped potatoes, fresh garden vegetables, rolls and butter, and a choice of drink and dessert. The Serve-a-teria at 20th and Main must have offered formidable competition though, even at 85 cents, its "green parrot style fried chicken" sounds disgusting.

The radio still served as a trusted friend despite its challenge from television. KCMO radio programs such as Edward R. Murrow, "Amos-n-Andy," "Philo Vance" and "Stand By Your Melody" competed head to head with Helen O'Connell, "This Is Your Life" and "The Millionaire" on the tube. Mary Tyler Moore was but a shapeless dot on the horizon.

Nostalgia is ultimately narcissistic. Transferring oneself onto past memories can be abrasive to those without your fondness for looking backwards. Yet each baby boomer has roots in cities and towns that look much different now than they did thirty (or twenty or forty) years ago. As amusements change, so, too, does history. There is a precedent for an evening's itinerary and, though colors and shapes mutate, the basic format perseveres. July babies have a responsibility to remain cognizant of how their anniversaries turn out. It may be refreshing, thirty years hence, to document it.

LOOKS avant-garde



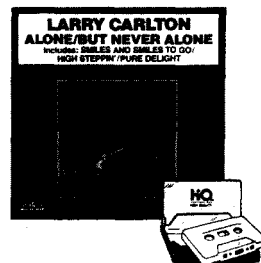
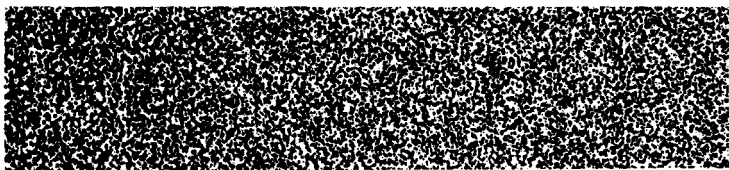
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The Tailgators

Swampability

The Tail Gators are a three-piece Austin combo that reduces rock and roll to its lowest common denominator: Fun with a capital "F". With credentials including stints with the LeRoi Brothers, Stevie Ray Vaughan, Charlie Sexton and the Fabulous Thunderbirds, the three Gators know how to keep a dance floor filled. Their stripped-down approach to the rock and roll essentials include Tex-Mex, rockabilly, guitar instruments and whole lot more.

"Mumbo Jumbo" (Wrestler 986, \$8.98 list), the Gators' newest release, was hailed as "a hit record just waiting to happen" by "Rolling Stone's" Kurt Loder. The album features big-beat guitar and swamp-rock boogie that's hard

to resist. The group's debut album, 1985's "Swamp Rock" (Wrestler 285, \$8.98 list), was a gritty introduction that took up where guitarist Don Leady's previous band, The LeRoi Brothers, left off. Recorded in two days, with Leady sick with the flu and a fever over 100, the album projects all the good-time simplicity and bare-bones rock of their live shows.

Performing forgotten classics, dance-floor hits and authentic-sounding originals, The Tail Gators are a near-perfect party band. You've gotta love a band that poses with a '60s red, plastic-body Airline electric guitar. They're a part of the Miller Genuine Draft Band Network, at the Grand Emporium, Sat., July 25.

A theatrical first

"Doin' the Reality Rag," a comedy review focusing on the real-life situations of people with physical disabilities, will have its world premier at Kansas City's Unicorn Theatre (276-2700), July 16-August 2.

Thought to be the first presentation of its kind, "Reality Rag" is described as a Second-City-style production "about life as it really is, for people who just happen to have physical disabilities." Created by writer Lawrence Perkins, a veteran of Chicago's Second City productions, the musical-comedy utilizes both disabled and able-bodied actors to poke fun at society's attitudes.

Perkins co-wrote Second City's "Staring Back," which also dealt with the experiences of the disabled. That production won an Emmy and starred Liz Tannenbaum who also has the lead in "Reality Rag." With the success of movies and plays like "Children of a Lesser God" and "Wings," Perkins feels the public is ready to face the problems of the disabled in a realistic and humane way. "The fact is," he said, "that whoever we are and whatever abilities we may have, most of us experience many of the same life situations. We have fun, we cry, we love, we enjoy, we are disappointed and we make jokes."

"Reality Rag" plays with these ideas — not making fun of the disability, but laughing at the reality of the funny situations. Placing someone with a physical disability in a comedy setting is no more difficult than writing about any other person. I didn't write 'Reality Rag' just to educate the public about people with disabilities. I write about this topic because it is one that has potential."

"Doin' the Reality Rag" was commissioned by the National Easter Seals Society and is produced in KC in conjunction with the group.

The play is funny and thought provoking. But more importantly, it bridges gaps to mainstream society, a place disabled people often find inaccessible. "Reality Rag" shows us that comedy is comedy, whether performed standing or in a wheelchair. And this comedy works.

It's happening '87


After announcing his retirement from Paul Revere and the Raiders at Knotts Berry Farm, January 4, 1975, Mark Lindsay worked as an A&R man for United Artists and later headed up the A&R department for Arista Records for 3½ years.

During an interview with Mark, I found out what happened since then. He did some commercials part time, then in the early '80s took a couple of years off to do some writing. During this time he co-composed, with his business partner and synthesizer player, W. Michael Lewis, the score for the feature film "Shogun Assassin." In 1983 they also co-wrote the score for the controversial documentary film, "The Filling of America."

In 1985, he was asked by Chrysler to host the "Legends for Liberty" show to raise money for the restoration of the Statue of Liberty. When asked to sing on the show, Mark reluctantly agreed to do about four numbers, even though he had considered himself through with performing. "It was really kind of re-stimulating to get in front of several thousand people again and play music and perform," he said.

Mark is currently touring with the "Classic Superfest" tour which will be hitting several cities throughout the U.S. during the next five months. When asked how he felt his fans were responding to him today, he said "We're get-

continued next page



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DOIN' THE



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ting standing ovations every night. It's amazing." It's really not so amazing that a true performer like Mark is getting such great reviews. David Patrick Stearns, from "USA Today" wrote, "Mark Lindsay is possibly better than before. The former leader of Paul Revere and the Raiders looks and sounds great and is a potent showman."

The "Classic Superfest" tour will be appearing in Kansas City on July 2, at the Starlight Theatre. Other artists to appear with this tour are the Byrds with Gene Clark, the Turtles, Grassroots, and Herman's Hermits. Mark is donating all the proceeds from his T-shirts sold at the concert to the U.S. Olympic Committee to send our athletes to Seoul in 1988.

Mark has signed a recording contract with Armond Juliam Productions and hopefully will be distributed by a major label. He has an album due out in the Spring of 1988 with all-new material. "It is Lindsay music with a contemporary rock sound of today. Rock & Roll is still Rock & Roll!"

Carolyn Wood, writer of Mark's current Fan Information Letter says "Mark Lindsay Is Back" and after talking to him I believe it. For more information on Mark Lindsay write: Mark Lindsay, Spreading The News, SE 41 Holly Place, Shelton, Wash. 98584.

Son of soul

"A lot of people want to hear a lot of songs by Ike and Tina, but we just do one, 'Proud Mary,' which is our grand finale. I'm into power and energy and trying to keep the rock and roll flavor in the songs. I'm not interested in basing my show on them."

Despite his impressive rhythm and blues bloodlines, Ike Turner, Jr. is his own man. Ike and his band, aptly titled The Second Generation, serve up a hot, rocking soul revue, with spare but solid backing musicians and two backing vocalists. You don't have to look very



Ike Turner, Jr.

far in Ike's music to find the lasting impressions his famous parents made on him. The background singers have enough power to do the Ikettes proud. And the players, a straight guitar-bass-drum set up with Ike, Jr. on keyboards, packs all the punch of Ike and Tina's band at its peak.

But Ike Turner, Jr. has no intentions of reap-

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JULY 1987

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE 29 SHORT TERM MEMORY THE HATES OCTOCLOD ALT. ROCK	KANSAS CITY 30 BLACK CRACK REVIEW B AFRO NUCLEAR WAVE REGGAE TANGO FUXX	JULY 1 2ND ANNUAL BIRTHDAY BASH! CONTRABAND REGGAE/SCA/CALYPSO	ADV. TK 2 FERNEST ARCEAUX & the THUNDERS L.A. ZYDECO	COLUMBIA 3 THE BEL AIRS	BLUES/ROCK 4
LAWRENCE HOMESTEAD GRAYS ABSOLUTE CEILING VICTIMS FAMILY SAN FRANCISCO	A SAN FRANCISCO 7 ROY ROGERS & the DELTA & RHYTHM KINGS BLUES/COUNTRY/ROCK	KANSAS CITY 8 PENRO SALSA/JAZZ	ADV. TK 9 RON THOMPSON & the RESISTERS RECORD RELEASE PARTY BLUES/ROCK	DALLAS 10 DARRELL NULISCH & the CRAWL (former lead vocalist for Aerosmith)	INDEPENDENCE DAY 11
ALT. ROCK 13 SPLINTERS UNTAMED YOUTH COLUMBIA	C AUSTIN, TX 14 EVAN JOHNS & the H-BOMBS ROCK	TULSA 15 LOCAL HERO REGGAE	KANSAS CITY 16 FUZZY DICE 1ST ANNIVERSARY PARTY BLUES/ROCK	CHICAGO 17 GLORIA HARDIMAN & PROFESSOR'S BLUES REVIEW	KANSAS CITY 18 BON TON SOUL ACCORDIAN BAND CAJUN/R & B
IOWA CITY 20 SHY STRANGERS THE NOW	KANSAS CITY 21 BLACK CRACK REVIEW AFRO NUCLEAR WAVE REGGAE TANGO FUXX	PITTSBURG (JAMAICA) 22 S.W.A.M.P. REGGAE	KANSAS CITY 23 RICK HENDRICKS & the HIT & RUN BAND with MILLIE EDWARDS BLUES/JAZZ	TEXAS 24 GARY B.B. COLEMAN BLUES	AUSTIN - ADV. TK 25 TAIL GATORS ROOTS ROCK
ALT. ROCK 27 YARDAPES BANGTAILS ALT. ROCK	K.E. 27 BUDDY REED & the RIP-IT-UPS BLUES/ROCK	MADISON 29 BLACK STAR REGGAE	LAWRENCE 30 MACKENDER HUNT BAND ROCK/R & B	CHAMPAGNE, IL 31 DUKE TOMATOE & the POWER TRIO R & B/ROCK	FT. WORTH AUG. 1 JUKE JUMPERS BLUES/R & B
LOUISIANA CAJUN ROCK MAMOU HOMESTEAD GRAYS ROCK	TULSA 4 STEVE PRYOR & the MIGHTY KINGSLAKES BLUES/ROCK	LAWRENCE 5 COMMON GROUND REGGAE	ADV. TK 6 K.C. BLUES SOCIETY AMATEUR BLUES FINALS FREE	ADV. TK 7 JOHN LEE HOOKER LITTLE CHARLIE & the NIGHTCATS	NEW YORK 8 KRISTY ROSE & the MIDNIGHT WALKERS COUNTRY/ROCK

ing success in his parents' shadow. He's finding his own style, writing and arranging his own material and just put the finishing touches on his first album, "Hard Labor" (Rivertown Records 002, \$8.98 list). Turner started his music career on the other side of the controls, running sound for his parents' concerts while still in his teens. This experience led to engineering and producing work for other artists, ranging from Stevie Wonder to Frank Zappa. Second Generation's shows combine '80s rock and soul with some classic material from the '60s, peppered with hot funk and blues.

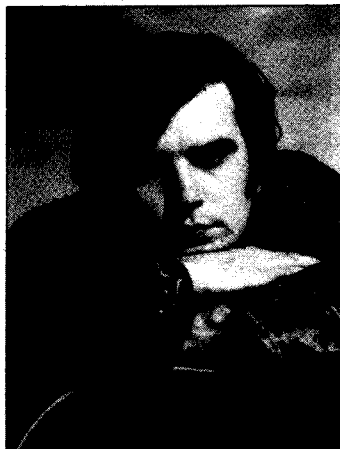
So forget about Ike & Tina. Ike Turner, Jr. is an original. "I'm doing everything on my own now," he says, "and now I'm having a good time up on stage." Have a good time with Ike at Cassidy's, July 17-18.

Comin' to guitar town

Steve Earle is finally an overnight success. All it took was over a decade of banging on doors, trying to push his way into the record business, a million one-nighters and a few false starts in the recording studio. This hard work has finally paid off and Steve Earle is beginning to reap the rewards.

Last year's album, "Guitar Town" (MCA 5713, \$8.98 list) paved the way. His straightforward portrayal of blue-collar America earned Earle top country artist honors in "Rolling Stone's" critics poll and placed Earle

in the top ranks of the new artist categories in the "Village Voice." Reminiscent of a rural Bruce Springsteen, Steve Earle has been winning fans ever since. His most recent LP, "Exit O" (MCA 5998, \$8.98 list), shows even more depth and confidence than the debut. The album also reportedly is a more accurate document of Earle's live shows with his band The



Dukes. I say reportedly because Steve Earle's never played KC before.

continued next page

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DEL RAYS — 7/10-7/11
The Del Rays return from Wichita with their hot rhythm-rock rootie-tootie band of rock 'n' roll. Johnny Reno — look out — because the Del Rays are hot and coming to K.C.

STREET CORNER — 7/15-7/18
From St. Louis, Street Corner returns with their smooth hot brand of rock, fusion & funk. Steely Dan & Spyro Gyra fans will be delighted with this outstanding group.

MON	TUE	WED	THU	FRI	SAT
6/29 KC BLUES BAND JAM	6/30 4 SKNNS "CLASSICAL"	1 * THE HOLLOW MEN * "ROCK N ROLL"	2 * THE 4 SKNNS * "CLASSICAL ROCK"	3 ** BABY LEROY ** "ROCK, FUNK"	4
6 KC BLUES BAND JAM	7 4 SKNNS "ROCK"	8 THE NACE BROTHERS "RHYTHM & ROCK"	9	10 ** DEL RAYS ** "PUMPIN' ROCK & SOUL FROM WICHITA"	11
13 KC BLUES BAND JAM	14 4 SKNNS "AT"	15 *****	16 *****	17 *****	18 *****
20 KC BLUES BAND JAM	21 4 SKNNS "ITS"	22 * DRESS LEFT * "REGGAE ROCK"	23 *****	24 *****	25 *****
27 KC BLUES BAND JAM	28 4 SKNNS "BEST"	29 *****	30 * KC BLUES BAND * "KC'S FINEST"	31 *****	8/1 *****

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See MASON RUFFNER at PARODY HALL, Saturday July 25!

Until now. Tuesday, July 7 at Parody Hall marks Steve Earle's Kansas City premier. Don't miss it.

The general trend

Be prepared to be exposed to the eclectic sounds of Zeitgeist. This Austin, Texas-based

and Garrett Williams (drums) bring a swirling multi-dimensional experience to one's senses.

Croslin's moody and expressive vocal style, matched with Longacre's soaring, almost operatic singing, blends so well, one wonders why this band is just now getting recognition.

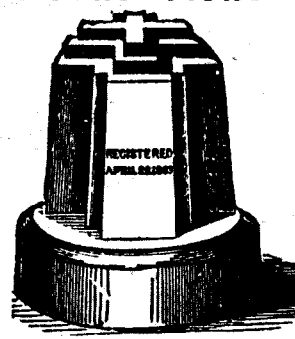


psychedelic power quartet has influences as diverse as Led Zeppelin, Willie Nelson, The Velvet Underground and the Easybeats. On Mon., July 27 at the Lone Star, Zeitgeist will bring their sounds to KC.

My trust dictionary defines zeitgeist as "The general trend of thought and feeling of the era," a very appropriate name for this boy-girl-boy-girl band. John Croslin (guitar, vocals), Kim Longacre (guitar, vocals), Cindy Toth (bass)

Zeitgeist has been around since November 1983, when, as students at the University of Texas, Croslin, Longacre and Williams formed the band. Bassist Toth joined up in April of '84 and the line up was complete.

The group's album "Translate Slowly" (DB Records 75, \$8.98 list) showcases the group's appeal and clearly explains why they have shared the stage with artists such as Let's Active, Love Tractor, Dream Syndicate,

THE MOST exquisite IN TRULY modern music FROM THE NIGHTCLUB OF THE CENTURY WED 29 OCTOCLOD 888888	TUES 7 CASHMERE JUNGLE LORDS	WED 1 THE HATES WED 8 BANGTAILS	THURSDAYS NEW FORMAT DANCE MUSIC FOR THE PÖP CULTURE MON 13 DINASAUR TUES 14 MAHOOTS mahoots MAHOOTS
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Guadalcanal Diary and Lloyd Cole and the Commotion. If you've already heard Zeitgeist, you'll no doubt be at the show. If not, buy the album and see the show. You won't regret it.
—Mike Soden

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Parody Hall 474-7070

The Point 531-9800

Stanford & Sons Comedy Shop 756-1450

CONCERTS

Get up and get down with Bad Man Brown. July heats up when the Godfather of Soul, **James Brown**, brings his baad self to World's of Fun, Sat., July 11. "Fellas, I'm ready to get up and do my thang..." Other World's of Fun concerts in July include **Sandi Patti**, July 3, **Ricky Skaggs**, July 4-5, **Saturday Night Live's Dana Carvey** July 10. **Restless Heart** plays Sun., July 12. **The Dirt Band** plays Sat., July 18. It's the hot **Temptations** on Fri., July 24. **The Jets** pop in on July 26. Closing the month is **Blood, Sweat & Tears**, Fri., July 31.

The Concerts in the Parks series continues and just keeps getting better. July is kicked off with **Kool City Jam**, a free festival of great r&b. Featured are Michael's sister **Rebbie Jackson** and the band with "More Bounce to the Ounce," **Roger and Zapp**. This afternoon of
continued next page

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Tu	7	Rock	Steve Earle
We	8	Reggae	David Lindley
Fr	10	Rock	The Little Saints
Sa	11	R & B	Unidos
Fr	17	Reggae	Ipsa Facto
Sa	18	Rock	The Verandas
Th	23	Rock	Joe King Carrasco
Fr	24	Rock	Richard Marx
Sa	25	Rock	Mason Ruffner
We	29	Rock	The Raves
Fr	31	R & B	Windy Austin & The Hot House Tomatoe Boys
Sa	Aug 1	Rock	Big Beat Club

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1	2	3	4	
DIGITAL DJ		LONNIE RAY ALL STARS		
8 with	9	10	11	
GAYLAND		IDA McBETH AND FRIENDS		
15 TITUS	16	17	18	
		KC BLUES BAND		
22	23	24	25	
29	30	31	1	

super soul and funk starts at 1:00 p.m., Sun., July 5 at Spring Valley Park, 27th and Woodland. Yow! Next Sunday, July 12, prepare to be spellbound by the McCoy Tyner Trio, Spirit of Freedom Fountain, Benton Blvd. and Brush Creek. Les Elgart and His Orchestra bring their big band sound to The Concourse, St. John and Benton Blvd., July 19. Closing out July, The Great Guitars, Barney Kessell, Herb Ellis and Charlie Byrd, play Brush Creek on the Plaza, July 26.

The Crown Center Summer on the Square summer concert series continues with KC faves Brewer and Shipley, Fri., July 3. It's Bobby Vee and the Rockin' Ricochettes July 10. Maureen McGovern plays Crown Center on Fri., July 17. The Ooby Dooby man, Roy Orbison, plays July 24. On July 31, the Kingston Trio.

Sandstone gets rolling in July with Chicago on Sun., the 12. On the 14th it's The Monkees, still going strong. Heart makes an appearance July 15. On July 20 it's (sound of girls shrieking) Duran Duran. Starship closes out the month on the 23rd, with special guests Cutting Crew.

The Kansas City Guitar Society presents a free concert by Kenneth Whisler, recent recipient of UMKC's Concerto Aria Competition, at Loose Park, July 12 at 7 p.m., on the mall just east of the rose garden.

REO Speedwagon rocks Starlight on Sun., July

19. Opening the show will be the Fabulous Thunderbirds.

Bryan Adams meets The Hooters July 29 at Starlight.

Get your motor runnin'. It's John Kay and Steppenwolf at Starlight, Fri., July 31, with special guests Alvin Lee and Roger McGuinn.

The Mackender-Hunt Band will be taking the stage at Liberty Hall in Lawrence, Sun., July 26, to shoot a 90 min. video for Sunflower Cablevision's "Stage 6" show. This will be the first time a rock and roll band has been produced for this popular program. People are encouraged to come and dance or just listen. Tickets are \$3 and will be available at the door. For further information, call (913) 749-1912.

THEATER

Dracula stalks the stages of Missouri Rep, July 7-26. Featuring design by Edward Gorey, this Broadway revival should be hot. Call 276-2700 for more info.

Adrian Zmed (you saw him in "Grease II") stars in *Beginner's Luck* at Tiffany's Attic, through August 9. Call 561-PLAY for ticket information.

The Theater League's "On the Fringe" series continues with *Sextips for Modern Girls*.

The HURRICANE

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JULY 1987

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
			1	2	3	4
			NINE		the CRAYONS	
5	6	7	8	9	10	11
	the Appollos		the Appollos	the Appollos	USHERS	
12	13	14	15	16	17 & 18	19
	the Appollos		True Stories		PLAIN JANE	
19	20	21	22	23	24 & 25	26
	the Appollos		True Stories		BOW JONES	
26	27	28	29	30	31 & 1	2
	the Appollos		the Appollos		the Appollos	

The HURRICANE

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Created by a women's theater collective in Canada, this production looks at the comical side of sexuality from the viewpoint of three modern girls. Call 421-7500 for information.

And what would summer be without *The Life and Times of Jesse James* outdoor theatrical production, Fri., Sat., and Sun. nights from

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CINEMA

In conjunction with the Nelson-Atkins continued next page

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JULY

JULY

• SPECIAL EVENTS •

- Wed. 1st & 29th—
TRUE STORIES
- Wed. 8th-Sat. 11th—
LONDON CALLING
- Wed. 15th—
STRATEGIC DANCE INITIATIVE
- Tues. 21st & Wed. 22nd—
THE CLIQUE
- Thurs. 23rd-Sat. 25th—
CHARLIE & the STINGRAYS
- Mon. 27th—
KY102 MUSIC NIGHT
featuring ZEITGEIST

UPCOMING EVENTS

- Aug. 6-7-8
• THE VERANDAS •
- Aug. 12-15
• THE CLIQUE •
- Aug. 20-22
• PLAIN JANE •
- Aug. 26-29
• RAMPAGE •
- August Date T.B.A.
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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
29 KY 102 MODERN MUSIC NIGHT NO COVER	30 THE SONS NO COVER	1 TRUE STORIES	2 ← PLAIN JANE → NO COVER	3	4	5
6 KY102 MODERN MUSIC NIGHT NO COVER	7 DOW JONES and the INDUSTRIALS NO COVER	8 ← LONDON CALLING → NO COVER	9 NO COVER	10	11	12
13 KY102 MODERN MUSIC NIGHT NO COVER	14 DR. HYDE featuring JOHNNY ROCKER NO COVER	15 STRATEGIC DANCE INITIATIVE	16 SECRET IDENTITY NO COVER	17 DOW JONES AND THE INDUSTRIALS	18	19
20 KY 102 MODERN MUSIC NIGHT NO COVER	21 ← THE CLIQUE → NO COVER	22 NO COVER	23 CHARLIE & the STINGRAYS NO COVER	24	25	26
27 KY102 MODERN MUSIC NIGHT featuring ZEITGEIST	28 CINEMA NO COVER	29 TRUE STORIES	30 ← REEL FEATURES →	31	AUGUST 1	2

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In conjunction with the Nelson-Atkins Museum's "Made in the USA: An Americanization in Modern Art, the '50s & '60s," an overview of postwar America through the eyes of artists (Warhol, Rauschenberg and Jasper Johns are among them), which runs through August, is a special film series which traces the changes in American society and attitudes through the late '60s. The films this month include **A Place in the Sun** (1951), Sun., July 19, **The Steel Helmet** (1951), July 21 and the original **Invasion of the Body Snatchers** (1956), July 28. For more information call 561-4000.

over the National League in last year's All-Star Game. Don't miss it.

- July 1 **Minnesota Twins**, 7:35.
 - July 2 **Minnesota Twins**, 7:35.
 - July 3 **Toronto Blue Jays**, two-night double header begins at 5:05, with **Dick Howser Day** festivities between games.
 - July 4 **Toronto Blue Jays**, 7:05. There will be a fireworks display after the game and hopefully during it as well.
 - July 5 **Toronto Blue Jays**, 1:35.
 - July 16 The **Baltimore Orioles**, come to town for a four-game series, 7:35.
 - July 18 **Baltimore Orioles**, 2:20 and, by golly, it's tankard day.
 - July 19 **Baltimore Orioles**, 1:35. The Famous Chicken will be at Royals Stadium today, but go to the game anyway.
 - July 20 **Cleveland Indians**, 7:35.
 - July 21 **Cleveland Indians**, 7:35.
 - July 22 **Cleveland Indians**, 7:35.
 - July 31 **Boston Red Sox**, 7:35.
- And don't forget the **All-Star Game**, July 14.

SPORTS

Number 10 in your program, number 1 in your heart. July 3 will be **Dick Howser Day** at Royals Stadium as Howser's number 10 will be retired between games of a two-night double header with the Blue Jays. Howser, Royals manager from August of '81 until spring training this year, will also be inducted into the Royals Hall of Fame. In his five seasons with the Royals, Howser compiled a 404-365 (.525) record, while leading the club to two division championships, a pennant and a world championship. In his last game assignment, Howser led the American League All-Stars to a 3-2 win



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Reviews

cousins, apart for several years and now members of the Jacobites, Crime & the City Solution and the TV Personalities, are experiencing a revival of sorts, in light of their recent individual successes. "Train Out of It" (Andar, \$9.98 list) is a digitally remastered compilation of rare material and non-LP 45 sides. This album is the first in a series of reissues of the Swell Maps' old and recently discovered material. "Train" covers the spectrum of Swell Maps tunes, from lovable pop hits like "Read About Seymour" to off-the-wall Can-influenced drones like "Full Moon." Unlike many of their contemporaries in the post-punk underground, Swell Maps were basically a fun band. The agit-pop Monkees, if you will. But it today.

It's been out for some time, but with the release of a similarly titled and sleeved LP on Big Time/RCA here in the States, *The Fall's* "Bend Sinister" (Beggars' Banquet, \$9.98 list) deserves some proper notice. Probably their strongest release in five years, this LP holds together well as a whole. There's not a weak cut on the album. Unfortunately, the domestic release deletes some of the best songs. Added though, are a recent (and relatively poor) 45 A side and two songs from a four-song EP. Definitely not for the completist, with an illogical and annoying running order. Can't win 'em all. Stick with the import.

The *Butthole Surfers'* new release "Locust Abortion Technician" (Touch & Go, \$9.98 list) is the record I'd like to play in the nightmares of the illiterate bouncer at the Husker Du show who "confiscated" my ID because it had expired. Probably had a younger brother who looked like me. A little Black Sabbath, some cows and crickets and a few heaping cups of Satan, Satan, Satan add up to one of the year's finest. I didn't get past the introduction of the first song when I played this at work before it was permanently banned.

Upcoming releases you may not know about include a *Joseph K* EP and LP, a *Big Black* 7" and 12" EP, new *Sonic Youth* LP and an EP and LP from the *Adult Net* and a whole lot more. Order now.

—John Henderson

The re-release of "Skylarking" (Geffen 24117, \$8.98 list), by XTC, should come as great news to radio listeners who were intrigued by their single "Dear God," which shows up on this LP. To longtime XTC fans who purchased the album on its initial release, this move might seem a commercial sellout. While this may indeed be true, the addition of "Dear God" does nothing but strengthen what was already an excellent work.

"Skylarking" marks the first collaboration between XTC and *Todd Rundgren*. Rundgren is listed as producer, but his influence on the album seems to go deeper than that. He lends a certain unity to XTC's music that has never been present before (he is even credited with conceiving the "continuity concept" in the sleeve). Rundgren's use of textured sounds (many of which come from machines that he built himself) also comes to prominence on the first side.

The songs' themes are neatly divided by each side. The theme of side one is springtime and innocence. The songs are simple and Andy Partridge reverts to a youthful cockney accent

on several tracks. A computer-generated cricket noise lies underneath the first two tracks, "Summer's Cauldron" and "Grass." The light mood lifts briefly on "1000 Umbrellas," but is quickly brought back for the side's final song "Season Cycle," which could be considered the only track on the album closely akin to previous XTC works.

As light and carefree as the material on side one is, the second side is heavy and introspective. Side two begins with another somewhat traditional track, "Earn Enough For Us," but then moves into "Big Day," a rather dark view of marriage. The melodic "Another Satellite" is followed by the single, "Dear God," perhaps the most unique track on the album. Dave Gregory's excellent acoustic guitar is coupled with Partridge's breathless, urgent vocal. "The Man Who Sailed Around His Soul" is the most lyrically impressive work on the LP. The last two tracks, "Dying" and "Sacrificial Bonfire," are perhaps a bit overstated, but they complete the cycle. The simple melodies also harken back to side one.

Some XTC purists have complained that Rundgren's role in the making of the LP was too large, that he has changed XTC's sound beyond recognition. Certainly there can be no argument that this album sounds different than previous XTC work (with the possible exception of "English Settlement"). However, this new sound is dynamic. With "Skylarking," XTC not only manages to progress and grow, but also earn themselves more mainstream respect. This album is highly recommended.

The end of school always brings a salvo of releases aimed at the youth market. A better than average example is "Under the Volcano" by *Rock and Hyde* (EMI 12569, \$8.98 list). This new duo has put together a collection of highly melodic, danceable songs, yet they break no new ground in the field of pop music. Even so, the product is definitely listenable.

The duo are probably best known for their current single, "Dirty Water." The heavily-layered vocals and percussion treatments are a good indication of what to expect on the rest of the album. This is carried to a ridiculous level on "The Blind, the Deaf and the Lame" with the addition of a choir.

The album's highlights come when the band dispenses with the glossy keyboards and plays a little harder on "Knocking On Closed Doors" and "Middle of the Night." On these tracks the band almost sounds like Mr. Mister. But Paul Hyde's vocals (which sound British, although he is Canadian) give it away.

A great asset of this band is their clear and concise writing style. However, that doesn't stop them from getting silly at times ("What Children Say"), which can be refreshing in a pop setting.

In all, "Under the Volcano" can be con-

sidered superior to other albums of its genre, but Rock and Hyde demonstrate a disturbing trend. This band, along with other new groups such as Cutting Crew and Frozen Ghost, virtually sound alike. If this trend continues, popular radio may become a new cure for insomnia.

—Clay Copilevitz

SOUND TRACKS

Quick before the reviewers have their say, sneak a listen to *Captive* (Virgin 90609, \$9.98 list). From U2 guitarist, *The Edge* and Michael Berkely, comes a quiet, but intense mixture of electronic tones and acoustic guitar that will appeal to U2 fans and new age enthusiasts alike. The Irish musicians who collaborated in the making of this album have reason to be proud of this score. The music is very calming, yet rich in color. "The Dream Theme" will inspire you to see things in clouds that you probably wouldn't otherwise. And Sinead O'Connor's haunting echo on "Heroine" will raise the hair on the back of your neck.

If you still haven't seen *Room with a View*, it's now available on video and shouldn't be missed. Full of lush Italian scenery and architecture, the film is a beautiful vision. The soundtrack ("Room with a View," DRG 12588, \$9.98 list) conveys that same lushness. With two arias sung by Kiri Te Kanawa and a score that includes variations on Italian themes by Richard Robbins, this recording's a real treat. Romantic and bright, the instrumentation on the second side could inspire one to envision meeting that "right" person. "Only little boys and old men sneer at love" (Auchincloss)

Kurt Weill fans rejoice. *Johnny Johnson*, the 1936 production concerning America's involvement in the first world war, has been reissued (Polydor 831, 3841, \$9.98 list). Although not exactly a major smash any of the three times it appeared on Broadway, this soundtrack is excellent Weill. From the muted horns to the always exciting (but in this case, not prominent) *Lotte Lenya*, "Johnny Johnson" is classic Kurt Weill. The play deals with a young pacifist who, against his better judgement, leaves to fight the war raging in Europe. In order to win the love of his desired wife-to-be, he goes against his principles and sacrifices his sanity and peace of mind in the process. "Johnny Johnson" is not a heroic picture of war, but a heartrending look at its aftereffects. Through Weill's infamous counterpoint and stirring lyrics by Paul Green, this is a timeless work of art.

I haven't yet seen *Gothic* and not being an advocate of gore, I doubt I ever will. But I

honestly like the movie's soundtrack. More than once, "Gothic" (Virgin 90607, \$9.98 list) prompted me to let out a blood-curdling scream. Combining a myriad of electronic instruments and voices, Thomas Dolby's music strings you along in a manipulative, yet confident (on his part) manner. Right when you think a cut might actually be in an upbeat mode, maybe a glimmer of hope for a happy ending, the man's score scares the hell out of you. It's delightful in a gruesome sort of way. One warning: the album jacket is not made for pleasant viewing over breakfast.

There is a deep, dark humor underlying the soundtrack to *True Stories* (Sire 25515, \$9.98 list), with each cut providing a unique, often tongue-in-cheek, interpretation of the music from Talking Heads' version of "True Stories" (Sire 25512, \$9.98 list). This score is enjoyable and gives me a few chuckles each time I hear it. This movie is another one of those must sees, now available on video, with a panorama ranging from the poker-faced *David Byrne* to *Spalding Gray*. Enjoy.

Being partial to *Woody Allen*, I knew I'd be mad about the soundtracks to *Hannah* and *Her Sisters* (MCA 6190, \$9.98 list) and *Radio Days* (RCA 3017, \$9.98 list). These are two fine compilations of jazz and big band music, respectively. "Hannah," now out on CD, is the perfect example of how a soundtrack can recreate the magic of the film. And except for the exclusion of Diane Keaton's rendition of "You'd Be So Nice (to Come Home to)," "Radio Days" is some of the happiest big-band music around. Anything that can so vibrantly recreate Allen's magic is a real joy to listen to.

—Lee Holly

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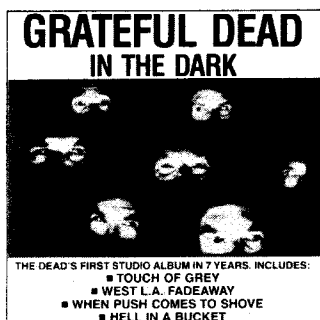
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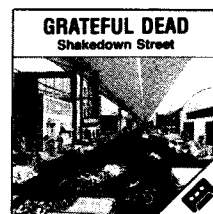


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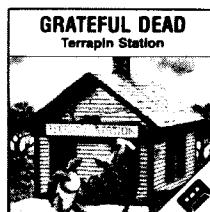
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