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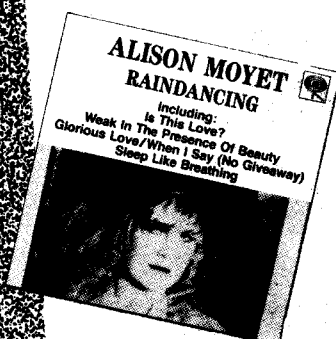
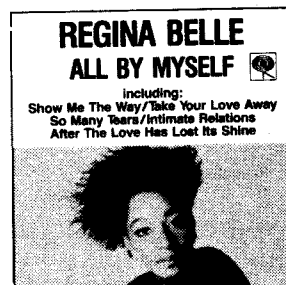
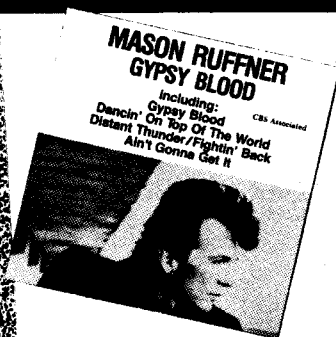
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On the loose

JACK CASHILL

Who needs 700 Presbyterians anyway?

So says the Reverend Otis Snopes, and if he sounds a little bitter, he has good cause to be. While the city fathers of Kansas City were ardently courting the Presbyterian church, they were spurning the Reverend Snopes' advanced cold.

For those of you who may not know, Reverend Snopes is site selection chairman for the First National Church of Jesus H. Christ. Currently headquartered in Bolivar, Missouri, the First National has long been seeking a site, Snopes claims, "more suitable for entertaining out-of-town guests and pilgrims." With its jazz tradition, its barbecue, its major league sports and its soon-to-be-opened race track, Kansas City seemed "a natural."

So why then did the city turn a cold shoulder Snopes' way. The answer, says Snopes, "pure and simple is prejudice. Religious prejudice. They'll never come out and say it, but those narrow-minded geezers just didn't like our theology."

To be honest, the First National does have unusual ecclesiastical history. According to Snopes, the First National was founded by Jesus H. Christ. The H stands for Henry, or "Hank," as he was known to friends and followers. Half brother to Jesus — "different fathers," Snopes chuckles — Hank was an even better carpenter than his beloved older brother. Although he lacked Jesus' congenial flair for the divine, Hank could change a pile of lumber into a deck as quickly as his brother could change water into wine. Some say that Hank actually invented the deck. And certainly the Roman-inflated demand for his deck-building skills preoccupied Hank during Jesus' public ministry.

Nevertheless, Hank did chip in as time allowed. In fact, he was known as the "thirteenth apostle." And his easygoing, good-old-boy, live-and-let-live philosophy had a palliative effect on Jesus and helped distinguish his mission from some of the harsher and more repressive movements that preceded it. According to Snopes, it was the crucifixion that galvanized Hank into action. Upon Jesus' ascension, Hank actually assumed control of the fledgling Christian movement, built a string of churches across the Holy Land (all with distinctive decks), and wrote the long lost "Book of Hank."

This unusual book laid out what Hank believed was the real philosophy of Christianity. "And who knew Christ better?" Snopes editorializes. It called, of course, for mercy, justice, forgiveness and religious tolerance. But the book went further still. In it, Hank codified the basic rules of Bingo (gk. Bingos), his second great invention. He set aside the "seventh day" for rest and the "sixth day" for "the track" (gk. hippodromos). He prescribed the ecclesiastical use of beer (gk. Budveiserikos). And he also introduced the basic guidelines for "safe sex" (gk. utilitos prophylaktos). As Snopes jokes, "Hank left little room for the devil to maneuver. It was a hell of a church."

Unfortunately, good things don't last forever.

Shortly after Hank's untimely suffocation in a mud-wrestling contest, St. Paul (aka Saul) assumed the leadership of the church and instituted the sexually and socially repressive measures — including the notorious "edict of the hairy palms" — that would haunt school-boys for centuries to come. Worse, St. Paul ordered all extant Books of Hank burned and all references to Hank expunged from the other four books.

It got uglier. In the fifteenth century, various and sundry holy men concluded that the Catholic Church was not repressive enough, and so they started what their PR men insistently called "The Reformation." Leading the way were John and Tammi Fae Calvin who, among their other fun-crunching acts, forbade the utterance of the name "Jesus H. Christ." In their wake came John Knox, a Scottish real estate developer who specialized in retirement villages. In 1560 John blended the Calvinist tenets with the famed Scotch sense of frivolity

to concoct a new religion unparalleled in its mirthlessness, the Presbyterian Church. "KC is uptight enough already," says Snopes. "Who needs the Presbyterians?"

What KC does need, insists Snopes, is the First National. "We've got the roots. We've got the members. We've got the theology. We've even got the Book (His twin uncles, Jimmy and Jerry, found it on a golfing tour of the Holy Land). Write your councilman. Take him out for a beer. In the name of Jesus H. Christ, don't let this injustice persist!" ■

Exclusive Pitch Interview With Duran Duran at Sandstone

STEPHEN SIMPSON

"Simon ... wait a minute ... Nick I'm with ... Just a second ... John ... hey guys wait! Hold on, just a couple of questions! Hey wait for me!"

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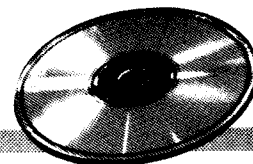
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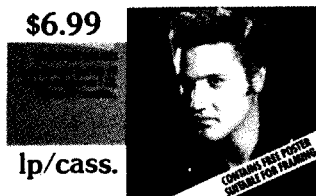
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ELVIS PRESLEY

THE 1987 COMMEMORATIVE RELEASES

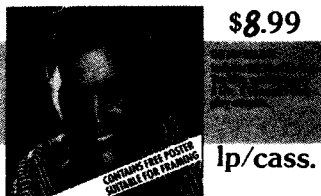
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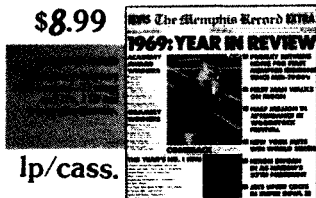
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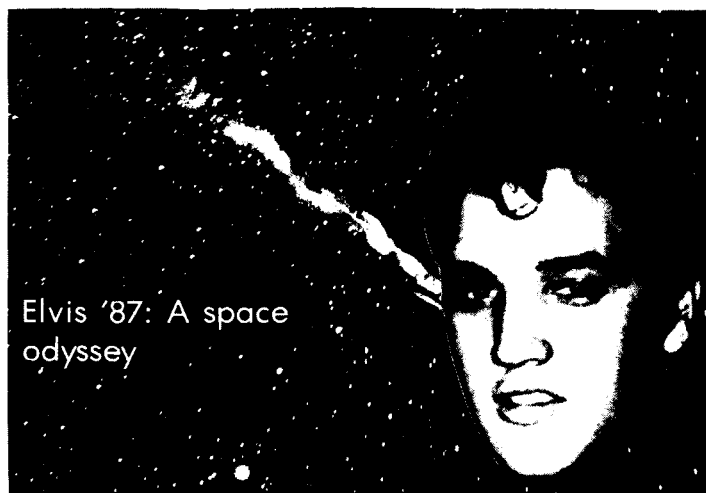
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News



Elvis '87: A space odyssey

August 16 1977 is Elvis' death
8 + 16 + 1977 = 2001

When composer Richard Strauss was adding the final touches to the incomparable sunrise scene that opens "Also Sprach Zarathustra," he had no inkling that his 1896 hymn to the Uebermensch would, years later, strike a responsive chord in the soul of a young truckdriver from Memphis, Tennessee, who would himself become the spark that ignited

a revolution in youth-consciousness and global awareness that today, with Nietzschean exuberance, is still transforming us.

Elvis Aaron Presley, a basically uncomplicated young man, who would shrug off his hold on the world's attention with characteristic self-deprecation, was nevertheless the focus and causal link in a major shift in the history of Western ideas, pointing toward the kind of across-the-board unification of history, physics, folk wisdom and psychopolitical know-how that we are now witnessing in things like satellite data-links and the multi-culture textures of popular music. With Kubrickian expansiveness, as dramatic as the shift from ape to spaceship in "2001," 1987 provides us with a vantage point from which we can see the immense contribution of the guitar-drum monolith to our next big move upward as a planetary society — and there, like a sequin and silk Starchild in a pink Cadillac, we look in awe at the still explosive rhythm and blues gestures-in-a-global-context that was Elvis, and shake our heads in wonder that such a phenomenon could ever have taken place.

August 16, 1987 — a day of cosmological upheaval when the Mayan calendar runs out — is the tenth anniversary of Presley's death. Prophecies of the Maya, Hopi, Aztec and many other traditions all indicate a convergence of evolutionary spirit-influences on this critical day. One exciting manifestation of this convergence will be 440,000 people praying for peace and understanding worldwide via simultaneous satellite-link. In Memphis the candles will be burning. For those at Stonehenge and Maccu Piccu the stars may seem to move a little closer. And beside these lonely, lost-in-the-mist observers, and amid groups of hopeful worshippers — the voice of Elvis, his body moves and blue suede shoes, burn like icons.

—Jay Mandeville and Rev. Dwight Frizzell

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If you haven't noticed, the PMRC are back on their witch-hunt again. Not only are they applying their political thumb-screws, there are other political-religious groups in the midwest sponsoring record burnings. For most of my life I've felt a deep moral attachment to the rights of all people to have freedom of speech and the right to express that freedom. In other words, I believe in the First Amendment. Yet I see this inevitable right constantly shrinking and being attached. I find it extremely ironic that as our freedom of expression keeps shrinking, some freedom is suddenly expanding in the Soviet Union. While journalists, musicians, artists and the general population are being encouraged to open up and express their true feeling in Russia, Americans are being subjected to political and religious zealots applying every sort of pressure to make the American public submit to their way of thinking.

I must admit until recently I was feeling a lot of anger towards this push for censorship of music, yet now I think there could be some flaws in their righteous armor. One flaw is that if they were to censor music, I'm quite sure that not only would they make any allusion to sex or drugs illegal, they would also include alcohol and infidelity. That would immediately eliminate more than half the country and western music in existence, not to mention a good percentage of all other styles of music. Now we're talking about pissing off the backbone of America. The working class, the grass roots of this country, just might be a little miffed. Just imagine hanging out at your favorite saloon listening to the jukebox with songs about slamming down a six-pack of Perrier because your wife or husband loves you so much and would never think of cheating. There would be no more blues songs because it would be illegal to have the blues. Think of truck stops and bars with nothing to play except New Age songs. This might have a few people feeling just a little tense, don't you think?

Another glitch in this armor is America's fascination with criminals. We've always made heroes out of them. Look at Bonnie and Clyde or Al Capone. More recently we've made heroes out of criminals such as Gordon Liddy (who has a burgeoning acting career and is one of the highest paid public speakers in America), or Oliver North (who is being groomed to be a political heavyweight and touted as an American hero). Now if guys like these can be made into heroes, just imagine what kind of heroes we could make of the likes of Michael Jackson, Willie Nelson or Bruce Springsteen. So anyway, I say come out all you record burners and PMRCers and go ahead and give us your best shot because you just might be biting a lot more than you can chew.

Well, here's a few reviews, and if you're going to buy them I suggest doing so before they are censored or banned and keep fighting the good fight!

Hurrah!
"Tell God I'm Here"
Arista 8489, \$8.98 list
Produced by Gil Forton

If we're real lucky, this might be the last Hurrah!

French-Frith-Kaiser-Thompson ★★★★★
"Live, Love, Larf and Loaf"
Rhino 70831, \$8.98 list
Produced by Henry Kaiser

This record gives the distinct impression that it's for the fun and not the money. With the likes of Fred Frith and Richard Thompson, who are well known for their heavier sides, it's refreshing to see a lighter, more comic side come out. Although the record has its heavy moments, they're not overbearing. This is a most appropriately titled record and a joy to listen to.

Paul Kelly and the Messengers **WOW!**
"Gossip"
A&M 5157, \$8.98 list

Produced by Alan Thorne and Paul Kelly
Now here's one that will grow on you. The closest comparison I can make is, say, maybe Joe King Carrasco playing songs by Nick Lowe. It's a quirky Australian pop sound that is very addictive.

Robert Vaughn and the Shadows **WOW!**
"Love and War"
Island 90614, \$8.98 list

Produced by T.J. Tindle
No, it's not the man from U.N.C.L.E., it's the man from R.O.C.K. This record conjures up images of early Graham Parker. If you're looking for high-energy Parkeresque rock and roll, this one is a real sleeper.

Immaculate Fools ★★★★★
"Dub Poet"
A&M 5151, \$6.98 list
Produced by Andy Ross and Immaculate Fools

This is a real pleasurable listen. At times it's light hearted and up tempo, reminiscent of Haircut 100. Yet at other times it's hard and cynical ala Andy White. No matter what mood it sets, it's a good, solid record. These Englishmen may be immaculate, but their not fools.

Neil Young and Crazy Horse ★★★★★
"Life"
Geffen 24154, \$8.98 list
Produced by David Briggs, Jack Nitzsche and Neil Young

I've always liked my Neil Young with a rough edge. And that means with Crazy Horse. They seem to add a certain raw vitality that brings the best out of Neil. Well, "Life" is just further proof. Even the ballads have an angry edge to them. If you like Neil's flowery shit, this record is not for you. But if you like Neil on the rocks, then drink up.

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X ★★★★★
"See How We Are"
Elektra 60492, \$8.98 list
Produced by Alvin Clark

This is one of the stranger efforts by the highly touted and sometimes maligned band from L.A. If there is a weak point it's the flailing guitar riffs that Billy Zoom took with him when he left the band. Despite this shortcoming, the songwriting and vocal work are impeccable. John Doe and Evene Cervenka are the core of this band and they've still got the edge.

Best of the month

The Call
"Into the Woods"
Elektra 60739, \$8.98 list
Produced by Michael Been and the Call

If you haven't heard the Call, it's been your loss. If you have, you already know this is not your run-of-the-mill band. They sing and play with a passion you seldom see. It's that same passion and drive as found in the really solid bands like U2. This is as good as anything they've done and now it's time to heed the Call.

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Reviews

ROCK

Certain recording artists have a way of polarizing fans and critics. One of these artists is **Neil Young**. He has been called everything from "an unmusical hippie" to "the most important artist of the '70s." However, in the last five years even Neil's most devoted fans have been puzzled by his radical stylistic changes. He has recorded an electric vocoder album ("Trans"), a rockabilly album ("Everybody's Rockin'"), a pure country record ("Old Ways") and last year's LP, "Landing on Water," which was an introspective work that can only be termed a downer.

The confusion about Young's true colors should end with the release of "Life" (Geffen 24154, \$8.98 list). The album marks the reunion of Young and his old band Crazy Horse, which began with an excellent tour last fall. Young seems to have rediscovered the fun of rock and roll while at the same time maintaining his intelligent lyrics. The result is his best album of the '80s thus far.

The album begins in a rather inauspicious manner with "Mideast Vacation" which sounds very similar to some of the drivel on Bob Dylan's last LP. The pace picks up with the current single "Long Walk Home." Although this is another song about "social consciousness," the music is a real throwback. The harmonica and piano created a strong evocation of "After the Goldrush." The side continues with "Around the World" which sounds like a leftover from the last album. The last track, "Inca Queen," is the latest of a series of Young songs about the plight of pre-Columbian civilization. It is an effective ballad and the highlight of side one.

Side two is where things really get moving. "Too Lonely" is an all-out rocker, and the band has seldom sounded better. "Prisoners of Rock and Roll" documents some of Young's difficulties with his record company. Young sings, "We never listen to the record company man/ He tries to change us and ruin our band." The next track, another excellent song titled "Cryin' Eyes," sounds akin to Young and Crazy Horse's "Rust Never Sleeps" era. The last two tracks "When Your Lonely Heart Breaks" and "We Never Danced" put Young back into balladeer mode, and he even plays acoustic on the latter.

Clearly, Neil Young is still devoted to rock and roll. This one is a must have for fans. For those unfamiliar with Young's recent work, "Life" is his most accessible LP in quite a while. It earns a high recommendation.

—Clay Copilevitz

JAZZ

You are about to embark on a journey, an adventure in jazz. Meet your guide, tenor saxophonist **Courtney Pine**. At age 22, this Jamaican-born, British-bred wonder is ready to escort you into previously uncharted jazz territory.

Even the Christopher Columbus of jazz

discovery, drummer Art Blakey, has been startled by Courtney's awesome solo explorations. When Blakey invited Pine to perform with the Jazz Messengers during the 1986 Camden Jazz Festival, he couldn't guess that it would be Courtney who would steal the show. The young English lion played a ferocious final set. After that "killer" performance, Pine was philosophical about the experience: "Art Blakey gives you support everywhere so you can be rhythmically free. It seemed like being in a big blanket. I've never felt that way before." Big blanket or not, Courtney Pine is very much in demand these days.

During the last year he has been involved in numerous jazz ventures. He is an active member of Rolling Stones' drummer Charlie Watts' jazz big band. He also fronts his own group, the Jazz Warriors. And Courtney is gearing up for a tour of Japan as guest member of the Elvin Jones Jazz Machine.

Meanwhile, the young sax ace has released his debut album "Journey to the Urge Within" (Antilles 8700, \$9.98 list). This recording breathes with an unabashed jazz fire. From the opening tenor growlings of "Miss Interpreter" to the haunting soloing on "Children of the Ghetto" this album proves to be cost-effective. And it is Courtney Pine holding the ticket for an overwhelming jazz experience.



Michael Brecker

Since the late '60s, Michael Brecker has appeared on almost 400 albums ranging from such front guys as Frank Sinatra to Frank Zappa and Pat Metheny to John Lennon. So why did it take so long to record his solo debut? Perhaps Brecker was preoccupied with joggling to the bank to deposit those fat studio checks, or running his own New Jazz Club Seventh Avenue South (in operation from '77 to '85). Now he has finally come out of the shadows on "Michael Brecker" (MCA Impulse 5980, \$8.98 list). The tenor virtuoso returns to his jazz roots with straight ahead arrangements that allow room for dynamic improvisation. Obviously, the rhythm section appreciates this recipe for tasteful jazz cooking. Brecker directs his jazz-chefs, consisting of piano man Kenny Kirkland, bassist Charlie Haden and drummer Jack DeJohnette. Also popping up for a guitar feature is Pat Metheny. This dynamite album both grabs and enlightens the listener. From the hard, charging be-bop of "Syzygy" to the

melodic shifts of the "Cost of Living," Brecker proves that when his horn is out front the skies will sing.

Moving from sax to keys, it's been a banner month for jazz pianists. Foremost among them is **Joanne Brackeen**. Her new release, "Fi Fi Goes to Heaven" (Concord 316, \$8.98 list), is her first album as a leader of a quintet. Also of interest is a rare appearance by Branford Marsalis on alto, dropping his usual tenor. Such changes in approach seem to have paid dividends. This album both jumps and spellbinds.

Brackeen should win an award for conceptual album-titling. "Fi Fi Goes to Heaven" is a musical commemoration of one of Brackeen's closest friends — you guessed it — her late, small dog, Fi Fi. Other material includes two other newly written works, "Cosmonaut" and "Dr. Chang." Brackeen is never one to scrimp on standards. Her arrangements on both "Stardust" and "I Hear a Rhapsody" transform the tunes without distorting their intended mood. Joanne Brackeen shows how to be nice and play some jazz and still turn out music that is intensely serious.

Other piano jazz releases this month include **Chick Corea** and his **Elektric Band** on "Light Years" (GRP 1036, \$8.98 list) and the 1987 **Dave Brubeck Quartet** on "Blue Rondo" (Concord 317, \$8.98 list). And finally the digitally remastered **Thelonious Monk** classic from 1968, "Underground" (Columbia Jazz Masterpieces CJ 40785, \$6.98 list).

Remember? It was the album that created such a commotion over its cover design, even winning a Grammy as the year's best. Monk is pictured in a WWII bomb shelter playing a piano topped with wine bottles, binoculars and hand grenades. The cow and the beautiful machine-gun-toting women guarding the door seem to be monitoring his fingers as they stretch and curve around the keys. But it is the music contained within the package that all the acclaim should have been about. Tunes such as "Ugly Beauty," "Boo Boo's Birthday" and "Green Chimneys" represent some of Monk's best material ever. Who could predict that this would be Monk's last recording with his classic '60s quartet sporting Charlie Rouse on tenor, and the last small group album he recorded in the United States? Perhaps "Monk at the Crossroads" would have been a more appropriate title for this classic. But alas, only Monk knows for sure.

—Bill Marks

CLASSICAL

Bach: Cantatas, BWV 147 "Herz uns Mund und Tat und Leben;" BWV 80 "Ein Feste Burg ist unser Gott." Jane Bryden, soprano; Drew Minter, counter-tenor; Jeffrey Thomas, tenor; Jan Opalach, bass; The Bach Ensemble directed by Joshua Rifkin. L'Oiseau Lyre 417 250-1 (digital; \$9.98 list).

I love this recording in spite of myself.

Joshua Rifkin's B-minor Mass recording of a few years ago (on Nonesuch) is not the preferred version of very many, yet the in-

fluence of that important recording has made itself known through subsequent recordings of the piece by John Eliot Gardiner and Andrew Parrott, as well as in Philippe Herreweghe's recording of the Motets. This recording of two of the most prominent of Bach's Cantatas is



likely to remain controversial in the same way and its influence could be just as great.

Perhaps the most controversial point of Rifkin's work is his use of merely one voice per part in the choruses, an almost shocking element even in this day of performance practice and its scholarship. But just as original instruments alone do not performance practice make, so the work of Rifkin is not confined to ensemble size alone. His decisions on tempo, continuo and style of playing are sure to cause a few eyebrows to raise as well.

Joshua Rifkin is now in the same position that Nikolaus Harnoncourt occupied twenty years ago: on the cutting edge of performance practice, almost in what could be called the lunatic fringe. It is to the Teldec recordings of these works by Harnoncourt that I turned to for comparison, recordings that are among my very favorite of the many Harnoncourt-Leonhardt Bach Cantatas I have, and which are controversial in their own right. Or perhaps "were controversial" is more correct. Rifkin doubtless has usurped Harnoncourt's claim to that "lunatic fringe" which has characterized his position in the musical establishment for some time. Harnoncourt is now in the mainstream; Rifkin is the one who's "way out."

The first thing noticeable about Rifkin's performance of BWV 147 is the tempo: brisk, lively, animated. Rifkin's total time on this one is 27:04; Harnoncourt's, 31:33. Rifkin somehow manages to bring it all off without sounding rushed. He fairly sails through the soprano aria, "Bereite dir, Jesu, noch itzo die Bahn," and yet it works. And if you thought Harnoncourt took the "Jesu, Joy of Man's Desiring" chorales at a clip, wait 'til you hear Rifkin. He's not a great deal faster, but fast enough to make me think it's second only to the pop version heard frequently a few years ago.

In BWV 80, Rifkin turns everything around and opts for slower tempos (Rifkin: 25:40; Harnoncourt: 22:57). The question of continuo enters here as Rifkin uses a harpsichord for the



keyboard instrument, organ occurring only in what would be the choruses were there more than a quartet singing ("movements of full scoring," as Rifkin calls them now). Soprano Jane Bryden does some fine work in the soprano-bass duet and in the soprano aria, "Komm in mein Herzenshaus," though I did miss Harnoncourt soprano Wilhelm Wiedl's ringing headtones, especially in the aria. Throughout both works there is more fine singing from counter-tenor Drew Minter, and especially lovely work from him and tenor Jeffrey Thomas in BWV 80's aria "Wie selig sind doch die."

But how does it work overall? The performances of both cantatas are lovely, expressive and thought-provoking. The quick tempos of BWV 147 express the joy of Visitation-Fest (the occasion for which Bach wrote it) in a singularly lively manner, whereas the slower tempo in BWV 80 produces lengthened lines that support "A Mighty Fortress is our God," and express the solemnity of the Reformation-Fest. But in comparison, I can't help but feel more expression in Harnoncourt's versions, the tempos and textures going to the heart more. It becomes a question of apples and oranges, however: I put on the Rifkin again and am still struck at how incredible these performances are.

My one problem with this album lies in those controversial "choruses." As beautifully as they are done here, the music still needs the weight of multiple voices, perhaps not many, but certainly more than one voice per part. Such ideas may work better in other cantatas, and they certainly work well in the Motets, but not in these works. Andrew Parrott realized this in his recording of the B-minor Mass on Angel. Though Parrott acknowledged direct inspiration from Rifkin's version, he still found it necessary to include a small ripieno group of voices in the choruses. And this leads me to my biggest problem with the album, which has nothing to do with the performance itself, but with the notes. "...all available evidence indicates that no more than one player or singer read from each copy of the music," writes Rifkin. What evidence? I wish Rifkin had gone into more, much more detail on this point here. Any musician in a choir or orchestra will tell you that part books were made for sharing. Besides, the choruses and chorales are practically articles of faith, employing multiple singers so that the congregation may identify with and even join in the liturgical service. Just what evidence does Rifkin have that proves Leipzig's biggest churches could employ no more than four people to sing? What of all those boys and young men it was Bach's responsibility to train and have ready for performing his works? I cannot imagine the conditions Bach had to deal with were that lean — neither he nor the town council would have stood for it.

Rifkin certainly can be accused of being iconoclastic for its own sake: first the B-minor Mass, now two cantatas of equal import with that masterpiece. But it cannot be overlooked that Rifkin, whatever his quirks (remember what was once said of Harnoncourt?), has turned in masterful performances of these

works, a very important contribution to performance scholarship that serious Bach fans will not want to be without.

The sound of the recording is excellent, the tone and detail contributing much to the enjoyment of the performances. The LP surfaces are great, with nary a tick or pop (yes, some of us still contend with that — the record industry has perhaps forgotten that not all people can afford CDs). Trilingual notes and texts come in a booklet. The cover features a 15th century painting of two angels singing — sharing a part book, no less! This album isn't for everybody, by any means. To those of you for whom it is meant, the recommendation is automatic. It's wonderful.



Bach: Cantatas, BWV 211 "Coffee Cantata," BWV 212 "Peasant Cantata." Emma Kirby, soprano; Rogers Covey-Crump, tenor; David Thomas, bass; The Academy of Ancient Music directed by Christopher Hogwood. L'Oiseau Lyre 417 621-1 (digital; \$9.98 lists).

After the Rifkin, it's nice to have a new recording of Bach that is thoroughly enjoyable without the controversy. Let's leave the musical theoreticians in the church; come outside, have a cup of — what else? — coffee, and hear what Bach is like when he lets his hair down.

Well, at least partly. Bach may lighten up on subject matter but he never, not for a second, relaxes his skills as a composer. There is wonderful music as well as music-making going on here, and whatever version you may have of these works, you had better be ready to replace it with this.

The two cantatas here are pleasant enough diversions. In one, an irate father deals with his daughter's addiction to not booze or drugs, but coffee. Life was much simpler back then, wasn't it, and the anti-caffeine lobby can just keep to themselves, thank you. The other is a semi-ribald romp during which the praises of a new landlord are sung (a real personage for whom the work was first performed on the occasion of his installment in said post).

The performances are, in a word, fun! The "Coffee Cantata" is excellent, the singing is delightful, and the whole predicament is presented with humor. The "Peasant Cantata" is playful as the text requires, the aura of dancing and rustic settings presented here as well as the aura of the drawing room felt in the first. The bottom line is the sheer fun Kirby and Thomas have presenting these works. It is utterly infectious, and it is a cold heart indeed

that won't be cheered by this.

Did I say "fun" was the bottom line? Here's the next bottom line: the recorded sound is **OUTSTANDING**. These are not knock-your-socks-off works, but the sound here truly will do so with the quality it possesses. The entry of the horns in BWV 212's aria "Es nehme zehntausend Dukaten" is an incredible example of what can be done by a knowledgeable engineer. This is the sort of thing digital should be doing all the time: making you feel that the

musicians are right there in the room with you. As in the Rifkin, the LP surfaces are great.

The album comes with the standard booklet containing the notes and texts. The cover photo sets the tone for the whole production, with Kirby and Thomas guised up as their characters in the "Coffee Cantata." You already know you're in for a treat. Recommended with enthusiasm. Cream and sugar with mine, please.

—Walter Stanford

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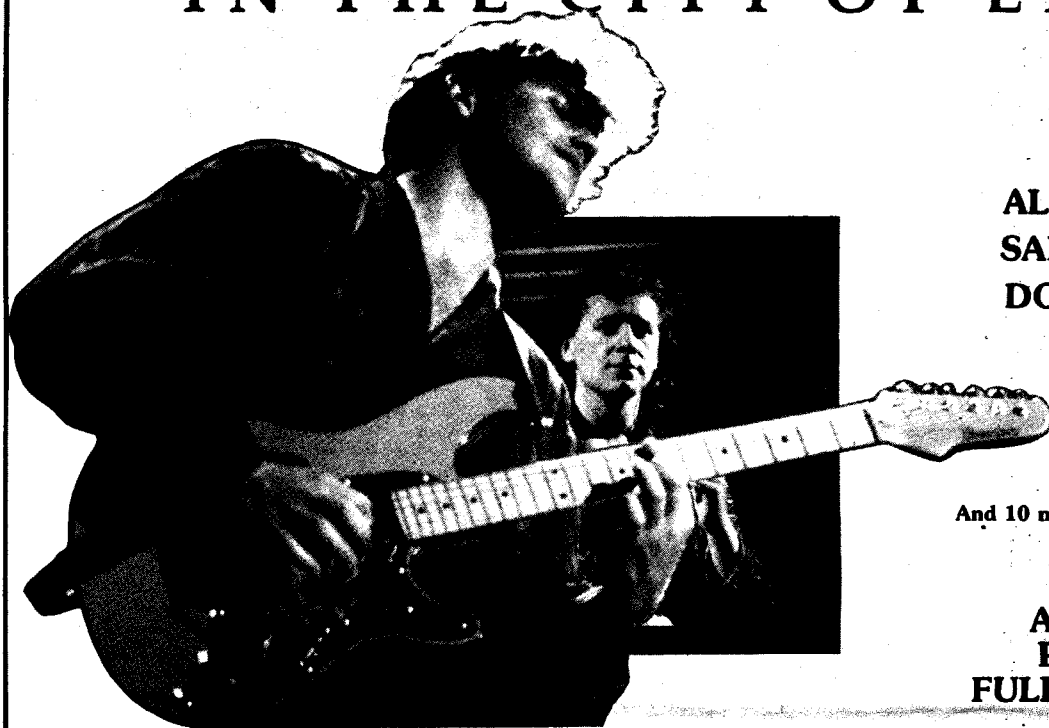
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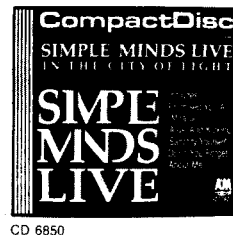
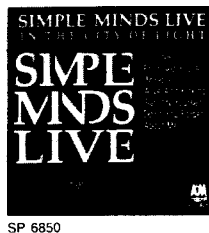
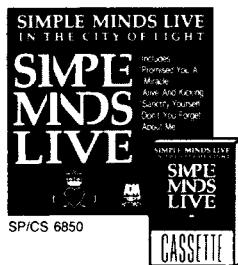
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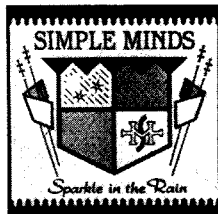
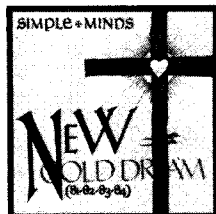
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RITCHIE



SOUND TRACKS

I consider it a complete fluke that I was ever exposed to the much underrated band, Los Lobos, when I chanced to encounter the hairdresser of the sister of a distant cousin of the fan club secretary based in Des Moines, Iowa. And coincidentally, Los Lobos happens to be featured artists on the soundtrack to the just released "La Bamba." The film tells the story of Richie Valens, whose life comes to an untimely end at the age of 17 in a fatal plane crash. All of side one of this collection, plus two cuts on the other side, allows Los Lobos (Spanish for "the gray wolves") to display their talents on a variety of blues and Latin rock songs, all with their irrepressibly energized vocals. The remainder of tunes from the '50s and early '60s are presented by such artists as Marshall Crenshaw, in a somewhat rhythmic if not restrained fashion, and Bo Diddley, with a strong dose of blues thrown in for good measure. Each cut on this album is exciting and, whenever possible, it should be played with the volume cranked high.

—Lee Holly

"La Bomba" Update

At 2 pm on Friday, July 10, Lou Phillip Diamond and Rosanna deSoto held their thirteenth interview of the day. For an hour they discussed the shared conviction that the movie "La Bamba" is more than a biography of a rock star; more than a Hispanic film; more than another vehicle to further their careers.

While comparisons between "La Bamba" and any future rock 'n roll film will become and industry cliché, the stars harbor no hesitation that they have created a new standard. Nor are they unaware of the tendency to pigeonhole any film associated with ethnicity. And the analogies of promotional tours and exhaustive interviews associated with life on the road, necessary components of show business that they share with the late Richie Valens, are not considered as mere devices to attain stardom. Their hope is that this film will serve as an examination of what created the Richie Valens persona.

The film biography is inextricably woven in the family life of Richie himself. The goal was not to simply chronicle the rise and fall of a rock star. "Richie's was the all-American story," explains Mrs. deSoto (who plays Richie's mom). Actor Lou Diamond (who plays Richie) maintains "his music was the important part

of the story." Mr. Diamond also said that it was "Richie accepting the fame and not changing in the face of increasing publicity, but instead adapting to the pressures on his family" that is a "positive model for all."

Perhaps the marketing strategies at Warner Brothers were hesitant to allow Los Lobos to participate for fear of their continued identification as a Latino band. But, according to the stars, Los Lobos considered the effort a labor of love that can only help validate Richie's place in American history.

While the stress of doing 16 interviews a day could be viewed solely as a necessary evil to enhance one's reputation, both stars articulated the desire for the film to be viewed as a positive experience showing how a family, through its troubles and shared love, can be a solid factor in developing a larger framework of responsibility. In fact, the entire Valens family, Richie's parents and siblings, were on the set throughout the filming. And Lou Diamond evolved so much into his role that the family addressed him as their own, "Richie!"

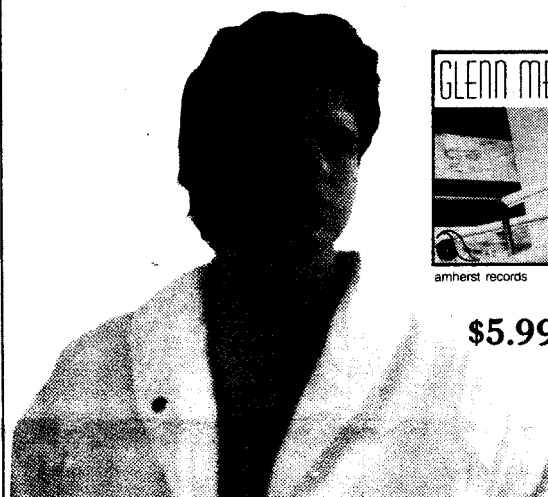
—Charles R.W. Station

First there was "The Movie." Then others followed suit: "The Elephant Man," "Mask" and maybe even "Roxanne" a tiny bit. Now, more brilliant than ever, Andrew Lloyd Webber brings us "The Phantom of the Opera" (Polydor 831-273, \$15.98 list). Just as Stephen Sondheim and Harold Prince accomplished with their 1979 smash, "Sweeney Todd," so does Webber combine elements from both musical comedy and opera in his modern interpretation of the Gaston Leroux original.

The story concerns young Christine, an undiscovered singer working in the chorus of an opera house in Paris during the late 1800s. By the time the new management of the theater discovers this youthful talent, they are also overwhelmed with demands by the resident opera ghost who promptly takes credit for Christine's flair for music. Soon, it is revealed that this "ghost" is really a mastermind composer who just happens to be severely disfigured. The result is a musical battle of wills that ensue with everyone from Christine and her betrothed, Raoul, to the reigning prima donna and her male counterpart. The phantom's presence is marked with a stoic organ idea fixe that recurs with each appearance of the creature. Overall, "The Phantom of the Opera" is a serious and sensitive piece, but Webber manages a sprinkling of clever lyrics and dialogue along with some powerful arias packed tightly into the format of your choice. The creator of "Cats," "Jesus Christ Superstar" and "Evita" has got himself another big hit.

—Lee Holly

GLENN MEDEIROS



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Glenn Medeiros makes his spectacular album debut with this Amherst Records release. The music of this 16 year old Hawaiian heart-throb reflects all the romance of the beaches, cliffs and tropical breezes of his home.

Medeiros has become an overnight sensation due to his phenomenal single, "Nothing's Gonna Change My Love For You," which quickly climbed the national charts into the Top 10. The sensitive love songs on Glenn's first album already have young romantics referring to many of them as "their songs."

This is an album of future standards. These songs are written for Glenn's style - fresh, sincere, yet undeniably exciting. Not since the days of Frankie Avalon has a teen singer caused so much media talk and national attention.

His songs are contagious. And, just like a trip to the Hawaiian Islands, they seem to end too soon.

Glenn is destined to become a superstar...

PENNYLINE


amherst records

Joe Bob goes to the drive-in

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

Are you reading this column today under the influence of Drugs? Did you just read that first sentence and say to yourself, "Hey, how did he know that?"

Do you think it's strange that a newspaper asks you questions and you can't answer back?

Are you in the habit of talking to your newspaper?

Do you ever get up in the morning, look in the mirror, and discover parts of your face missing?

I guess we've all had these experiences at one time or another. Sure, we SAY we're OK. We keep a little heroin around the house, three, maybe four kilos, JUST ENOUGH for parties. It's harmless, right? We never shoot in the daytime unless somebody happens to drop by and wants to watch "Leave It to Beaver." We always know our limit. We never shoot up and drive, cause we don't have a car ever since we sold it to have enough for the last party. And we never, ever freebase China White with a blowtorch unless someone else is with us. It's too bad we had to learn this last lesson from Richard Pryor's face getting burned off.

Is this a description of you? You may not think you have a problem, but you do. You're gettin ripped off. You're spendin ALL YOUR MONEY on this stuff, so you don't have any left over for dope, booze, punk rock razorhead parties, or slutty underwear purchases. That's why you need help right now. That's why you need to run, not walk, to the phone and dial 1-800-DRUGGED, where you'll get 24-hour advice from our investment advisers in Bogota, Colombia. But, more than that, you need to change one simple thing about your life. It's easy. It costs you nothing. And it works.

Just say yes.

That's all there is to it. When the beef-face Eyetalian dude in a Giorgio Armani suit shows up at the party flashin horse, just say "Yes." He's a pusher. And the first one's always free.

When the black dude in purple suede and a cowboy hot moseys out onto your schoolground wavin pills, just say "Yes." The first one's always free.

When the bleach-blond hooker in a Tony Tenille jungle dress comes up to my room and make a giant fried burrito out of your brain," just say "Yes." "Si." "Oui oui." Eat it, drink it, snort it, watch it do the Hula through your blood vessels. Cause you've discovered the secret to kickin that habit: There's THOUSANDS of these people out there. You can go YEARS without repeatin suppliers and keep ever cent you ever earn. Go ahead, turn your life around today. Your friends might hate you for it, but it's your life they're messin with. They're just tryin to control you.

Let me put it this way. Why do you think they call it a "controlled substance"? Huh? I rest my case.

Speaking of permanent brain damage, "Unsane" is the best horror flick of 1987, and AS USUAL it was made by the Eyetalians, who keep setting new levels of gore and new ways to make Tony Franciosa make a fool of himself. This time Tony is a best-sellin author who flies over to Italy to promote his new book, "Tenebrac," which is about a murderer who uses a barber-shop razor, only as soon as Tony gets there somebody starts axin young

girls in the head, stranglin em with chicken wire, and — here's the best part — stuffin their mouths with pages out of Tony's book. Tony just keeps grinnin and slickin his hair back and going to autograph parties with his agent, but then some kinda weird lesbo woman in red high heels starts showin up in Tony's dreams, and pretty soon you know what we got ... Eyetalian Dream Gore. This is when they keep

Tony Franciosa, the original Grecian Formula Goonie, in his 300th drive-in appearance, for his grin alone; and Dario Argento, for delivering his usual Eyetalian gorefest.

Four stars.

This month's drive-in video releases:

"The Kung Fu Massacre" (1977): It's not really much of a massacre for a flick made in Hong Kong — only about 24 actual dead bodies — and it's got one of those plots about

"Death Ship" (1980): George Kennedy's luxury liner gets rammed by a Nazi prison ship that's been driftin around the Atlantic for 38 years. Richard Crenna, Kennedy, Nick Mancuso and a few others survive long enough to be Hitler Fued by the zombies on board, but the best part is watching George slowly turnin into the Nazi himself. Two and half stars.

"Ghostkeeper" (1980): Canadian version of "The Shining," where some idiot tourists get lost in a snowstorm, stay overnight in a creepy old lodge, and meet an old hag who forgets to tell em about that ghost creature that lives in the basement and feasts on human flesh. Anybody who thinks about sex gets an ax in the gizzards. Soft-core zombie footage. Two and a half stars.

"Fireback" (1977): Hong Kong flick starring Richard Harrison as a Vietnam vet who comes home from blowin up Cong to find a dead wife who used to look great in a bikini — so he goes in his garage, starts building anti-tank weapons, lures an evil black ninja wife-kidnapper to a cave, fights off a hunnerd police, and says the f-word a lot. One star. Excellent dubbed thwacking.

Joe Bob says check em out.

Joe Bob's advice to the hopeless

Communist Alert! Nobody will put up the money for Bo Derek's next movie, "A Knight of Love," which she got the idea for, and wants to produce, write, be the boss of, and get naked in. Communist bankers are trying to eliminate the world's most conceited hooters from the silver screen and set back John Derek's career another 30 years. Remember, without eternal vigilance, it can happen here. To discuss the meaning of life with Joe Bob, or to get his fun-filled "We Are the Weird" newsletter full of free-junk offers, write Joe Bob Briggs, P.O. Box 33, Dallas, Texas, 75221.

HI JOE BOB: Don't know if I wrote you about what happened to me a week or two BEFORE you wrote about that BEING in the Godwill Box 'cause I oft git wasted away in amnesiaville but believe it or else 'cause I was blown away cuz for REAL, BEFORE you come up with it, I was in FACT inside my first and only Goodwill Box having gone thru the hole head first like Santa with a jub of Thunderbird having misplaced my guitar across the mall — which I found later when I had to stop at a gas station. At least I was alone so my reputation is still a breed apart.

Crazy get-ups. You see one, you seen a mall. What does it mean? To write the great Human Being Novel (I'm also a writer) — OR, to be a novel human being. What is the purpose, earthling?

Who knows — after the fact I may sing "they're gonna sh ow me in the movies" and I'm hopin' you'll gimme 4 stars & say "I'd give more if I could"

So, if you can get on the stick & reach me before around June 24, I'll be here incarcerated.

Your friend I think, MICK MCNEELY, PRISONER NO. 934408, CELL 5B12, MARICOPA COUNTY JAIL, PHOENIX

DEAR MICK: I understand your letter completely and will be seeking immediate therapy.

A DESCENT INTO MADNESS



Low-key ad campaign for Tony Franciosa's comeback film, "Unsane."

confusin the real scenes with the dream scenes until you can't tell who's axin who in the head REALLY and who's just DREAMIN that they got a spiked high heel through the earlobe.

Anyhow, this one was made by Dario Argento, who always has the bloodiest George Romero Eyetalian rip-offs, and this one's even better than usual cause you can't tell it's dubbed. Dario also uses a Murder Cam, so all the bimbos are killed by the CAMERA. You know, the camera goes in a hallway, bobs around, looks over here, looks over there, and you hear some heavy breathin, and then you see the HAND of the camera come out in front of the camera lens and kills somebody. Great Murder Cam.

Four breasts. Eleven dead bodies. Throat slashing (ear to ear). Novel stuffing. Repeated tummy-hacking. Skull-severing. Chicken-wire strangling. Arm-slicing. Excellent vicious attack-dog sequence. Gratuitous accusations of sexism. Spiked high heel Fu. Italian sculpture Fu. Drive-In Academy Award nominations for

some gambling crook that wanted a virgin and so he killed an old man who saw him kill the virgin's father and then framed another guy, but the other guy is a kung fu master and so he gets out of prison and goes back to the crook's casino and starts flinging dominoes through foreheads. Some decent kickboxin, nunchucks, poleaxes, trampoline work. Two and a half stars.

"The Fiend" (1971): Kenny is a cop who a) loves his mama, b) keeps his uniform squeaky clean, c) says his prayers three times a day, d) lives in a house with a Puritan preacher, and e) loves to watch hookers die. One of the best British horror flicks, with great performances by Ann Todd as Mama ("Kenny, you must never let them tempt you — they will try and make you have sex like THAT woman and your father"), Patrick Magee as the preacher (who takes his spiritual orders from a loudspeaker in Arizona), and Tony Beckley as the lunatic bobby. Four stars.

Reviews

VIDEO

Iron beings in Dreamland

"Maedchen in Uniform," directed by Leontine Sagan; screenplay by Christa Winsloe.

"Street of Shame," directed by Kenji Mizoguchi; screenplay by Masashige Narusawa; music by Toshira Mayuzumi.

When you've got 125,281 frames of film to fill, what're ya gonna do? Heads, it's post-war Japan, tails, it's pre-war Germany. At least when world-class directors Kenji Mizoguchi and Leontine Sagan are involved. When Sagan's 1938 girl-school masterpiece "Maedchen in Uniform" was being created, no one

involved was thinking about Yoshiwara, Tokyo's red-light district, circa 1956. But put Mizoguchi's mood-epic "Street of Shame" into VCR "A" and "Maedchen in Uniform" in VCR "B" and watch the similarities pop up on your monitors.



"Street of Shame," 1956.

"A lunatic and a near murder! What a day!" exclaims one of the customers at Dreamland, the mythical Japanese brothel in "Shame," and

a more succinct description of the plot of "Maedchen" could not be had. From the introduction and indoctrination of the "new girl" into a closed society (militaristic girlschool/organized crime-controlled bordello), to the plentiful food metaphors in both films, the two societies depicted are linked on-screen to a parallel pattern of injustice, hunger, dehumanization and the high-risk regimentation runs when confronted with Eros. "You're pretty big for 14," new-girl-at-school Manuela is told as she is given her first uniform in "Maedchen." "Shame" depicts the winsome Mickey (Machiko Kyo) auditioning for a job at Dreamland by stepping into a huge seashell and exclaiming "I'm Venus!" The radiant beauty of Hertha Thiele as Manuela makes the statement equally explicit. Amid the stern squares and rigid rectangles of the German school, the under-fed students chat of imaginary coffee cake, fried rabbit and ham from home. Beneath the mushroom-shaped, billowing "edible architecture" of Dreamland, prostitutes stuff their faces with plain rice and listen to businessman-pimps lecture about "do-

ing social work" and "preventing starvation." "The Fatherland needs iron beings," explains Emilia Unda in her deliciously austere performance as school headmistress. But soon her Prussianism and discipline figure oppressively in the plot, leading her girls to the brink of disaster and accurately forecasting the ultimate destruction of Hitler's schizophrenic worldview. In "Shame's" Japan, the war is over, but the aberrations remain. For 300 years the Yoshiwara district has been run the same profitable way. Who wants to hear about anti-prostitution bills and the problems of day-to-day existence when you're in, or better still, the owner of Dreamland? For Manuela, imaginative and feeling alone, what better shoulder to cry on than the sensitive representative of the institution that's destroying her, Fraulein von Bernberg (played by Anais Nin lookalike Dorothea Wieck)? "We're social workers," the brothel owners admonish their girls and send them padding off into conformity and anguish.

When the school play, Schiller's "Don Carlos," offers Manuela and the other girls an outlet for expressing their passion (with the help of some spiked punch), Schiller, speaking through Manuela, exclaims, "One moment in paradise is not too dearly paid in death." Manuela's developing crush on the beautiful von Bernberg comes to a public climax as the young girl, clad in a tight-fitting bodice, shouts ecstatically, "Long live Fraulein Von B.!" and collapses in a swoon before the entire class and the shocked headmistress — who demands that teacher Von Bernberg and Manuela never see or speak to each other again.

After an aging prostitute's only son rejects her and her lifestyle in disgust, "Shame" captures her progressive distress, bewilderment and final insanity, wherein she strolls through the brothel, smiling an idiotic smile as she crosses the miniature bridge and sings a cracked little song in a cracked little voice, while her fellow employees and their customers look on. When Manuela nearly casts herself from the top of the stairwell in Germany, the same gesture of erotic despair and hopelessness before a rigidly orthodox society is made.

Time plays tricks in both Sagan's and Mizoguchi's cinematics. "Street of Shame" opens with all the theatrical camera/editing panache of "Citizen Kane." The opening shots of "Maedchen in Uniform" are as functional and visually drab as a docudrama. But then something curious happens: "Shame" shifts for the most part into linear real-time: at a meal, the camera lingers until the last grain of rice is eaten and conversation dwindles to a nod. But "Maedchen" shifts into high gear. For once the compartmentalization that plagues us on the emotional plane serves to hot-up the screen: dramatic complexion-ad closeups of girls' faces are juxtaposed with poignant "candid" footage of students preparing for bed. Action jumps from melodramatic tableau to private jokes about movie actors: "Sex appeal" one girl exclaims in English.

Ultimately, all the resources of both directors are marshalled toward impressing the audience with a similar, and in our fast times, ever more urgent message: crush and defile that tiny spark of originality and freedom in each soul, for the sake of a placid and uncomplicated lifestyle, and you have blunted and maimed that very sensitive creature you have sought to preserve.

—Jay Mandeville and Rev. Dwight Frizzell

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HOW TO BE A CLEVER FILM CRITIC

<p>ARE YOU QUALIFIED TO BE A CLEVER FILM CRITIC?</p> <p><input type="checkbox"/> DID YOU HAVE NO FRIENDS AS A CHILD?</p> <p><input type="checkbox"/> DO YOU SALIVATE AT THE SMELL OF STALE POPCORN?</p> <p><input type="checkbox"/> DO YOU THRILL AT THE PROSPECT OF SPENDING A CAREER WRITING IN-DEPTH ANALYSES OF MOVIES AIMED AT SUBLITERATE 15-YEAR-OLDS?</p> <p><input type="checkbox"/> DO YOU MIND BEING LOATHED FOR YOUR CLEVER OPINIONS?</p>		<p>CLEVER WORDS TO USE IN REVIEWS SO AS TO ENSURE YOU WILL BE QUOTED IN FILM ADS</p> <p>PICK ONE FROM COLUMN A AND ONE FROM COLUMN B</p> <table border="1"> <tr> <th>COLUMN A ADVERBS</th> <th>COLUMN B ADJECTIVES</th> </tr> <tr> <td>RICHLY</td> <td>HAUNTING</td> </tr> <tr> <td>MARVELOUSLY</td> <td>TOUCHING</td> </tr> <tr> <td>WONDERFULLY</td> <td>ABSORBING</td> </tr> <tr> <td>ODDLY</td> <td>EVOCATIVE</td> </tr> <tr> <td>PROVOCATIVELY</td> <td>COMPELLING</td> </tr> <tr> <td>REFRESHINGLY</td> <td>ELEGANT</td> </tr> <tr> <td>STUNNINGLY</td> <td>ORIGINAL</td> </tr> </table>	COLUMN A ADVERBS	COLUMN B ADJECTIVES	RICHLY	HAUNTING	MARVELOUSLY	TOUCHING	WONDERFULLY	ABSORBING	ODDLY	EVOCATIVE	PROVOCATIVELY	COMPELLING	REFRESHINGLY	ELEGANT	STUNNINGLY	ORIGINAL
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<p>IF YOU CAN'T BE A CLEVER FILM CRITIC, MAYBE YOU CAN BE:</p> <p><input type="checkbox"/> A SMILING CINEMA ENTHUSIAST WHO ACTUALLY TRIES TO TALK LIKE A CLEVER FILM CRITIC IN CASUAL CONVERSATION</p> <p><input type="checkbox"/> A FILM BUFF SO DEVOTED TO THE MEDIUM THAT YOU HAVE OPINIONS OF MOVIES YOU HAVEN'T SEEN</p> <p><input type="checkbox"/> ONE OF THOSE SQUEAKERS WHO WRITES IRATE LETTERS TO CLEVER FILM CRITICS</p> <p>AND DON'T FORGET THESE HANDY PHRASES:</p> <p>"I LOVED IT!"</p> <p>"IT SIZZLES!"</p> <p>"...GREAT FUN..."</p> <p>"A MASTERPIECE!"</p>																		

Nightcrawlers

STEVE WALKER

What the X?

Thoughts on X ... reverse time to "The Decline of Western Civilization," Penelope Spheeris' brutal documentary about L.A.'s manic immersion in punk ... Exene Cervenka, X's chief poetess, soul kissing her microphone under a thick unruly black mop ... "She had to leave (chord, chord, chord, chord, chord, chord, chord, chord) Los Angeles" ... Billy Zoom's devilish grin ... John Doe's swaggering L.A. cowboy stance ... D.J. Bonebrake's bone-breaking percussion.

A medium fast forward to a tag, I stole from an unknown source to attach to X upon the release of "Under the Big, Black Sun" ... "the only music that matters" I wrote in a brief paean to the band which I mailed to their record company ... six months pass until I receive an apology from Exene herself for not "getting to me sooner" ... In a most unusual pen, a chaotic mix of Egyptian hieroglyphics and modern art, she writes "Thanks 4 the article" across the back of a postcard.

Another year ahead to the Uptown ... a pre-concert party at a house with two crude wood phalluses making a two foot X on the front lawn ... this is devotion ... boring holes in the heads of the disbelievers, X electrifies the theatre ... again, music that matters ... my boss moves to San Francisco a year hence and the goddamned going away party disallows me from seeing X in Lawrence ... this is anger at

having to shoulder adult responsibilities over X concerts.

An album from The Knitters reaches record stores ... a sharp eye for small print, a sharp eye for vocal uncovers the mystery ... Knitters are a mesh of X and The Blasters ... hillbilly garage band music as a different from X as Wendy O. Williams is from Whitney Houston ... "Love Shack" appears on Knitters LP and subsequent X release.



X (circa '84)

John Doe on radio: "We still have trouble getting airplay because we're still considered a 'punk' band. Program directors see X and say, 'Oh, that punk band! Like '4th of July' (the

first single from the album). They don't have the fucking open-mindedness to listen to what the fuck the song is about. Bands like The Del Fuegos, The Replacements, and Los Lobos have had an easier time of it because the general attitude of the public is more open. They didn't have a stigma to overcome; we have one — not in every case — but we do have one."

The Tivoli at midnight is the home of "The Unheard Music" in late winter, 1987 ... John Doe on "The Unheard Music": "I have no idea how it's doing financially but a few people have told me they've rented it and like it. (The movie) meant there was a document of what we'd done in the last two or three years. It showed we have a sense of humor and we're not middle class crybabies, a tag associated with the punk music albatross."

X ... concert footage (minus the overemphasized slam-dancing contingent that confuses X with thrash rock), videos, interviews, history ... a jaunt through the basement of one of the first clubs to book X is a jaunt through the basement of what would become an architecturally perfect band ... Exene at her doodle pad, dashing off poems of grief to the sister killed on the way to an X show that would become the best X work, "Under the Big Black Sun" ... release of "The Unheard Music" on video tape, the perfect medium for the fullest appreciation of Exene, John, Billy, D.J.

Zoom leaves the band, is replaced by Tony Gilkyson. "See How We Are" is released, June 1987 ... folk music, heavy on imagery of homeless drifters, with an '80s cynicism ... John Doe on the pervasiveness of imagery of the homeless in "See How We Are": "It's not

an overriding concept per se but the band feels there is not enough attention paid to people who are out of the ordinary. There are different kinds of people in the world and there's got to be a voice for people who can't fight for their right to party. (It's directed) most specifically to people who think they're liberal. They look at their income tax returns and see \$50 donated to non-profit organizations. A lot of (what they say) is lip service, but we're just as guilty, (thus) 'See How We Are'."

John & Exene have been divorced for some time but their harmony ... migod, it's the most intense match of testosterone and estrogen on vinyl ...

John Doe on he and Exene's harmonies: "Exene didn't sing in a lot of bar bands before X so she didn't have a set path to follow. She doesn't have that baggage that says this is how harmonies are supposed to be."

"Salvation," a film by Beth B, opens in New York ... Exene stars as a housewife addicted to televangelists ... bloodshed, kidnapping, and the cryptic appeal of TV preachers couldn't be more timely, but critics are unkind.

Tentative, late summer, X at Parody Hall but I've come to trust nothing about X but the consistency of the brilliant, unmatched, unwavering music

John Doe on the future: "We're waiting to see what happens with the record but we'll definitely be in Kansas City. (Right now) we're short-sighted and single-minded — trying to make "See How We Are" as successful as possible. We want to do a live record, maybe in September, October. I want to be able to look back when X is no more and say, 'this is what we did; this is what we accomplished'"

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AFRICA SHAKEDOWN: Survival music for

REV. DWIGHT FRIZZELL & JAY MANDEVILLE

The rift

Overland from Virginia to Africa, the primeval planet Earth was one massive continent from pole to pole. Africa was nudging its belly up against the Caribbean. From the Amazon to the Sahara was just a few days journey for a jogging Iguanodon. Gondwanaland it was called — all present-day continents "mooshed" together in one conglomerate reptilian theme park. The forests, centers of dinosaur urban culture, were jumping with hot, new magnetic rhythms. But inevitably the rifts began. Forces deep within the earth — molten magma seas, churning gaseous pouches, shifting plates and sliding strata — began shaking Gondwanaland apart. This crescendo of events not only tore the crusted continents asunder, but also ripped apart the electromagnetic unification of the old and new worlds.

Nowadays, with Africa way the hell over there and the Americas way the hell over here, and a vast Atlantic between them, the recent globe-spanning instantaneous exchanges of psycho-religious music, messages and images, via satellite and drumhead, have accelerated the unsnarling of the electromagnetic disturbances rampant since the breaking up of Gondwanaland.

Since it began as a mere trickle in pre-Columbian Olmec influences, the Afro-American nexus has been building to a head. Not long after the first wave of modern African culture was having its heyday in turn-of-the-century New Orleans, Jimmie Rogers was picking up a guitar and donning the metaphysical cloak of the country bluesman.



Travelling across the Atlantic on early gramophone records, Jimmie made a big splash in Lagos, Nigeria — the next leg of a circular journey that had begun when Africa and America were geographically joined.

By the 1930s, recordings of Cuban rumba groups, British ballroom orchestras, Hawaiian guitar bands and American country and western songs were absolute necessities at any well-heeled African palm-wine party. This was the origin of *juju* and a dozen other African musical styles that pool the best ideas crossing the ocean back and forth since then. In the '80s, this incredibly forceful, melodic and sophisticated synthesis is making the biggest impression ever on world-consciousness — bringing us all closer to the vital intertwining

of roots, reflections and up-beat electromagnetic vibes needed to enhance understanding and positive jive.

Zimbabwe Express

In 1973, Thomas Mapfumo was being thrown out of his last nightclub along the juice-joint strip in downtown Bulawayo. He figured his career as a nightclub singer was over. It was, but in the best way possible — just a few short weeks was all it took for Mapfumo to organize the Malleleujah Chicken Run Band — the group that turned the Zimbabwe hit parade in a radical new direction. Singing in Shona, the language used by the anti-colonialist and



revolutionary factions in Zimbabwe, Mapfumo shaped his music into a modern, flexible, poetic-political medium. And more importantly, he had the tunes, and, despite a governmental radio ban, his records were runaway best sellers.

Soon, even the reactionary urban youth had to be able to sing and rap in the witty, radical and multi-dimensional patois of Mapfumo and his funky, music-crazy co-conspirators (alias Black Unlimited).

By the mid '70s Mapfumo's Acid Band had become a force to reckon within Zimbabwe politics. His message of defiance, commitment and concern, always told in the symbolic, ambiguous and poetic medium of the Shona tongue, eluded the oppressive militarists for the length of time Mapfumo needed to get his message across. But the oppressors got wise to him quickly, and he was often in trouble with the law-and-order factions controlling Zimbabwe in the late '70s. In fact, it was the very same regime the Mapfumo resisted that would pursue the diabolical tactic of blasting radical Acid Band music over loudspeakers from a fleet of military helicopters to encourage the very independent-living bushdwellers to follow the sound into town to be regimented and collectivized — incidents that must have cost Thomas Mapfumo some anguished moments.

Fela rocks Walden

"I want to achieve a few things," Fela Anikulapo Kuti said in his last London interview before his return to Nigeria and subsequent imprisonment (1985). "The artist should be the spiritual light of the world," he added. "The African concept is the concept of the future. Africa will create a new naturalism, the new force of the future... a new dimension towards justice, to freedom, being able to have a new science. I see no reason why a musician

can't be president and really do the right thing." Musically, Fela has kept his promise, doing the right thing, demanding listener involvement with the beauty and purity of his message.

"I studied African cultural tradition and that is how I got my sound," Fela says. "Most artists in Africa today have not been encouraged to study the deepness of their spiritual background. I have taken it upon myself to study these things."

The political situation in Nigeria has gotten in Fela's way, the urgency of his position only making him more frightening to the uncertain powers that be ruling in Lagos. "I must be able to, as a man, stand in front and lead what I preach, and try to put into machination what I have as a concept." So far, the international music scene has found a place for Fela's rock-positive music, warmly applauding his message, his beat and his free spirit. At home, Fela's exuberance (he has 26 wives) and awareness have served only to lead him behind bars, but his Thoreauque imprisonment ended just a few months ago, due to intensive lobbying by Amnesty International. Fela's spirit has not been dampened or embittered, and new, inspired tunes will soon traverse the earth.

The Zairean rumba recipe

The Zairean rumba recipe is a complex mixture of the local rhythmic cuisine, blended with a guitar style that saw its beginning just after the turn of the century when West African sailors brought box guitars to dinner parties in what was then the Belgian Congo. Next, take one influx of imported Latin American records (circa '40s); add the pulsing Kinshasha jive; mix in punctuating horns and Cuban timbale transcriptions; allow to rise until 1953 and the advent of electric guitars; sprinkle with high, lyrical vocals and you got one top-ranking, mutha-huge Zairean rumba soufflé.

Throughout the '50s, each Zairean combo evolved its own particular dance style: the boucher, kiri-kiri, kaivasha and — most dynamic of all — soukous ("good time"), which is keeping many a dance floor at high temp from Kinshasha to Brazzaville. Among the hero-musicians serving the soukous hot plate are Franco with OK Jazz, Le Seigner Rochereau, Pablo Lubadika Porthos and the Fantastic Tchico. If the brashness of Fela's horns or the rawness of South African jive turn your tummy, this Zairean stuff is sure to please with its uplifting beat, super-clean guitar lines and refined vocal style. Chop, sip and southe it out.

Pass the Mambazo

Amid the political upheavals of South Africa, Ladysmith Black Mambazo, the all-Zulu male choir, steps lightly, walking on tiptoes as if not to be heard. Their gentle voices, singing in Gqoqoma Mfana style, have been an enormous hit, from South Africa's bee-hive of single-sex dormitories where migrant workers are housed, to the Burbankian labyrinths of NBC's Johnny Carson Show.

The vocalists of Ladysmith Black Mambazo are primarily from three families in Ladysmith, located in a rural grassland 200 miles outside

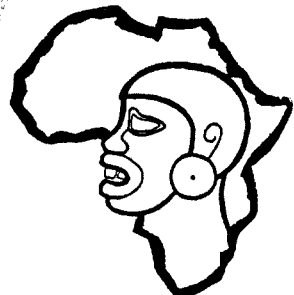
Durban. Their music is the collective voice of the migrant workers who have left their homes and families to work in the diamond and gold mines. It is a music of men yearning for home, alone in a forbidding urban landscape.

Joseph Shabala, Ladysmith's leader and founder, migrated to Durban in search of work in the late '50s. It was there he started his own choir, the Highlanders, which would eventually adopt the Ladysmith Black Mambazo name, meaning, literally, the "black axe of Ladysmith." Soon, the group's global appeal was realized and album sales surged north across Africa and into Europe. More albums followed and Ladysmith Black Mambazo became the first South African group to launch their recording career with long-play records. Prior to this, singles or LP compilations were standard practice. Today the group has a catalogue of over 25 top-selling LPs (of which five are available in America) and has turned in an award-winning performance on Paul Simon's "Graceland" album.

Plugged-in griot

The Mandingo griot musicians are spread out over an area once comprising the medieval kingdom of Mali. Their tunes cover the ritual dance, praise song and epic ballad circuit. The instruments, such as kora (21-string harp) and balafon (xylophone) create a rich, cross-rhythmic texture that translates seamlessly into the modern Afro-pop idiom. A leading proponent of the griot kora style is Foday Musa Suso, whose lineage can be traced back to the first kora player. Foday, along with his Mandingo Griot Society, has made home base in the U.S., where he participated in several recording projects with the purposely detailed keyboards of Herbie Hancock and Bill Laswell on bass.

But for the pop players back in Mali, where to gig and where to plug in are major obstacles. Nearly all the groups working are sponsored by the regional government: one group for each of the seven regions. Independent bands rarely survive due to equipment costs and the availability of electricity (periods of only three hours of electricity per week in some areas). If you want to book a band, just apply to the Governor of that region, as it is he who ap-



points the bandleader. As governors come and go, so do bands.

Despite the odds against them, the Super Rail Band was the first pop group to be sponsored when the Ministry of Information decided it was time to safeguard the development of Malian pop music. They got a regular gig at the Buffet Hotel de la Gare de Bamako in the middle of Mali's capitol, where the danc-

the post-rift culture

ing and refreshments from the spacious buffet bar seldom cease (group rates available).

The wrap up

Now that we are finally coming into our own as participants in the communication renaissance, the planet Earth, its continents rejoining electromagnetically, is at last starting to feel like home again for those of us that have sensed something missing in the post-rift culture. Like the benign, baby-cheeked Olmec heads (evidence of a Nubian presence in pre-Columbian America), the African spirit is watching over our culture, recreating it as we move towards 2001, with pan-oceanic wisdom and rhythmic unity.

Recommended recordings:

NIGERIAN JUJU

King Sunny Ade and his African Beats
"Juju Music"
Mango 9712, \$8.98 list

King Sunny Ade and his African Beats
"Aura"
Island 90177, \$8.98 list

Segun Adewale
"Adewale Play for Me"
Rounder 5015, \$8.98 list

Chief Commander Ebenezer Obey
"Juju Jubilee"
Shanachie 43031, \$9.98 list

ZIMBABWE
Various artists
"Viva Zimbabwe"
Earthworks 2001, \$9.98 list

Thomas Mapfumo and the Blacks Unlimited
"Ndangariro"
Carthage 4414, \$9.98 list

Thomas Mapfumo
"The Chimurenga Singles 1976-1980"
Meadowlark 403, \$9.98 list

FELA ANIKULAPO KUTI
Fela with Egypt 80
"Live in Amsterdam"
Capitol 12359, \$13.98 list

Fela with Afrika 70
"Black President"
Capitol 16292, \$6.98 list

Fela with Afrika 70
"Original Sufferhead"
Capitol 16293, \$6.98 list

Fela with Egypt 80
"Army Arrangement"
Celluloid 6109, \$9.98 list

ZAIREAN SOUKOUS
Rochereau with Orchestre Afrisa International
"Tabu Ley"
Shanachie 43024, \$9.98 list

Franco and Rochereau
"Omona Wapi"
Shanachie 43024, \$9.98 list



Tchico and Les Officiers of African Music
"Full Steam Ahead"
Globestyle ORB 007, \$9.98 list

Pablo Lubadika Porthos
"Pablo! Pablo! Pablo!"
Globestyle ORB 008, \$9.98 list

Various artists
"Sound d'Afrique II: Soukous"
Mango 9754, \$8.98 list

SOUTH AFRICA
Various artists
"The Indestructible Beat of Soweto"
Shanachie 43033, \$9.98 list

Various artists
"Soweto Never Sleeps — Classic Female Zulu Jive"
Shanachie 43021, \$9.98 list

Ladysmith Black Mambazo
"Induku Zethu"
Shanachie 43021

The Mahotella Queens, Mhlatshini and Other Stars
"Phezulu Eghudeni"
Carthage 4415, \$9.98 list

Puseletso Seeman and Tau Ea Linare
"He O Oe Oe!"
Globestyle ORB 003, \$9.98 list

MALIAN GRIOT AND POP
Foday Musso Suso and the Mandingo Griot Society
Flying Fish 76, \$8.98 list

Super Rail Band of the Buffet Hotel de la Garde de Bamako
"New Dimensions in Rail Culture"
Globestyle ORB 001, \$9.98 list

Artwork—Rich Van Cleave

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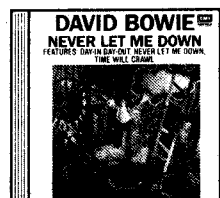
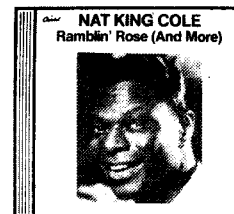
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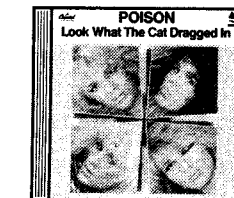
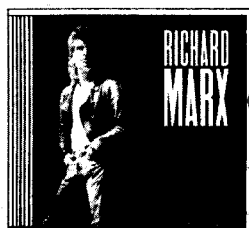
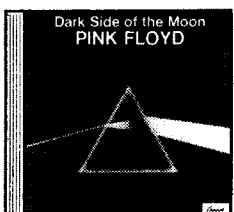
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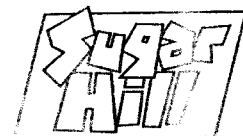
"Carolina Sky"
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The Good Father

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August 19

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August 26

The Mission

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August 27

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Two troubled lovers find themselves at odds with reality. A much acclaimed love story starring sensual French actress Beatrice Dalle.

Elvis: The songs, the moves, the action

It's easy to see why Elvis rose to his height as singer, gyrator, actor and cultural icon when

his image comes alive in his many films now available on video. Titles are too numerous to list here, but these highlights are sure to illuminate many screens as we approach August 16.

King Creole (1958)

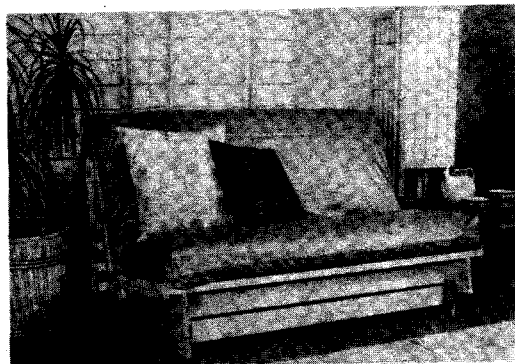
Directed by Michael Curtiz ("Casablanca"); costumes by Edith Head; starring Carolyn

Jones, Walter Matthau and Vic Morrow; based on the Harold Robbins' novel "The Story of Danny Fisher"

Jailhouse Rock (1957)

Directed by Richard Thorpe; songs by Stoller and Leiber; starring Judy Tyler, Mickey Shaughnessy and Dean Jones.

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Aug	5 Hollow Men Rock	6 Absolute Ceiling Sin City Disciples R & B	7 True Stories Rock	8 Trip Shakespeare Rock
11 Long Riders Rock	12 Sons Rock	13 A Picture Made Rock	14 Gaddites Reggae	15 Unidos R & B
	19 Homestead Greys Rock	20 Splinters R & B	21 Crayons Rock	22
	26 Remains Rock	27 Little Women Reggae	28 Ipso Facto Reggae	29 Del Reys R & B
Sep	2 Tupelo Chain Sex Rock	3 True Stories Rock	4 Floyd And The Flavors Rockabilly	5 Red Zone Dancing Bears Rock

Coming up: Webb Wilder, John Hiatt



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AT
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PHOTOGRAPH BY JACK ALLEN

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CRUCIF*S**

AUG 4th

August

Trip who?

e.e. cummings did it. And Bonnie Raitt and Peter Wolf followed suit. Then Matt Wilson, psychedelized songwriter for the **Trip Shakespeare** band, dropped out of a successful school career (at Harvard, no less) to pursue his own literary career, this time with a group of throbbing rockers.

When Matt reached Elaine Harris, a percussionist with wicked hands, it was too late. She had already graduated from Harvard with a degree in biological anthropology. After all those years of study she was ready to do it with Matt: go on the road with a group of intense, enthusiastic and all-original rockers. And John Munson, the six-and-a-half giant spider-fingered bass player was right there: dropping out of Chinese lit. to heed Elaine and Matt's call. Add guitarist Dan Wilson, Matt's brother, and you got the current **Trip Shakespeare** lineup.

Trip Shakespeare's hot live shows, melodious writing and attentive groove action prompted **Twin Cities Reader** music editor Martin Keller to "wager a tidy sum on this artistic foursome to go to faraway places and leave its inscrutable dent!" Now its time for this Minneapolis-based group to make a big dent in the boisterous audience that is to descend on **Parody Hall** for their show on August 8.

Winfield comes to KC

Let's start it off at the top — August 1 and 2 — and add some cool, Appalachian moun-

tain boogie, toss in some anecdotal folk wisdom and reassuring melodic lines and you got an acoustic evening under the stars at **Starlight** with **Mike Cross** and **Seldom Scene**.

Mike Cross is a multi-talented singer/songwriter/guitarist/fiddler/storyteller that has long been a favorite at the Winfield, Kansas folk festival and throughout the country. If his new album on **Sugar Hill** label, "Solo at Midnight," is any indication what his live show will be like, then check it out: some rambunctious twelve-string guitar picking on "Rusty Waterwheel," gyratin' fiddling with his "River Song," a heart rending love song "Fare Thee Wee, Marianne," and "Dear Boss" with its warped and witty sense of humor.

And if this isn't too much already, **Seldom Scene**, one of the most renowned bluegrass bands, is right there to sooth and refresh us. While never for a moment forgetting their roots in traditional American acoustic music, the five members of **Seldom Scene** are quick



Mike Cross

GRAND EMPORIUM

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
LOUISIANA CAJUN ROCK MAMOU HOMESTEAD GRAYS ROCK MINNEAPOLIS 10 DIG MANDRAKES JOEY SKIDMORE SPRINGFIELD LAWRENCE 17 LONESOME HOUNDDOGS ABSOLUTE CEILING HOUNDING FURIES ADV. TIX 24 DEAD MILK MEN LAWDALE NICE STRONG ARM ALT. ROCK BLOWOUT LAWRENCE 30 MAHOOTS FULL FATHOM FIVE IOWA CITY	TULSA 4 STEVE PRYOR & the MIGHTY KINGSNAKES BLUES/ROCK JOPLIN 11 SHOOT MAHOOTI R & B KANSAS CITY 18 S.D.I. R & B/REGGAE KANSAS CITY 25 LINDA SHELL & the 39th STREET BAND BLUES/ROCK BLUES/JAZZ SEPT. 1 PRISCILLA BOWMAN CLAUDE "FIDDLER" WILLIAMS	LAWRENCE 5 COMMON GROUND REGGAE KANSAS CITY 12 CONTRABAND REGGAE/SCA/CALYPSO KANSAS CITY 19 GADDITES REGGAE ST. LOUIS 26 INFRARED ROCKERS REGGAE KANSAS CITY 2 INSTIGATORS REGGAE	K.C. BLUES SOCIETY AMATEUR BLUES FINALS FREE COLUMBIA 13 BEL AIRS BLUES/ROCK NEW YORK 20 SHORTY JACKSON BAND JUMP BLUES KANSAS CITY 27 B.C.R. AFRO NUCLEAR WAVE KANSAS CITY 3 SPLINTERS ROCK	ADV. TIX 7 JOHN LEE HOOKER LITTLE CHARLIE & the NIGHTCATS CHICAGO 14 SUGAR BLUE HARP VIRTUOSO 1985 GRAMMY WINNER SAN FRANCISCO 21 MARK HUMMEL & THE BLUES SURVIVORS SUPER BLUES HARP ADV. TIX 23 LONNIE BROOKS BAND GREAT DANCE BLUES SACRAMENTO 4 LITTLE CHARLIE & THE NIGHTCATS ALLIGATOR RECORDS HOT NEW GROUP	NEW YORK 8 KRISTY ROSE & the MIDNIGHT WALKERS COUNTRY/ROCK ADV. TIX 15 SUGAR BLUE HARP VIRTUOSO 1985 GRAMMY WINNER CHICAGO 29 LONNIE BROOKS BAND GREAT DANCE BLUES BLUES/R & B 5

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AUGUST 1987

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to adapt good songs by Bob Dylan or Eric Clapton, transforming them with perfectly blended four-part vocal harmonies, acoustic guitars and banjo, into a head-rush of musical titillation. Guitarist Phil Rosenthal is responsible for writing several group originals that bounce, kick and profess gospel sentiment. This is a show that traditional music lovers have been waiting for. And if you're not a fan already, bring the family, friends and loved ones all for a starlit treat.



SASQUATCH ACROSS AMERICA

The Dead Milkmen/ Sasquatch threat

The Dead Milkmen come alive at the Grand Emporium August 24. Watching these self-glorified princes of snot rock is like being in an encampment of punked-out leprechauns. After their new release on Enigma, "Bucky Fellini," who knows what to expect? The management at the Grand Emporium along with the crazies at Firm Productions have thrust their collective necks out on a limb this time. They added **Nice Strong Arm** and **Lawndale**, just out on their "Sasquatch Across America" tour, to the bill. This is the triple-

threat youth-culture banger of the year. Eat your guitar out.

KC Swings again

The heart of Kansas City will be swinging again the weekend of Aug. 29 and 30 with the fifth annual Kansas City Jazz Festival.

The free festival, featuring up-and-coming pianist Hilton Ruiz and a host of local talent, is being held on the Frank A. Theis Memorial Mall, just east of the world-famous Country Club Plaza.

An estimated 100,000 people attended last year's two-day event, which featured an all-star swing band including Buddy Tate, Claude "Fiddler" Williams and Jay McShann. The 1987 festival will also feature another big-name national act for the Sunday finale, whose appearance had yet to be confirmed at the time of this release.

Among the local musicians scheduled to appear in one of several "jam" groups are guitarist Sonny Kenner, featured in the film "The Last of the Blue Devils," and trumpeter Carmel Jones, who has played and recorded with such notables as Ray Charles and Count Basie.

The festival was created as a means of promoting Kansas City's rich heritage of jazz and its city parks. The mall site, also known as Volker Park, is a continuation of the expansive south lawn of the Nelson-Atkins Museum of Art.

The festival is produced by the Kansas City Jazz Festival Committee, an all-volunteer group headed by president Aaron March.



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The Verandas

August 6-7-8-10

FIRM—KJHK

Meat Puppets

Thursday, August 13th

Red Zone

A Grateful Dead Tribute

Tuesday, August 18th

True Stories

Wed., Aug. 19th

Wed. Sept. 2nd

S.D.I.

Tuesday, August 25th

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Rock & Soul band
returns from Iowa
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lead vocals and harp
and Good Golly Miss
Molly on bass and elec-
tric fiddle. This group
will get your toes tappin'
and fingers snappin'.
BABY LEROY —
8/12-8/13 and 8/21-8/22
Recently reformed with
new lead singer Brenda
Petty, this group
brings new meaning to
the term funk. They are
hot, so come see them.
JIM SWENEY —
8/15-8/16
Many people will
remember Jim Sweney
and the Jumpshotz.
This is a different band
with a smoother sound
that features Jim on
lead vocals with his Joe
Cocker style of singing.
Don't miss him!

MON	TUE	WED	THU	FRI	SAT
3 KC BLUES BAND JAM	4 4 SKNNS "CLASSICAL"	5 ***** THE BLUE BAND ***** "ROCK & SOUL AT ITS BEST"	6	7	8
10 KC BLUES BAND JAM	11 4 SKNNS "ROCK"	12 ** BABY LEROY ** "ROCK AND FUNK"	13	14 ** JIM SWENEY ** "R&B, TULSA STYLE"	15
17 KC BLUES BAND JAM	18 4 SKNNS "AT"	19 UP FRONT BAND * "RHYTHM ROCK FROM LAWRENCE"	20 TBA	21 ** BABY LEROY ** "ROCK, FUNK, R&B"	22
24 KC BLUES BAND JAM	25 4 SKNNS "ITS"	26 TBA	27 ***** THE CRAYONS ***** "CLASSICAL ROCK"	28	29
31 KC BLUES BAND JAM	9/1 4 SKNNS "BEST"	9/2	9/3	9/4	9/5
		***** TBA *****			

WARM UP ACTS

Tues. — Jeff Black
Fri. — Dave Krull
Sat. — Allen White

☆☆☆☆☆☆

COMING ATTRACTIONS

☆☆☆☆☆☆

NACE BROS.

★ ★ ★

BABY
LEROY

★ ★ ★

KC BLUES

★ ★ ★

CRAYONS

★ ★ ★

4 SKNNS

☆☆☆☆☆☆

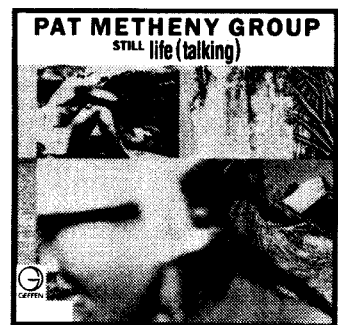
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The live concert **August 20 at Sandstone**

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World class jazz

John Hicks, the phenomenal jazz pianist, is bringing Elise Wood, flautist, for some intimate duets at the Jazz Haus in Lawrence, Kansas on August 20. He has played on a legacy of recordings with Pharoah Sanders and under his own name. Pharoah's beautiful and surprisingly accessible "Journey to the One" (Theresa 108/109, \$12.98 list) features John on the title track and the Rogers and Hart standard "Easy to Remember." John's own music, as exemplified on "John Hicks in Concert" (Theresa 123, \$9.98 list) is a mixture of lucid, straight-ahead swing, the modal expansiveness of Trane and classical technique. "My father got me a teacher," explains John, "who was an immigrant from Russia. One of his exercises was to do the Bach Partitas ... at least three of them through all the keys. All that training is very useful in my playing now."

Desert or swamp?

Are they really from "south of Bumtruck,



Egypt and just north of East Jesus" as their press release says? Could be. But after seeing Mamou on MTV's "The Cutting Edge" it's obvious that this hard driving rock-oriented trio has its real roots somewhere in the swamps of Louisiana. With half of their lyrics in Creole French and cajun accordian lines transposed to Stratocaster, the newly expanded dance floor at the Grand Emporium is sure to be hopping on August 3.

Flaming Lips munchdown

Wait just one moment. Don't kiss me there! I'm going to catch the **Flaming Lips** at Elijo's Cantina on August 22. You know the Lips, right? Just back from that three-day festival in Roskilde, Denmark where 57,000 Europeans came to see them and Sonic Youth, the Dream Syndicate and the Cult. And then they were featured at the only New Music Festival in the big apple just days ago. Elijo better turn up the air conditioning for the big Flaming Lips KC munchdown.

Psychedelic attitude

"It began, like all the best things, as an attitude rather than an ambition." So states the current Columbia records biography on the **Psychedelic Furs**. Longtime fans are sure to notice, however, that with the Furs' latest release, "Midnight to Midnight," the we-wanna-be-stars ambition has replaced the here's-who-we-are-like-it-or-not attitude. But so what? Look past the black leather outfits and sneer-

ing posed photos, because the music itself is as forceful and appealing as ever, with a high gloss production finish.

The Furs will perform live at Sandstone, with opening act **the Call**, Friday August 14.



P. Furs' Richard Butler

I saw this show in St. Louis in May at the Fox Theater and it was spectacular. The band was up and tight, performing all their best songs: "Sister Europe," "Mr. Jones," "Love My Way," "Heartbeat," "Shock," etc. Definitely the show's highlight is "Sleep Comes Down." Horn master Mars Williams adds a catchy new riff that one hopes is captured on tape for a future live album. "Heartbreak Beat" focuses on a

stereo echo that bounces from left to right and back again over the chorus. And "Heaven" is as sweet and honest as the simple video where the Furs play under streams of rain.

Richard Butler sports a fresh athletic approach to his stage performance, looking confident and fit as he bounces back and forth, slithering about in tight black leather. Yes, it's a new, commercialized image complete with a stunning light show, but they play it well. This will be an engaging show under a summer sky at Sandstone. If you are a Furs fan, don't miss it.

—Mary Ferrante

CONCERTS

Get 'em fast, 'cause the tickets are disappearing to the "summer of blues" buster — **John Lee Hooker** backed up by none other than **Little Charlie and the Nightcats** at the Grand Emporium on Fri., August 7. Little Charlie's new album, "All the Way Crazy," (Alligator 4753, \$8.98 list) is receiving rave reviews. And when they take the stage with John Lee, they will be making music history guaranteed to push the blues right outta the box.

The Sandstone schedule offers a variety of musics this month, from the humorous **Jimmy Buffet** and the **Coral Reefer Band** on August 4 to the new age jazz sounds of the **Pat Metheny Group** on August 20. **Steve Ray Vaughn** will be joined by guitarist **Gregg Allman** for a really big show on August 22.

No, not all of our regional talent split the heat in August. You can check the **Belairs** out at the Jazz Haus on August 7 and 8. **The Red Zone**

THE RIVER CITY REUNION Sept. 7-13, 1987 in Lawrence, Kansas

Tuesday, Sept. 8th

- 12:00-1:30 pm, Oread Book Shop, Kansas Union: **booksigning** (names TBA)
- 2:00-3:30 pm, Liberty Hall: **Robert Frank** films "Pull My Daisy" and "This Song for Jack," and **Antony Balch** film "Towers Open Fire" (price TBA)
- 2:00-4:30 pm, Pine Room, Kansas Union: **group poetry reading** (readers TBA)
- 2:00-4:30 pm, Walnut Room, Kansas Union: **group fiction reading** (readers TBA)
- 4:00-5:30 pm, Liberty Hall: **Robert Frank** films "Pull My Daisy" and "This Song for Jack," and **Antony Balch** film "Towers Open Fire" (price TBA)
- 7:00-9:00 pm, Union Ballroom, Kansas Union: **Anne Waldman** and **Andrei Codrescu** read
- 9:00-11:00 pm, Bottleneck: **Robert Creeley**, **James McCrary** and other poets read (price TBA)
- 9:00-12:00 pm, (location TBA): **open-mike poetry readings and performances** by students and other guests

Wednesday, Sept. 9th

- 12:00-1:30 pm, Oread Book Shop, Kansas Union: **booksigning** (names TBA)
- 2:00-3:30 pm, Liberty Hall: **Robert Frank** film "Me and My Brother" (price TBA)
- 3:00-4:00 pm, (campus location TBA): **Andrei Codrescu** speaks to (literary group)
- 4:00-5:30 pm, Liberty Hall: (film TBA) (price TBA)
- 7:00-9:00 pm, Union Ballroom, Kansas Union: **Allen Ginsberg** reads
- 9:00-10:00 pm, Bottleneck: (poetry, musical performances TBA) (price TBA)
- 9:00-12:00 pm, (location TBA): **open-mike poetry readings and performances** by students and other guests

Thursday, Sept. 10th

- 12:00-1:30 pm, Oread Book Shop, Kansas Union: **booksigning** (names TBA)
- 2:00-3:30 pm, Liberty Hall: **Conrad Rooks** film "Chappaqua" (price TBA)
- 2:00-4:30 pm, Pine Room, Kansas Union: **group poetry reading** (readers TBA)
- 2:00-4:30 pm, Walnut Room, Kansas Union: **group fiction reading** (readers TBA)
- 4:00-5:30 pm, Liberty Hall: filmmaker **Gene Bernofsky** with his films "Group," "Dropcity," "Glamour," "Lawrence of America," and "Postmaster" (price TBA)
- 7:00-9:00 pm, Lawrence Arts Center: **group poetry reading** (readers TBA)

- 9:00-11:00 pm, Liberty Hall: **An Evening of Spoken Words and Music** by **Rock Poet Michael McClure** and **Ray Manzarek**; also, **Danny Sugerman** (author of "No One Here Gets Out Alive," the Doors biography) reads (price TBA)

- 9:00-12:00 pm, (location TBA): **open-mike poetry readings and performances** by students and other guests

Friday, Sept. 11th

- 11:00-12:30 pm, Kansas Union: filmmaker **Stan Brakhage** speaks
- 12:00-1:30 pm, Oread Book Shop, Kansas Union: **booksigning** (names TBA)
- 2:00-3:30 pm, Liberty Hall: filmmaker **Stan Brakhage** with his films "Faustfilm: An Opera" by Rick Corrigan and Stan Brakhage, and "The Dante Quartet" by Stan Brakhage (price TBA)
- 2:00-4:30 pm, Pine Room, Kansas Union: **group poetry reading** (readers TBA)
- 2:00-4:30 pm, Walnut Room, Kansas Union: **group fiction reading** (readers TBA)
- 4:00-5:30 pm, Liberty Hall: **Robert Frank** film "Me and My Brother" (price TBA)
- 7:00-9:00 pm, Lawrence Arts Center: **group poetry reading** (readers TBA)
- 9:00-11:00 pm, Liberty Hall: **Jim Carroll**, **Ed Dorn** and **Ed Sanders** perform (price TBA)
- 9:00-12:00 pm, (location TBA): **open-mike poetry readings and performances** by students and other guests

Saturday, Sept. 12th

- 12:00-1:30 pm, Oread Book Shop, Kansas Union: **booksigning** (names TBA)
- 2:00-3:30 pm, Liberty Hall: **Timothy Leary** speaks and takes questions on "The Emergence of the Cybernetic Person during the Roaring Twentieth Century" (price TBA)
- 4:00-5:30 pm, Liberty Hall: **Conrad Rooks** film "Chappaqua" (price TBA)
- 8:00-11:00 pm, Liberty Hall: **William Burroughs**, **Andrei Codrescu**, **Diane DiPrima**, **Allen Ginsberg**, **John Giorno**, and **Anne Waldman** read from their works (price TBA)

Sunday, Sept. 13th

- 2:00-6:00 pm, (location TBA): **final Reunion party** for participants and friends
- 9:00-11:00 pm, Liberty Hall: **Hüsker Dü** musical performance (price TBA)

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will be invading the same Lawrence stage August 27. And the BCR band, whose new album, "Which Earth are We On?" (Fifth Street 1078, \$9.98 list), is charting at area stores, will be appearing August 27 at the Grand Emporium and August 28 and 29 at Harling's Upstairs. The Remains will play Harling's the preceding weekend, August 21-22. And if it's a good dose of jazz (and dining) that suits your fancy, check out the City Light Orchestra at City Light every Thurs., Fri. and Sat. throughout the month and the Milt Abel Quartet every Mon. and Tues. Douglas Niedt, guitar, and Mary Poses, flute, both faculty members at the UMKC Conservatory, are play-

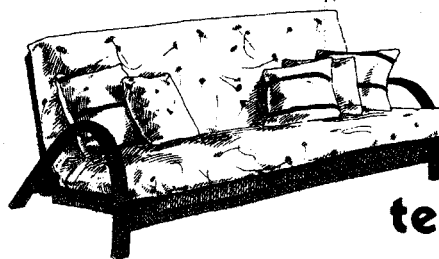
ing a free concert of works by Ravel and Poulenc Sun., August 2, 7 p.m. at Loose Park.

Kurashiki Chor Kleine, a 50-person choir from Kurashiki, Japan, Kansas City's sister city, will give a free concert on Thurs., August 20, at 7:30 p.m. in White Recital Hall, Center for the Performing Arts, 50th and Cherry streets. The young choir will sing a program of Japanese folk songs, modern Japanese songs, and American and European songs, conducted by Hiroshi Tankaka. The accompanist will be Keiko Okada.

And who was it that said Kansas City was dull in August? You can catch Suzanne Vega at

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
3 KY 102 MODERN MUSIC NIGHT NO COVER	4 FALCON EDDY NO COVER	5 THE PRODUCERS with TRUE STORIES	6 ← VERANDAS →	7	8	9
10 KY102 MODERN MUSIC NIGHT featuring THE VERANDAS NO COVER	11 ← THE CLIQUE →	12	13 MEAT PUPPETS plus ROYAL CRESCENT MOB	14 ← THE CLIQUE →	15	16
17 KY102 MODERN MUSIC NIGHT NO COVER	18 RED ZONE GRATEFUL DEAD TRIBUTE	19 TRUE STORIES NO COVER	20 ← PLAIN JANE →	21	22	23
24 KY 102 MODERN MUSIC NIGHT NO COVER	25 STRATEGIC DANCE INITIATIVE	26 ← RAMPAGE →	27 NO COVER	28	29	30
31 KY102 MODERN MUSIC NIGHT NO COVER	SEPT 1 THE CLIQUE	2 TRUE STORIES	3 CHARLIE & the STINGRAYS NO COVER	4	5	6

UPCOMING EVENTS

Sept. 9,10,11,12
• LONDON CALLING •

AUGUST • SPECIAL EVENTS •

- Wed. 5th—
THE PRODUCERS
with TRUE STORIES
- Thur. 6th-Sat. 8th—
THE VERANDAS
- Mon. 10th—
THE VERANDAS
- Tues. 11th & Wed. 12th—
THE CLIQUE
- Thurs. 13th—
MEAT PUPPETS
plus ROYAL CRESCENT MOB
- Fri. 14th & Sat. 15th—
THE CLIQUE
- Tues. 18th—
RED ZONE
- Wed. 19th—
TRUE STORIES
- Tues. 25th—
S.D.I.
- Wed. Sept. 2nd—
TRUE STORIES

AUGUST 1987

Memorial Hall on Tues., August 18 and the double bill of **Bonnie Raitt** and **John Prime** at Starlight Theater on August 26. And if that's not "hard" enough for ya, **Metal Rage Night** at the Uptown Theater August 8 may be what the music doctor ordered.

The Music in the Parks series continues with a hot line up for August. Jazz fusionists **Free Flight** play Lakewood Park, Vivion and North Norton, Sun., August 2. **The Gary Burton Group** comes to Brush Creek on the Plaza, August 9. On August 16, it's the hot, new sounds of **Blanchard-Harrison Quintet**. This fresh trumpet/alto sax-lead group is an Art Blakey alumnus and some great hard bop. See them at Swope Park, east of main entrance, Meyer Blvd. and Swope Parkway. **Herbie Mann** and **Les McCann** team up for a show August 23 at Brush Creek on the Plaza.

Quite a line up at the World's of Fun Forum Amphitheatre in August. Leading off is **Crystal Gayle**, Sat., August 1. On August 2, it's **Randy Travis**. **Menudo** plays the Forum, Fri., August 7. **The Forester Sisters** perform on Sat., August 8. On Sun., August 9, it's **Dan Seals**. **The Everly Brothers**, back together and better than ever, perform Sun., August 16. On Sat., August 22, it's the real King of Rock & Roll, **Chuck Berry**. Brother Ray, **Ray Charles**, plays two days, August 29-30, to close out a great month. For info, call (816) 454-4545.

Crown Center's Summer on the Square free Friday concert series heats up in August. **Leo Kottke** starts things off, Fri., August 7. **Danny and the Juniors** turn Crown Center into a rockin' sock-hop, August 14. It's **Ben E. King**, Mr. "Supernatural Thing," August 21. Closing out the series is the **5th Dimension**, Fri., August

News flash. The word is just fresh out: **BTO** is confirmed for the Uptown Theater on August 6. And **Poco** will be right at the same place the next night, August 7. For two earfuls of soulful singing, experience the **Whispers** and **Stephanie Mills** August 23 at the Midland Theater. "Fruitarians make better lovers," say the two members of **Packed Fruit**. The reeds and percussion duo will take over the Epitaph stage August 25. Whew...

THEATER

Danny Cox recreates the era of the "summer of love" through songs and storytelling in "Vanguard Nights," a coffeehouse tribute at the Midland Theater on Monday nights starting August 3.

Adrian Zmed is still in town. You probably remember him as Johnny in "Grease II" or as guest on "Bosom Buddies," "Goodtime Girls," "I'm a Big Girl Now," and "Dance Fever." Zmed is in KC nightly, appearing as Paul Burnette, who is desperately trying to rekindle the fire in his marriage in "Beginner's Luck," playing at Tiffany's Attic through August 9.

Willy Russell's "Educating Rita" comes to the Missouri Rep August 4-23. It's all about Rita, a determined young British hairdresser who gets what she asks for to the dismay of her middle-aged tutor.

"Nunsense" comes to the Waldo Astoria Dinner Playhouse for the entire month. "Nunsense" is no "convent-ional musical." It's a high-spirited, tap-dancin', boogie-woogie musical-comedy about the Little Sisters of

KY-102 Presents

Suzanne Vega
IN
CONCERT

**Tuesday
August 18th
Memorial Hall**

Produced by New West & Contemporary

August

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
2	3 #2 Apollas ★	4	5 LINE	6	JOHN-JON 7/8 JOUL ACCORDION BAND	
9	10 S.D.I.	11	12 True Stories	13	Charlie Strips	14 JOHN-JON JOUL ACCORDION BAND
16	17 #2 Apollas ★	18 Brian the D.J. Today & Yesterday's Best Dance Music	19 THE WORLD S.F.T.V.	20 Brian the D.J. Today & Yesterday's Best Dance Music	15 Crayons	21 JOHN-JON JOUL ACCORDION BAND
23	24 #2 Apollas ★	25	26 True Stories	27	reflections	22 JOHN-JON JOUL ACCORDION BAND
30	31 #2 Apollas ★				JOHN-JON 28/29 JOUL ACCORDION BAND	
					USHERS	

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The
HURRICANE

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The

ACE
FREHLEY'S COMET

Y&T

Special Guests:
GUNS N' ROSES

TRIPLE METAL ATTACK

Saturday, August 29
Memorial Hall

Produced by New West & Contemporary

Hoboken, affectionately known as the "Little Hobos." Before settling in New Jersey they ran a leper colony in the Mediterranean. But then the Protestants moved in and built leper condos, putting the Sisters out of business. So they came to Hoboken, where things were supposed to get better. But in fact things got worse. Much worse. The Little Sisters were headed for a financial crisis. Instead of using the money in the treasury to help their cause, it seems the Mother Superior purchased a Beta Max — so it's up to the Sisters to save the convent by raising money with their high-voltage, high-spirited variety show. There is a ballerina nun, a ventriloquist nun with her puppet, Sr. Mary Annette, a silent movie NUNSMOKE, a cooking demonstration to learn to cook "Bar-b-que Ribs au St. Joan" and much, much more!

CLUBS

Blayney's 561-3747
Blues Alley 924-6400
City Light 444-6969
Cassidy's B.F. Deal 333-3336
Davey's Uptown Ramblers Club 753-9841
Epitaph 931-6903
Grand Emporium 531-1504
Harlings 531-0303
Harris House 531-1580
Hot Rocks 561-6868
Hurricane 753-0884

Jazz Haus (913) 749-3320
Jimmy's Jigger 753-2444
Liberty Hall (913) 749-1912
Lone Star 561-1881
Milton's 753-9384
Parody Hall 474-7070
The Point 531-9800
Stanford & Sons Comedy Shop 756-1450

SPORTS

If it weren't for baseball, August in KC would be totally unbearable. The Royals offer 13 home games this month to make the heat worthwhile. Some hot weather trivia: Who led the 1961 Kansas City Athletics in stolen bases with 37?

August 1 The Boston Red Sox show up for the 1987 Equitable Royals Old Timer's Game, 7:05.
August 2 Boston Red Sox, 1:35.
August 10 The Yankees, are back, 7:35.
August 11 New York Yankees, 7:35.
August 12 New York Yankees, 7:35.
August 13 It's the Detroit Tigers, 1984's dynasty team, 7:35.
August 14 Detroit Tigers, 7:35. Yo, it's camera day!
August 15 Detroit Tigers, 7:05.
August 16 Detroit Tigers, 1:35. And it's WDAF/TV4 Royals notebook day for kids 14 and under.

AUGUST

SPECIAL EVENT EVERY DAY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY & SATURDAY
CASSIDY'S "HOT SUMMER WEEKEND SPECIALS" * National and Regional Bands every weekend evening in August for only \$2.00 at the door. * Bridget's GIANT TACO'S for only \$1.50 each - 9 p.m. - 12 p.m.				
3 OPEN MIKE "Coffee Shop Style Music"	4 VALENTINES FRESH PRODUCE MUSIC CONTEST	5 HEAVY METAL WEDNESDAY	6 TRUE STORIES the Hollowmen	7 THE NEW BABY LEROY!
10 NO COVER OPEN MIKE	11 VALENTINES FRESH PRODUCE MUSIC CONTEST	12 FEATURING THE TOP METAL ACTS IN THIS AREA	13 TRUE STORIES	14 THE FABULOUS REMAINS!! PLUS - SHUTTLE
17 NO COVER OPEN MIKE	18 VALENTINES FRESH PRODUCE MUSIC CONTEST	19 2 BANDS NIGHTLY... -MX, -NASTY, -BISHOP- STEEL Call for lineup	20 NORTHERN EDGE "High-energy dance rock n roll" \$1.00	21 S.D.I. Strategic Dance Initiative
24 NO COVER OPEN MIKE	25 VALENTINES FRESH PRODUCE MUSIC CONTEST	26 STEEL Call for lineup	27 JOHN ELY Advance Tickets	28 FROM CARMEL CALIFORNIA THE YOUNG PRESIDENTS "California Club" Rock n Roll
31 From Seattle THE ACCUSED "motor-head meets the sex-pistols" + SPECIAL GUEST	1 VALENTINES FRESH PRODUCE MUSIC CONTEST	2 THE TUBES!!! TICKETS AVAILABLE AT ALL CITS OUTLET AND AT CASSIDY'S WITH NO SEV. CHG	3 THE CRAYONS!!	4 THE CRAYONS!!

LIVE
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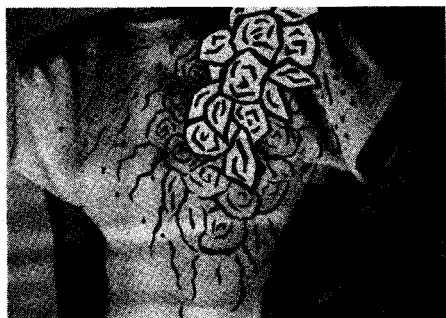
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Answer to hot weather trivia: shortstop **Dick Howser**.

ART

hibition featuring the Women Photographers of Kansas City, an organization of women who meet monthly to share skills and ideas. The show will represent the diversity of members' interests and approaches to photography. The exhibition begins August 7 and runs through the 30th with an opening reception for the artists on August 7, 7-9 p.m. Cyanotypes, silk-screens and other unusually processed photographic prints by Gary Sutton, Kansas City Art Institute professor, will line the walls of the Kemper Gallery, 4415 Warwick throughout the month. Hours are Wed.-Sun. 12-4 p.m. Call 561-4852 for info.

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			1
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5	6	7	8
HORACE WASHINGTON		THE SLAMMERS	
12	13	14	15
HORACE WASHINGTON---			
19	20	21	22
	HORACE WASHINGTON---		
26	27	28	29
HORACE WASHINGTON			
9 -- 1	LIVE MUSIC		

MONDAY-STEAK NIGHT \$6.95
WEDNESDAY
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AUGUST 4th,
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PSYCHEDELIC FURS
AUGUST 14th, 8:00 P.M.



with special guest
THE CALL

PAT METHENY GROUP
AUGUST 20th, 8:00 P.M.

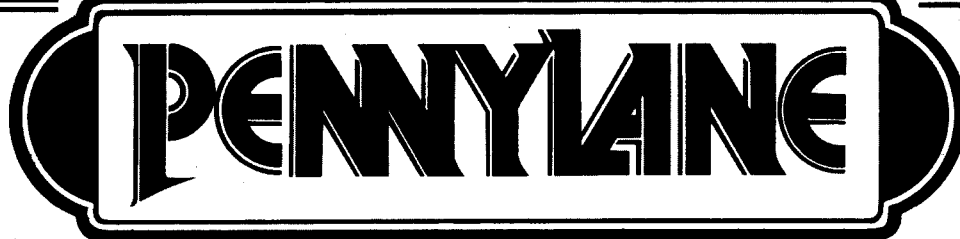


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Tickets are available at all CATS outlets (Jones Stores Downtown, Blue Ridge Mall, Metcalf South Mall, Metro North Mall, Bannister Mall, Prairie Village; Budget Tapes and Record in Topeka, Liberty Hall in Lawrence; 7th Heaven, Kemper Arena; Video Corner in Olathe; Municipal Auditorium; Uptown Theatre; Corky's; Crown Center; Financial Express; Video Venders) or by phone through Dial-A-Tick 576-7676.



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Mail

Dear Pitch:

Heard the rumor you were changing the name and format of the PITCH. A straw poll among my friends and neighbors for alternative PITCH concepts produced this list of possibilities:

EDGE
KC SMASH
TREND-O
SPIFF
WAVESTOCK
KC BIZARRE
GALATEA
OFF PITCH

The gist of this note is to suggest that KC PITCH is already the best! But good luck trying new angles among the all too rectangular


pages.
Harley Falk

Dear Harley:

Thanks for your suggestions and we think you're right: KC PITCH is the one. But that doesn't mean we aren't striving to improve the appearance and content of our magazine. If you, Harley, or any of our multitudinous readers are interested in contributing ideas, articles, etc., please send them in.



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For millions of Americans, walking is not just the exercise of choice - it's the exercise of prescription. Virtually every cardiac program in the country prescribes walking to promote cardiovascular efficiency. But Jane Fonda's *Walkout* isn't just for the out of shape. It's a challenging program that appeals to practically everyone.

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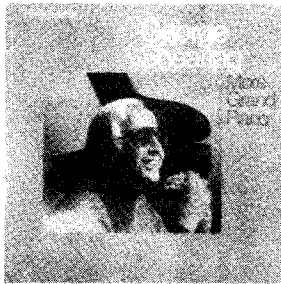
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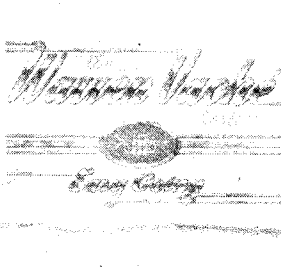
GEORGE SHEARING
"More Grand Piano" Concord 318



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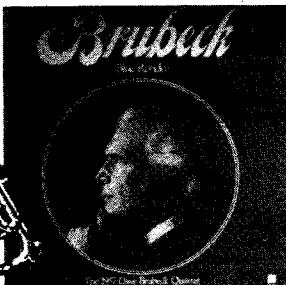
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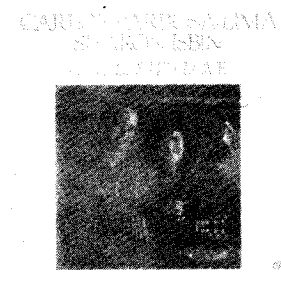
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