

## Street priest: Ronald Shannon Jackson

### Innovative jazz artist comes to KC

By Dwight Frizzell and Scott O'Kelley

Watch out, Kansas City! The major jazz and dance music innovators of the decade are on their way here.

Ronald Shannon Jackson and the Decoding Society have been steadily on the rise, playing a unique blend of jazz, funk, fusion and third-world rhythms across Europe and major cities in the US. They just completed a whirlwind tour of Asia. Their two recent releases on Island's Antilles label, *Man Dance* (Antilles 100S, \$8.98 list) and *Barbeque Dog* (Antilles 101S, \$8.98 list) have been critically acclaimed. And now adventurous promoter Jon Lim is saving area residents the necessity of traveling to New York or Chicago to hear Jackson's music first hand. The Kansas City Art Institute, 4415 Warwick, will be hosting the regional premiere of the Decoding Society on Sunday, April 8. The locally-based Black Crack Revue, or BCR, will be warming up the proceedings.

Jackson was born and raised in Fort Worth, where his father was a juke box operator and owner of two record stores. His music career began when he started working out with people in the Ray Charles band, who were based in the Dallas/Ft. Worth area at that time. His first professional gig occurred when he was 14. Jackson attended Lincoln University in Jefferson, Missouri, where he roomed with piano player John Hicks. The two of them were in the school jazz band together, along with Julius Hemphill, Oliver Nelson, Lester Bowie and Oliver Lake. Jackson later returned to Texas and then left again to attend the University of Ridgeport in Connecticut and finally the New York College of Music.

Jackson has played with many innovators of our times—Charles Mingus, Ornette Coleman, Albert Ayler, Cecil Taylor and James Blood Ulmer—to name a few. Each member of the Decoding Society likewise has a story, but perhaps not as long as Jackson's only because of age (all under 28). Sax player Zane Massey was first heard with his father, Calvin Massey, composer and collaborator with John Coltrane in the '60s. Vernon Reid, guitarist, has been featured in top-notch magazines such as *DownBeat* and *Musician*, where he was hailed as one of the greatest players since Hendrix. The lineup also includes Henry Scott on trumpet, Melvin Gibbs and Rev. Bruce Johnson on electric bass and the Decoding Society's latest addition, extraordinary violinist Akiba Ali.

### Interview

**Q.** When you're playing, what are some of the ways you're trying to reach people?  
**A.** First of all I want you to realize that when you listen to my music, whether there's one simple melody or two or three complex melodies combined, that you're not alone. I grew up out in the midwest and I know what it is to wander around in the fields and just be

captivated by melodies, melodies that one doesn't hear on the radio or one hasn't heard on records. A lot of the things I hear I began hearing when I was in Texas, running around in corn fields and just being free.

**Q.** I was interested in the reception you've received from different places you've played.  
**A.** We just did a tour of Asia. We were invited to do the Singapore Jazz Festival and also the Malaysian Jazz Festival. The smallest crowd we played for was about eight hundred. Most of the crowds were two, three and four thousand people. They have a total thirst for Western music. It was a fair exchange. Listening to the music of their countries played by their musicians was a real treat.

**Q.** When you play do people dance?  
**A.** Oh yes, especially in Asia or when we go to Europe, where people haven't been anesthetized to certain rhythms. Here people have to have a certain beat, like a disco beat to really get off. But in those countries people have a lot of rhythms going on in their own music, which made our music easier for them to accept.

**Q.** Is the response in Europe and Asia more free and more open?  
**A.** I would have said that a few years ago, but now the response is coming around more in the United States too. We just had a nice time in Texas, and people were dancing and listening.

**Q.** I saw you in Chicago in '82 at New Music America. I talked with Rev. Bruce Johnson and Vernon Reid, and I asked them about your compositional techniques. They told me what they had to do was learn to play in Ronald Shannon Jackson time. What is Ronald Shannon Jackson time?  
**A.** Well, basically, I don't play in time. I play in rhythms as opposed to playing in time. Most drummers up until the '80s have been just time keepers. What I do is set a pulse as opposed to a set time, then I play different rhythms off that pulse. I compose in such a way that the players can feed off that, yet remain distinctly within their own framework. Still retain their own identity, yet perform within that realm.

**Q.** When I play your records for people they say, "Wow, the drums are like a lead instrument."  
**A.** Right, because everything is equal in the music. There is no actual lead. A lot of the melodies come from rhythms I'm playing. That's what I write the melodies from, as opposed to the drums, basses and guitar being the background instruments. We're as melodically up front as the horns. Instead of playing time by playing rhythm, everyone can be equal because our rhythm and melody is the same.

**Q.** Your approach is similar to Ornette Coleman's theory of hermologies. What effect did working with Ornette have on your music?  
**A.** I learned a lot from working with Ornette, for sure. But a difference is with my music everyone is at the same place—there's no one

solist. In Ornette's situation he's the soloist and everything is constructed around him being the soloist. The music I have is a group, a unit effort.

**Q.** How do you relate your theory of hermologies to James Blood Ulmer's music? It sounds like your ideas are similar.  
**A.** Well, Ornette is a saxophone player and he composes with the saxophone. Ulmer plays guitar and he composes with the guitar. I compose from rhythms.

**Q.** Ulmer's sound is similar to what you're saying about everyone being up front, but the sound you get is so different.  
**A.** That's because I'm composing basically from what I hear. I don't just sit down and compose music. In going through my daily activities, I'll write something, and by trying to interpret as clearly what I hear as possible and trying to transpose that to melodic instruments. I get the sound I want. It's not that I'm trying to create a different sound from what everybody else is doing. That's just the way I hear it.

**Q.** What was it like working with Cecil Taylor?  
**A.** I learned a lot, not so much technically, but structurally. Playing with him was a gas because he basically plays in rhythmic phrases also. See, I play in melodic rhythmic phrases. I guess the closest example I can give you is when you listen to African rhythms. They can easily swing from a five to a six rhythm very subtly without you really knowing it, but you feel the effect of it. That's basically what I do, but on a much wider scale.

**Q.** So, it's this kind of modulating or expanding rhythm?  
**A.** The first word is very correct: modulating rhythms. That's what I had been working on when I met Cecil Taylor. We hit it off real well



Ronald Shannon Jackson performs in Kansas City on April 8. Tickets are available at PennyLane, as are his albums, including his latest, *Barbeque Dog*.

because he was working on his own ideas of rhythm and they just happened to fit. I also worked with Albert Ayler. When I first got to New York, a friend of mine, Charles Moffitt, had a record date he couldn't do, so he gave me the date and I met them all there at the studio that night. So I recorded with them and after we got through this fellow came over and asked if I wanted to join his group. And that's who it was, Albert Ayler.

**Q.** You worked with Mingus too.  
**A.** Yeah. I worked with Mingus not too long after I got here too, about '67-'68. This was at the Five Spot. Albert wasn't working much at the time, so I took the job with Mingus. That band had two drummers—Dannie Richmond and myself. Then Albert got some work, so I quit Mingus and took the job with Albert. Working with Albert, it was a totally elated experience every time we played. I've been blessed in a lot of ways from working with these people. When I got to New York, some of the connections just naturally fell together. But then I've paid my dues, too, because I've been here a long time.

**Q.** What is your goal as a musician?  
**A.** What I'm trying to do is just bring happiness to people. That's what I want the people to feel: the joy of living and the joy of life at this time.

Tickets to the show are available at PennyLane, as are albums by Ronald Shannon Jackson. Besides the albums mentioned above, Jackson's releases include *Street Priest* (Moers Music 01096, \$10.98 list), *Nasty* (Moers Music 01086, \$9.98 list) and *Eye on You* (About Time 1003, \$8.98 list).

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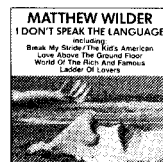
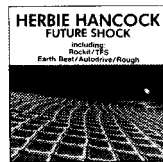
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LeRoi\*, Dick Wright, Michael Henry, William Thompson, Larry Stroud, Mike Vaughn, Dwight Frizzell, Scott O'Kelley.

Dear LeRoi\*:

I agree completely and wholeheartedly with your sentiments regarding Kansas City "rock" radio stations. Pride follows profit in the corporate '80s. Profit is ensured by appealing to the masses, and the masses are less than discriminating.

In the March 8 edition of the *Kansas City Star*, TV-radio critic Barry Garron explained that the general manager of a local "rock" station had success in turning the station around because he "scrapped the idea of playing new and unusual rock songs not heard on other stations in favor of rock songs that were popular in Kansas City." Pretty progressive philosophy, huh? The credo here is: We'll never play a song that's not popular.

In my frantic scanning of the FM band, I have come across one station which seems to possess some level of programming conscientiousness. It's 96X (KKKX) and it's based in Lawrence. If you can put up with their self-hype and inane ads, you'll find that from about 11 p.m. to sign-off and again for a couple of hours in the morning, this station uses a valid, free-form playlist. Of course, reception is a problem for all those living anywhere other than the southwest corner of the metro area. What a world.

Keep rantin'.

Stu Wilson

Dear KC Pitch,

This letter is in response to LeRoi's col-

umn, slamming radio in Kansas City.

First of all, don't give up on KLZR. Despite the "All Hits" slogan, they still play more new music than any other station. No one else plays the current new releases from Simple Minds, Modern English, Tracey Ullman, UB40 and Thomas Dolby. It was their New

## Letters

Music Revue show that first introduced Kansas City to Eddy Grant, Nena, Cyndi Lauper, Culture Club and numerous others. They may not be what they once were, but they are still better than anyone else.

Secondly, don't waste your time writing or calling area stations with your views, because radio consultants program almost 70 percent of all the commercial rock stations in the country, including KY102 and KCI. It's useless.

What's the solution? Spend more time in the PennyLane listening booth. Read British music magazines for new and upcoming bands—they are at least six months ahead of what eventually hits the US. Have friends tape programming off KJHK in Lawrence. Support new and unknown groups that play in Kansas City and Lawrence.

It could be worse. At least there are enough of us that realize there's more to music than Journey, Def Leppard, Bryan Adams, etc. Chris Summers

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# LeRoi's springtime reviews

**Laurie Anderson** ★★★★★  
*Mister Heartbreak*  
 Produced by Laurie Anderson, Bill Laswell, Roma Barar and Peter Gabriel  
 WB 25077 \$8.98 list

Another really strong effort that once again places Ms. Anderson at the forefront of the musical frontier of the '80s. Her music is a blending of the modern day gadgets and technology with slightly off-center poetry ending with a seductive quality uniquely 1984 and uniquely Laurie Anderson.

**John Cale** ★★★★★  
*Caribbean Sunset*  
 Produced by John Cale  
 Island 7024 (import) \$9.98 list

When I think back to the musical dark ages of the mid-70s, I always find a handful of artists that helped me get through the void. John Cale was one such artist. Cale has one of the most forceful voices I've ever heard. It falls somewhere between Jim Morrison and Eric Burdon. The only complaint I ever had with Cale was that he didn't use better musicians, and it still seems to be a problem. But even so, Cale's music is a delight to experience.

**Thomas Dolby** ★★★★★  
*The Flat Earth*  
 Produced by Thomas Dolby  
 Capitol 12309 \$8.98 list

With the huge success of Thomas Dolby's last effort, I really had my doubts about the possible quality of this follow-up record. Yet, lo and behold, he dropped much of the synth, went to a more conventional instrumentalization, extended his song stylization (including a really nice remake of Dan Hicks' "I Scare Myself") and came up with an admirable record with a lot more depth than his previous releases.

**Spencer Davis** (FLY ME)  
*Crossfire*  
 Produced by Spencer Davis and Allan McDougall  
 Allegiance 442 \$8.98 list

The disco-fied version of "I'm a Man" makes me wanna fuckin' puke.

**Judie Tzuke**  
*Ritmo*  
 Produced by Paul Muggleton and Mike Paxman  
 Chrysalis 1442 (import) \$9.98 list

I had listened to Judie Tzuke, but I'd never heard Judie Tzuke. Now, thanks to some encouragement and a little arm-twisting from Gary Charleson, I have two favorite female vocalists—Kate Bush and now Judie Tzuke.

**M&M** ★★★★★  
 (a.k.a. Martha and the Muffins)  
*Mystery Walk*  
 Produced by Daniel Lanois, Mark Gone and Martha Johnson  
 Current Wave 3 (RCA) \$8.98 list

These guys are definitely one of my favorite female-fronted bands. Once again I find myself comparing them to the Talking Heads, which is one indication of how much I like this record. They combine dance and African rhythms, technology, guitar vocals and lyrics into a marvelous concoction of music that is sure to please.

Great! It's finally springtime, that time of year when almost everyone is in a good mood and the baseball season starts. Love is in the air, and so are the strains of hot new music. I would like to thank everyone who responded to last month's rant about rock radio, and I'm happy to say I have now met an Arbitron reporter. By the way, have you seen the new KY102 commercials on TV? The only

animal I can envision listening to that station is the rock dinosaur. This month I'm introducing a new ratings category in my reviews. Each month I'll pick the best soul record and it will get the Chainsaw Marvin Memorial Soul Record of the Month. Remember, if it ain't got the saw, it ain't got the buzz.  
 —LeRoi®

**Modern English** ★★★★★  
*Ricochet Days*  
 Produced by Hugh James and Modern English  
 Sire 25066 \$8.98 list

This record shows a lot more growth and depth than I was apt to give Modern English credit for. It's a transitional record, and even though it might not be a big hit, it does give them a good groundwork to grow from. A very heady piece of music.

**Jacqui Brookes** ★★★★★  
*Sob Stories*  
 Produced by Laurie Lathan  
 MCA 5467 \$8.98 list

This record contains some really fine torch-styled pop songs. I like just about everything except Jacqui Brookes' vocals, which are somewhat less than awe-inspiring.

## Best of the bunch

**Talk Talk**  
*It's My Life*  
 Produced by Tim Friese-Greene  
 EMI 17113 \$8.98 list

Man, have I listened to this one a ton of times. Although it's not quite as good as Roxy's *Avalon*, it gets pretty damn close. It has those same lilting melodies that made me so fond of *Avalon*. Although the vocals aren't as strong as Bryan Ferry's, they're more than sufficient. I don't make comparisons with *Avalon* lightly, but this record sure makes me think a whole lot about it.

**Repo-Man** ★★★★★  
 (soundtrack/variety artists)  
 San Andreas 39019 (MCA) \$6.98 list

If you're looking for a really good punk rock sampler, you should try this record. It's a good example of some of the best punk stuff around. I haven't seen the movie, but if it's as good as the soundtrack, it could be a real sleeper.

**The Alarm** (WOW)  
*Declaration*  
 Produced by Alan Shacklock  
 I.R.S. 70608 \$6.98 list

If you think music isn't political anymore, give these guys a listen. Soon people will be saying the Clash sounds a lot like the Alarm if they keep this up. It's hard-biting rock and roll with lots of socially redeeming factors.

## Chainsaw Marvin memorial soul record of the month

**System**  
*X-Periment*  
 Produced by Mic Murphy and David Frank  
 Mirage 90146 \$8.98 list

This one has got what's hot. It has that soul/rock sound of Prince, with a ton of technology and killer vocals via Mic Murphy. Looking for something for that next dance party? This will get 'em going.

**Queen** ★★★★★  
*The Works*  
 Produced by Queen/Mack  
 Capitol 12322 \$8.98 list

After hearing the single "Radio Ga Ga," I was all set to pan the living shit out of this record, but I was wrong. *The Works* is like a retrospective of classic Queen. If you've ever liked anything by Queen, you'll find something on this record you'll like.

**The Waterboys** ★★★  
 Produced by Mike Scott and Rupert Hine  
 Island 90147 \$6.98 list

There seems to be a lot of potential to the Waterboys' hard-edged new wave sound, but it just didn't jell on this one. It might be weak production.

**Toney Carey** ★★★  
*Some Tough City*  
 Produced by Peter Hawke  
 MCA 5464 \$8.98 list

Carey is enjoying a successful career, both solo and with Planet P. This record is straight-ahead hard rock with some potential hit singles, but as a full record, it's very thin on material.

**Berlin** (FLY ME)  
*Love Life*  
 Produced by Mike Howlett, Giorgio Moroder and Richi Zito  
 Geffen 4025 \$8.98 list

Pretentious melodrama.

**Billy Rankin** ★★★★★  
*Growin' Up Too Fast*  
 A&M 4977 \$6.98 list

This record has no socially redeeming factors other than it's a whole hell of a lot of fun to listen and dance to. It's energetic, pop and with a lot of hooks.

**Tom Teeley** (FLY ME)  
*Tales of Glamour and Distress*  
 Produced by Neil Kernon and Tom Teeley  
 A&M 4991 \$6.98 list

Whew! Not a pretty sight.

**Howard Jones** ★★★★★  
*Human's Lib*  
 Produced by Rupert Hine and Collin Thurston  
 Elektra 60346 \$8.98 list

The sound falls somewhere between Nick Heyward and the Moody Blues. It's slick, seductive and fairly angry. Definitely a hit.

# Coming attractions

Music news-wise, there isn't a lot going on, so I thought I'd take this opportunity to ask you for your favorite new LPs of the month. Listings will be in the following issues, but for now, here are some of mine: The Cars, *Heartbeat City* (Elektra 60296, \$8.98 list), Alan Parsons Project, *Ammonia Avenue* (Arista 8204, \$8.98 list), Jah Wobble, *Snake Charmer* (Island 90151, \$5.98 list). Warner Brothers leads off with some very exciting new releases by everyone's favorite, Pat Metheny. Also Carla Bley, Shankar, Chicago with Number 17, Dire Straits, and get ready... the Osmonds. Also new ones by the Cure and Echo and the Bunnymen. MCA kicks off spring with a much-desired and past-due LP titled *More Big Chill*. Also new releases by Smokey Robinson, the Mary Jane Girls, a greatest hits package by Rick James, the Crusaders, Bobby King, Jerry Lee Lewis, Frankie and the Knockouts and One Way.

Capitol has some new releases to talk about with a new label and new record for Joe Cocker. Also new ones by Any Trouble, Industry, Jules Shear, Dr. Hook and David Lasley.

RCA/A&M is really talking this month with a new record by Jermaine Jackson with a guest appearance by Mr. Millionaire himself, Michael Jackson. Also coming out will be new releases by Lou Reed, Jefferson Starship, Taco, R.E.M., Human League, Kashif and Gino Vannelli. And for those of you who remember John Renbourn, he'll have a new LP out on Windham Hill.

CBS has new releases this month featuring Stanley Clarke, Chi-Lites, the first solo LP by Branford Marsalis (Wynton's brother) and Ultravox. Also, CBS will be issuing a boxed set of the first ten Great Performance classical records at a special price.

—Larry Stroud

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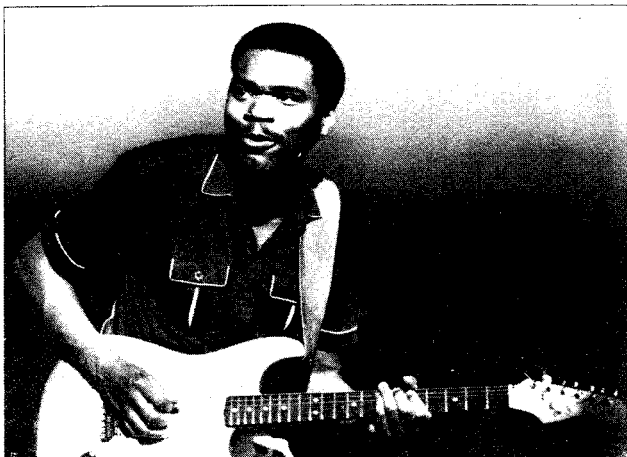
# Robert Cray's been talkin'

After years of hard work, hassles and sweating out a living in West Coast bars and dives, the Robert Cray Band has delivered a brilliant follow-up to their smoking debut LP *Who's Been Talkin'*. If there is any justice, Cray's national tour in support of *Bad Influence* (Hightone 8001, \$8.98 list) should bring him a portion of the audience he deserves.

Critics have praised *Bad Influence*, *DownBeat* magazine giving it four-and-a-half stars and calling Cray "a forceful, movingly expressive singer with deep gospel roots and a guitarist of no mean ability who plays intelligently, creatively and always to the point. There's no instrumental grandstanding here, just solid, seamless performances..." *Jazz Times* said Cray's voice "reminds one of Junior Parker and his blues are tight little capsules of feeling" and *The Victory Music Folk & Jazz Review* said Cray's sound is a mixture of "Chicago blues with that southern sound or, say, Sam Cooke and Bobby Blue Bland." *Aquarian Weekly* said the vocals on Cray's originals "use Otis Redding-type gruff soul histrionics filtered through a low-down Chicago blues mix. He's not above putting a funky edge to that time-tested blues and it works. If you love blues and are tired of the same 12-bar formula, this is it, Jack!"

Robert Cray's live shows are marathon affairs which drive you to dance your blues away or cry in your beer. If you didn't catch him at the Jazzhaus in Lawrence last month, you'll get another chance to hear him in Kansas City at Harling's Upstairs on April 27.

—Blue Dew



Robert Cray, blues singer-guitarist from Takoma, Washington, performs at Harling's Upstairs on April 27. His album, *Bad Influence*, is available at Penny-Lane.

## Interview

**Q.** Several of the Songs on *Bad Influence* betray a stronger r&b feel than was evident on your debut LP. Was this deliberate, or just part of the natural evolution of the band?

**A.** Actually, this record is closer to the sound

of the band live than the first album. On the first record we didn't know the producer, and he didn't know us. So, he produced the record thinking we were exclusively a blues band, and the album ended up as a blues record. *Bad Influence* is a lot closer to the band in terms of the feel and the sound.

**Q.** The band on the album sounds great. With the exception of Richard Cousins, the lineup is completely different. Was it easy for you to find guys for the band with the right kind of feeling for the music?

**A.** Yeah, it was pretty easy. There are a lot of blues and r&b bands on the West Coast, so it was pretty simple finding guys for the band.

the first album?

**A.** Curtis Saigado? He left the band to form his own group, the In Your Face band. They are very popular here on the West Coast, and they already have a record in the works. He sat in with us last night at our Portland gig.

**Q.** *Bad Influence* has been out for several months. How do you feel about the record now that you have a chance to listen to it without having to worry about the business aspect of it?

**A.** The band is very happy with *Bad Influence*. Of course, there are always some things you wish you could change or improve, but that's always the case no matter what you do. The album was fun to make, and I think that feeling of fun comes across pretty well.

**Q.** Speaking of fun: is that you doing the Tarzan yell at the fadeout of "No Big Deal"? It may be the single greatest Tarzan yell I have ever heard.

**A.** Always! Yeah, that was me. The song felt real good when I was laying down the vocals, and it was something I just felt like doing.

**Q.** You play clubs and festivals almost two hundred nights out of the year. Do you feel the audience is growing for r&b and Chicago blues in America?

**A.** I think so. Everywhere we go we are playing to full houses and our local following is pretty good. I think the people will come out for the shows as long as the band is good and has the feeling for the music.

**Q.** Could you tell me about the show you did with Muddy Waters at the Euphoria in 1980? I heard it was a special night.

**A.** Yeah, it was really special. We were up for the show, because Muddy means so much to music, and to us. Doing the encore number with him really meant a lot to me, and it is still an emotional thing for me to think about. The man was just incredible. The audience that night was very receptive and really added to the show. It was just one of those nights.

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**THE JAZZTET**

★★★★½

*Moment to Moment*

Soul Note 1066

\$9.98 list

They say you can't go home again, but Soul Note has done just that. The label has reunited three very exciting jazz players who in the early '60s attained modest success as part of a group called the Jazztet. Consisting of Art Farmer on trumpet, Benny Golson on tenor sax, Curtis Fuller on trombone and a superb rhythm section, the group made their debut for the Argo label on February 6, 1960. After almost three years of concerts and recordings, Art and Benny, the founders of the group, decided to call it quits and go in separate directions. Art teamed up with guitarist Jim Hall and Benny gave up playing to concentrate on composing and arranging.

The Italian label Soul Note has now brought Farmer, Golson and Fuller together for this new release (recorded in May 1983) and backed them once again with a superb rhythm

Dig out your old Argo recordings by the Jazztet and remind yourself just how fine this group was in the early '60s. Then slip this new record on your turntable and see that the old magic is still there. Perhaps even more so.

—Dick Wright

**ART TATUM**

★★★★★

*Tatum*

Pausa 9017 (Jazz Origin Series) \$8.98 list

There's good news tonight. Pausa has released some exciting material from the '40s and early '50s by the greatest of all keyboard giants, Art Tatum.

The album consists of solo piano material from September 1949 that has never before been released and some trio material from December 1952 that features Tatum in the company of Everett Barksdale on guitar and Siam Stewart on bass. This trio worked together from 1949 until 1954, when the pianist disbanded it. The tremendous rapport between the three is most certainly apparent. All seven performances were done in a single session in New York on that December date. Tatum began his recording career in 1933 and performed until his untimely death of uremic poisoning in 1956 at the age of 46.

Side one contains four tracks by the trio and two solo outings by Art. The trio tracks include "Tea for Two," "Out of Nowhere," "September Song" and "Lover." Each and every one of these six tracks is filled with the magnificence of Art's dazzling technique and advanced harmonic sense. Side two offers three solo cuts: "Goin' Home," "Melody in F" and "Makin' Whoopee," and three trio numbers, "Indiana," "Just One of Those Things" and "Would You Like to Take a Walk." Siam and Everett are in excellent form on all the trio tracks.

Long after Art Tatum's death, jazz performers, critics, writers and just plain jazz lovers still acknowledge him as one of the most gifted performers in music history. Pianist/music critic Benny Green summed it up this way: "In Tatum's piano playing jazz finds its ultimate pianistic expression, a piano style incorporating mastery of all piano styles, just as in literature the English language found its ultimate verbal expression in James Joyce, whose prose style was compounded of the elements of all prose styles."

Like other jazz giants such as Armstrong, Ellington and Parker, Tatum's recordings are all worth adding to one's collection. By all means, get this one and enjoy every precious second.

—Dick Wright

**Jazz**

section: Mickey Tucker on piano, Ray Drummond on bass and Albert "Tootie" Heath on drums. The results? Great! The album contains six wonderful originals, five by Benny and one classic by Art.

Side one opens with a swinging version of a fairly recent Golson composition, "Moment to Moment," with room for all hands to shine. The second track is one of Benny's most famous works, "Along Came Betty." This tune was written in 1958 while Golson was a member of Art Blakey's Jazz Messengers. Taken at an absolutely perfect tempo, it will have you tapping your toe from start to finish. Closing side one is Art Farmer's jazz standard, "Farmer's Market." When Annie Ross set lyrics to this great line and recorded it on her maiden session in 1952, she was on her way. Taken here at a swift tempo, it again gives everyone a showcase for their abundant talents.

Side two contains three more Golson gems. "Fair Weather" comes from 1956 and was recorded by Benny at that time on a Milt Jackson date. The second cut, "Yesterday's Thoughts," was written by Benny for a Tokyo concert in 1976. It was subsequently recorded by Freddie Hubbard and here it serves as a vehicle for Farmer's exquisite flugelhorn work (On this album, as on all Art's recordings over the last few years, Art is heard exclusively on flugelhorn.) Closing the album is a loping work from 1978 called "Ease Away Walk."

**AL DI MEOLA**

★★★★

*Sequencer*

Columbia 04945

\$4.98 list

Now that disco has died and "dance music" has risen from the ashes, many artists of all musical persuasions have shown an interest in more rhythmic music. That's great. As long as no one mentions the word disco, I'm sure we will be hearing plenty of fresh and imaginative dance music.

Guitar virtuoso Al Di Meola has joined with keyboard wiz Jan Hammer to produce one of the greatest dance records I've heard in a long time. This energetic music brings on the same instinctive toe tapping that bluegrass or big band swing might. Di Meola on his customized guitars and Hammer on the Fairlight CMI synthesizer casually play off each other's riffs to an easygoing, down tempo beat (109 bpm). The kick to this song, and also the name, comes from a polyphonic sequencer which lays down that metallic, high-voltage bass line. The combination works and the finishing touches are added by Francis K., who gives us remixed and dub versions.

—Mike Vaughan

**BREAK MACHINE**

★★★

*Street Dance*

Sire 20189 (12")

\$3.98 list

Although the break dancing craze is bound to become a cliché (and probably already is in the urban areas where it began), many people have never heard the beat-box music that inspired this mechanical mime dancing. The beat-box sound has been going strong in black

and dance-oriented rock clubs, but the raw electronic rhythms have yet to find their way to top-40 radio playlists. Predictably, someone has come along to change all that. The New York-based group Break Machine picked up, dressed up, smoothed out and commercial-

**Dance**

ized this sound. Produced by Jaques Morali (Village People), this group may well have a hit on its hands with this tribute to the agile fellows who can twirl around with their feet in the air.

This tune is bright and snappy, complete with whistling, a la "Sweet Georgia Brown." The tempo at 120 bpm is smack in the mid-range, which can be enjoyed by anyone from high-energy fans to down-tempo funksters.

The instrumental on the B side stands well on its own. (I prefer it.) Keep an ear open for this one. You'll probably be hearing it soon.

—Mike Vaughan

**HUEY LEWIS & THE NEWS**

★★★★

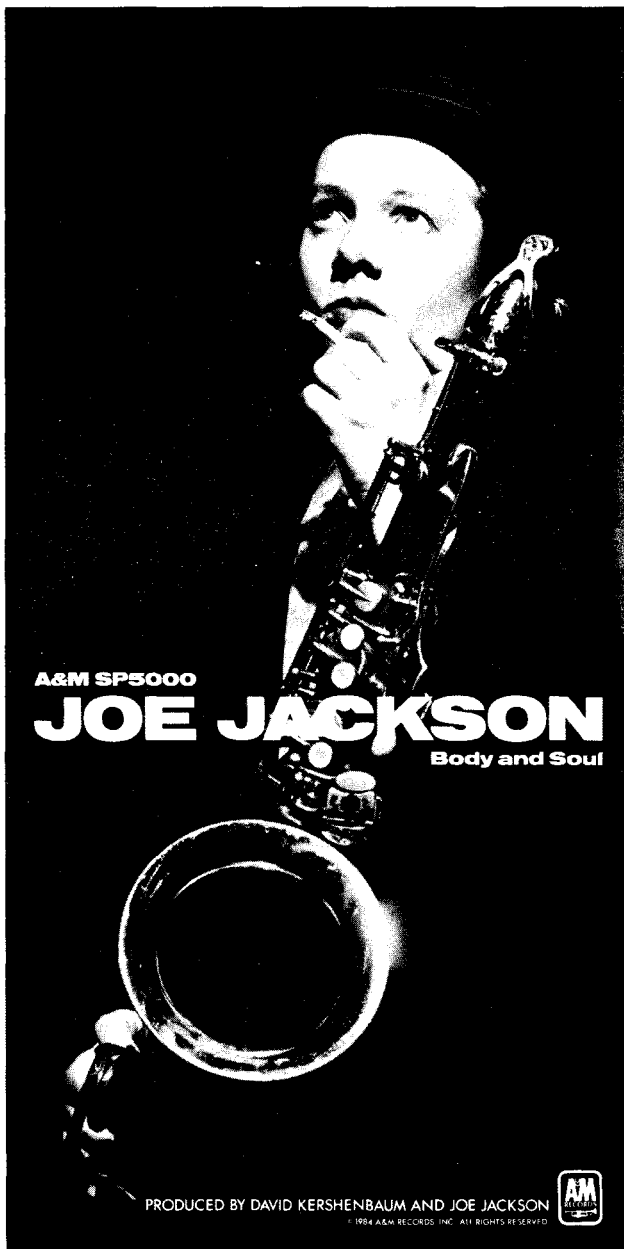
*I Want a New Drug*

Chrysalis 42779

\$4.98 list

Finally, a remix of one of my favorite songs of the year. John Luongo has done a great job on this one, making it very enjoyable. It's remixed just right for DJs to rework it even more.

—Larry Stroud



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# Comin' to Kansas City, here they come

**HERB ELLIS** (Jazzhaus, in Lawrence, April 25-26)

When Herb was only four years old living in Farmersville, Texas, he was given his first guitar. Since then he has blessed the harmonious contributions of Jimmy Dorsey, Ella Fitzgerald, Julie London, Oscar Peterson, Joe Pass, Barney Kessel and Charlie Byrd, to name a few. In 1974 Australian promoter and jazz buff Kim Bonythan suggested the combination of Charlie Byrd, Barney Kessel and Herb Ellis in what is called "a historic jazz trio," the Great Guitars. After a tour of that country and New Zealand, the Great Guitars received overwhelming public response. Their first US appearance was a sell-out performance at Carnegie Hall, followed by a superb show at one of the biggest nights in the six-year history of the Concord Summer Festival (which was, luckily, recorded live that night and is now available as *Great Guitars*, Concord 4, \$8.98 list).

Ellis performed with the Great Guitars at the Folly Theater in September. Besides the live recording mentioned above, his albums as a member of that group include *At Charlie's Georgetown* (Concord 209, \$8.98 list), which rated four-and-a-half stars in the September *Pitch*, *Great Guitars at the Winery* (Concord 131, \$8.98 list) and *Straight Tracks* (direct to disc, Concord 1002, \$17.98 list).

Other records by Herb Ellis include *Herb Mix* (Concord 181, \$8.98 list), *Herb Ellis at Montreux* (Concord 116, \$8.98 list), *A Pair to Draw* (with Ross Tompkins, Concord 17, \$8.98 list), *Rhythm Willie* (with Freddie Green, Concord 10, \$8.98 list), *"After You've Gone..."* (with Ray Brown and others, Concord 6, \$8.98 list), *Seven, Come Eleven* (with Joe Pass, Concord 2, \$8.98 list), *Jazz/Concord* (with Joe Pass, Ray Brown and Jake Hanna, Concord 1, \$8.98 list), *Softly—But with That Feeling* (Verve 2674, \$9.98 list), *Two for the Road* (with Joe Pass, Pablo

2310714, \$9.98 list), *Poor Butterfly* (with Barney Kessel, Concord 34, \$8.98 list), *Hot Tracks* (with Ray Brown, Concord 12, \$8.98 list) and *Windflower* (with Remo Palmer, Concord 56, \$8.98 list). All are available at Pennylane.

**BATTLEFIELD BAND** (Community Christian Church, April 6)

The *San Francisco Examiner* calls them "neither a furrow-browed 'authentic' band or a cop out 'pop-folk' group." The *South Wales Argus* says they "blow away all those cobwebs which cloud people's views of folk music." *Melody Maker* says that the Battlefield Band "can inspire with delicacy and understatement in a way I've only experienced before in Planxty, the unlikely instrumentation blending beyond reasonable hope."

Revered by critics and fans alike, the Battlefield Band has been at the forefront of the tremendous resurgence of Scottish music that has been going on since the mid-70s. They have pioneered the use of such diverse instruments as organ, electric piano, synthesizer, fiddle and Highland and Northumbrian bagpipes. The band has broken down many musical barriers, reaching an ever-widening audience throughout the world.

Their albums, *Horne Is Where the Van Is* (Flying Fish, \$8.98 list), *The Story So Far...* (Flying Fish 274, \$8.98 list) and *There's a Buzz* (Flying Fish 299, \$8.98 list), are available at Pennylane.

**JOHN HAMMOND** (Lone Star, April 24)

The *Tampa Tribune* has called him a musical encyclopedia of the blues. "He handles everything from songs of the Mississippi Delta to fiery Chicago blues tunes with nearly flawless execution."

George Thorogood has said that Hammond was the one who got him started as a guitar



Blues artist John Hammond

player. "When I saw him, I really got enthusiastic about spending 90 percent of my time with the guitar."

Performing with Hammond will be the Nighthawks, who are well-known for their blend of blues and high-energy rock. The Nighthawks have added a new member to the

group, a piano and organ player and vocalist named Greg Wetzel, who most recently toured with Sun Records recording act Orion.

The Nighthawks have released a new album, *Hot Spot* (Varrick 009, \$8.98 list), which is available at Pennylane. Also available are *Rock 'n' Roll* (Varrick 007, \$8.98 list), *Open All Nite* (Adelphi 4105, \$8.98 list), *Live at the Psyche Delly* (Adelphi 4110, \$8.98 list), *Side Pocket Shot* (Adelphi 4115, \$8.98 list), *Jacks and Kings* (Adelphi 4120, \$8.98 list), *Jacks and Kings "Full House"* (Adelphi 4125, \$8.98 list), *Times Four* (2-LP set, Adelphi 4130/35, \$11.98 list) and *Ten Years Live* (Varrick/Rounder 001, \$8.98 list).

Hammond also has a new live recording out, *Live* (Rounder 3074, \$8.98 list). Other available albums include *John Hammond* (Vanguard 2148, \$8.98 list), *Big City Blues* (Vanguard 79153, \$8.98 list), *Countr'y Blues* (Vanguard 79198, \$8.98 list), *The Best of John Hammond* (2-LP set, Vanguard 11/12, \$11.98 list), *John Hammond Solo* (Vanguard, \$8.98 list) *Footwork* (Vanguard 79400, \$7.98 list), *Hot Tracks* (with the Nighthawks, Vanguard 79424, \$7.98 list), *Mileage* (Rounder 3042, \$8.98 list) and *Frogs for Snakes* (Rounder 3060, \$8.98 list).

**PAUL HINDEMITH** ★ ★ ★ ★

*Requiem "For Those We Love"*  
Berlin Radio Symphony Orchestra, Chorus and Soloists conducted by Helmut Koch.  
Deutsche Grammophon 2543 825 \$7.98 list

This recording is a German translation of a choral/orchestral work Hindemith originally wrote for the English text of Walt Whitman's archetypical American poem, "When Lilacs Last in the Door-yard Bloom'd." While listening to it I flashed back to a banquet I attended honoring Kansas City composer Virgil Thomson. Those of you familiar with Thomson's

The great German composer composing to the text of perhaps the greatest American poet—a marriage made in heaven. Unfortunately, it didn't really work. After its initial performance it wasn't performed again for 17 years. The 1963 New York Philharmonic recording, which Hindemith conducted, has little emotional synthesis between text and music. Like a *Bonanza* show dubbed in Japanese, the music is not a believable expression of the narrative.

However, the Berlin Radio Symphony Orchestra version, which has Whitman's poetry in German accompanying Hindemith's music, is successful. Once a person gets over the disconcerting feeling of hearing the first line of one of America's most famous poems as "Als Flieder jungst mir im Garten blüht," one can see what Virgil Thomson was talking about.

When accompanying the English version of Whitman's poem, the music was distracting and impeded the emotional interpretation of the text. Here the music accentuates perfectly. It's not going to be an American classic, and considering the provincial aspects of the German musical character, not a German classic either. But it's a strong, moving work.

—William Thompson

## Classical

reputation know he has trouble staying awake at concerts. I think you can imagine his alpha wave pattern during the banquet's dessert course.

Suddenly, however, he awoke and spontaneously launched into a fascinating lecture accounting for the national differences in music styles. Singing snippets of French operas in German and Italian operas in English, he tried to establish that patterns of thought, whether they are musical or verbal, are established by language.

Thomson contended that an English composer composes in patterns similar to English speech: subject-verb-object. A German composer speaks, verbally as well as musically, subject-object-verb. Thomson thought that explained why Germans could compose the most strident of musical works. The verb at the end of a musical thought provided a strong impetus at the end of each phrase.

This recording illustrates Thomson's conclusion and throws cold water on the musical one-worlders who proclaim that music is an international language. After all, Hindemith seemed to be the logical person to demonstrate the internationalism of music. An innovative composer, his music was banned in Hitler's Germany because of its mocking tone toward some of Germany's musical traditions. Escaping to the United States in 1940 and becoming a citizen in 1946, Hindemith was eager to provide American music, which he disdained as rather primitive, with a masterpiece.

Robert Shaw's Collegiate Chorale provided him with a commission to attempt just such a feat. Hindemith chose to eulogize Franklin Roosevelt and the American dead of World War II by setting to music Walt Whitman's poem, "When Lilacs Last in the Door-yard Bloom'd." (You'll remember from your high school literature course that it was written immediately after Abraham Lincoln's assassination.)

## Classical top five

- HAYDYN/HUMMEL/L. MOZART**  
*Trumpet Concertos*  
Wynton Marsalis, trumpet; National Philharmonic Orchestra conducted by Raymond Leppard  
CBS (M-37846 (digital)) \$12.98 list
- BRITTEN**  
*Turn of the Screw*  
Donath, Harper, Tear, etc.: Members of the Royal Opera House Orchestra, Covent Garden, conducted by Sir Colin Davis  
Phillips 410-426-1 \$21.98 list
- KOECHLIN**  
*A Dance for Ginger Rogers and Other Piano Music*  
Boaz Sharon, piano  
Nonesuch 71413 \$5.98 list
- MOZART**  
*Gran Partita*  
Vienna Mozart Winds conducted by Nikolaus Harnoncourt  
Telefunken 6.42981 (digital) \$12.98 list
- ROUSSEL**  
*Padmauati*  
Horne, Gedda, Van Dam, etc.: Orchestra of the Capitole do Toulouse conducted by Michel Plasson  
Angel DSBX 3948 (digital) \$26.98 list

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KY102 Presents

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Wednesday, April 25 • 7 p.m.  
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KY102 Presents

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Midland Theatre



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## APRIL ENTERTAINMENT

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2 KC R&B BAND JAM	3 SAVANNA "Rock 'n R&B"	4 *****STREET CORNER SYMPHONY***** "Rock, Fusion and Jazz"	5	6	7 MAY ATTRACTIONS ***** JIM SWEENEY & THE JUMPHOTZ ***** BOBBIE'S BLUE BAND ***** CARIB'E ***** STEVE, BOB & RICH ***** "FROM CHICAGO" B.B. SPIN ***** BILL LYNCH BAND *****
9 KC R&B BAND JAM	10 *****RICH HILL and the RIFFS FEATURING IDA McBETH***** "Blues and Jazz"	11	12	13	14
16 KC R&B BAND JAM	17 TBA	18 *****THE 4 SKINS***** "Oldies R&R"	19	20	21
23 KC R&B BAND JAM	24 *****EARL CLARK and SPECTRUM***** "R&B Tulsa Style"	25	26	27	28
30 KC R&B BAND JAM	5/1 *****CARIB'E***** "Reggae and Ska"	5/2	5/3	5/4	5/5

April



1984

4 Skns Free	3 RnR Love Tractor Athens,GA	4	5	6 Steve, Bob & Rich	7 50¢ DRAWS FOR Blind Date The Opinions Ipsa Facto DON'T MISS: Love Tractor Joe King Carrasco Jeff Lorber
4 Skns Free	10	11 Blue Riddim Band	12	13 Bel Airs	14
4 Skns Free	17 Texas Pressure Reggae	18	19 The	20 Zoo	21
4 Skns Free	24 KC \$1 Blind Date RnR	25 KC RnR	26 The Opinions RnR	27 Morells	28
30 Jeff Lorber Tentative	1 Joe King Carrasco Tentative	2 Minneapolis Ipsa Facto Reggae	3	4 Blue Riddim Band	5

## Music

### Walrus Inn

333-3336. Every Sun, it's the Ron Roberts Trio jazz jam and every Tues. it's Glow Lucy (tentative) on Apr. 5-7. The House Band on Apr. 12-14. J.T.N. on Apr. 19-21. Valentine and the Very Wealthy on the 25th. Jim Sweeney and the Jumpshot on Apr. 26-27. The Mistakes on the 28th.

### White Recital hall

276-2704 or 276-1711 (recording). Many free recitals throughout the month. Some highlights: Heritage Chorale on Apr. 24 at 7:30. free. Accordion Orchestra on the 29th at 3:30. free. 1 Musici with violinist Pina Carmirelli on Apr. 26 at 7:30 for \$15-10. Volker String Quartet performing Tartini, Paganini and Verdi on Apr. 29 at 7:30 for \$5-4.

### Foolkiller

756-3754. Sylvia Woods. Irish harp player and award winner, on the 27th for \$4. KC Women's Chorus on the 28th for \$3. Shows at 8 p.m.

### KC Opry

461-2228. Bill Anderson on the 14th at 5 and 8 for \$5. Ray Price on the 27th at 7 and 10 for \$10. KC Opry Band every Sat. for \$5.

### Blayne's

561-3747. In Waldo, 363-2200. Street Corner Symphony on Apr. 4-7. 4 Skins on Apr. 18-21. Earl Clark and Spectrum on Apr. 24-28.

### Jazz Lover's Pub Crawl

333-2227. Seventeen area clubs are participating and you can buy tickets and board buses at any one of them, including the Grand Emporium and Harling's Upstairs. On Apr. 12 from 7:30 p.m.-1 a.m. Tickets are \$5.

### Municipal Auditorium

753-6617. Oakridge Boys with special guest Michael Murphy on Apr. 15 at 3 for \$12.50.

### Kemper Arena

753-6617. Billy Joel on Apr. 17 at 8 for \$15.

### All Souls Unitarian Church

561-1580. John McCutcheon performs in a benefit for the American Friends Service on Apr. 29 at 5 for \$6. Tickets available at PennyLane. Interpreted for the hearing impaired.

### Harry T's

221-7000. 1984 Grammy nominee Jimmy Witherspoon performs with the Richard Ross Trio on Apr. 10-14 at 9 for free. In the Phillips House at 12th and Baltimore.

### Linwood Multi-purpose Center

333-3136. Jasmine gives a final performance before they take a leave of absence from performing on Apr. 20 at 8 for \$6. Tickets available at PennyLane.

### Adam's Mark

753-7707. Sunday brunch featuring KJLA's 12-piece orchestra on Apr. 15 at 11:30-3:30 for \$14.50.

### Blind Pig

531-9802. Norton Canfield runs Open Mike Night every Wed., 8-12. Canfield (contemporary, country and original) on Apr. 6-7, 20-21. Allen White (blues, jazz and original) on Apr. 13-14. Fine Line (oldies) on Apr. 27-28. No cover.

### The Point

531-9800. Upstairs: every Mon. it's Open Mike Night with Greg Tamblin and every Tues. it's Tom Hall and John Pointer. Rich Hill and the Riffs featuring Ida McBeth on Apr. 4-7, 18-21 and 25-28. Free Space Band on Apr. 11-14. Downstairs: Tom Hall and John Pointer on Apr. 6-7, 13-14. Call for other dates.

### Uptown Theatre

753-6617. David Crosby Band with special guest Roger McGuinn on Apr. 7 at 8 for \$10-9. Nightranger with special guest JTN on Apr. 17 at 8 for \$9.50-8.50. Foghat on Apr. 25 at 7.



Blues vocalist Koko Taylor performs at the Lone Star with Chick Willis and Earlene Owens on April 10. Koko's albums, *From the Heart of a Woman* (Alligator 4724, \$8.98 list), *The Earthshaker* (Alligator 4711, \$8.98 list) and *I Got What It Takes* (Alligator 4706, \$8.98 list), are available at PennyLane.

# April

### Gano Hall

781-8250. Andre-Michel Schub, pianist, performs at William Jewell College on Apr. 24 for \$8.

### Lawrence Opera House

(913) 843-7454. Weekend Underground Music Festival on Apr. 20-21, featuring 12 area bands, including Miconotz, Yardapes and Pillbox. Shows at 8 p.m. and tickets are \$5 in advance for both nights or \$3.50 at the door. The Gladiators (reggae) with BCR on the 28th.

### Lone Star

561-1881. Lucy on Apr. 4-7. Koko Taylor on the 10th. The Urge on Apr. 11-14. The Phones on the 17th. The Elvis Brothers on Apr. 18. John Mayall with Mick Taylor on Apr. 19. Plain Jane on Apr. 20-21. John Hammond with the Nighthawks on Apr. 24. Mr. Smith on Apr. 25-26. The Holdouts on Apr. 27-28. Apr. 3, to be announced.

### Harling's Upstairs

531-0303. Glow on Apr. 6-7. Jazz Crawl on the 12th. Scartaglen on Apr. 18-21. Robert Cray on the 27th. Call for other dates.

### Lyric Opera

471-7344. *Il Trovatore* by Verdi on Apr. 14, 16, 20, 25. Rossini's *Cinderella* on Apr. 18, 21, 23, 27. *Great Scenes from Italian Opera* on Apr. 28. Shows at 8 and tickets are \$15-7.

### Community Christian Church

931-9121. Battlefield Band on Apr. 6 at 8. Tickets, \$7-6, at Classical Westport.

### Parody Hall

531-5031. See previous page for complete schedule. Some highlights: Steve, Bob and Rich, the Bel Airs, Blue Riddim Band, the Zoo and the Morels.

### Music Hall

781-8250. Czech Philharmonic featuring cello soloist Nathaniel Rosen on Apr. 4 at 8 for \$15-5.

### Grand Emporium

531-1504. Kansas City Blues Society Jam Session with Tom Bark on Apr. 5. Fiermon and the Kings of Jazz every Fri.-Sat. Jazz Pub Crawl on the 12th.

### Epperson Auditorium

561-1580. On the Kansas City Art Institute campus, Ronald Shannon Jackson performs on Apr. 8 at 8 p.m. for \$8. Tickets at PennyLane.

### VFW Hall

531-8750. Black Flag on Apr. 24 at 9 for \$6.

### Midland

753-6617. Christine McVie on Apr. 30 at 8 for \$13.50 reserved.

### Pladium

(913) 841-4600. In Lawrence. The Kidd Band on Apr. 4-7. Steve, Bob and Rich on the 11th. The Razors on Apr. 13-14. Biubird on the 18th. Forces on Apr. 20-21. Shann and the Scams on the 25th. Frequent Zs on Apr. 27-28.

### Nightlife

461-0300. The Rage the first week. Call for other dates.

### Nightlife East

229-5535. Frequent Zs the first two weeks, then Myth and then Slipstream.

### Artist's Palate

931-0327. Open mike and no cover. Fri.-Sat. at 8 p.m.-1:30 a.m.

### Folly Theater

753-0043. Tokyo String Quartet on Apr. 28 at 8 for \$14-12. Tickets at Classical Westport.

### Jazzhaus

(913) 749-3320. In Lawrence. Blue Riddim Band on Apr. 4-5. Magic Slim and the Tear-drops on Apr. 6-7. Pillbox and the Blinkies on Apr. 10-11. Tommy Johnson Experiment on the 18th. The Teddy Boys on the 19th. Shann and the Scams on Apr. 20-21. Jonathan Richman and the Modern Lovers on Apr. 24. Herb Ellis on Apr. 25-26. Bill Lynch Band on Apr. 27-28. Call for other dates.

## Film

### Nelson Gallery

561-4000. *The Barkleys of Broadway* starring Fred Astaire and Ginger Rogers on Apr. 8. On Apr. 29 a double feature: Vincente Minnelli's *The Clock* starring Judy Garland and *Intruder in the Dust*. Shows are at 1:30 for free in the Atkins Auditorium.

### Film Series

262-0701. At the Fine Arts. American silents: *For Heaven's Sake* (1926) with Harold Lloyd on Apr. 1 and *The Mark of Zorro* (1920) with Douglas Fairbanks on Apr. 29. American western: *Westward Bound* (1943) with the Trailblazers and Hoot Gibson and the final chapter from *King of the Texas Rangers*. At 2 p.m. for \$3-2.50.

### Repertory and art movie houses

Paradise, 421-1278. Fine Arts, 262-0701. City Movie-Center, 561-0085. Bijou, 756-0382.

### UMKC

276-1457. *Psycho* at 9 and *Psycho II* at 7 and 11 on Apr. 6-8. *The Big Chill* at 7, 9 and 11 on Apr. 13-15. *La Traviata* at 7. *From the Life of the Marionettes* at 9 and *Investigation of a Citizen Above Suspicion* at 11 on Apr. 27-29. Royall Hall, rm. 116. for \$150-1. No 11 p.m. show on Sun.

### Johnson County Community College

888-8500, ext. 408. *Psycho* and *Psycho II* on Apr. 6. *Mr. Mom* on Apr. 13. *Blue Thunder* on Apr. 20. *The Big Chill* on Apr. 27. Shows at 7 in GEB 233 for \$1.75c.

### Alternative Film Festival

276-1457. *Blues According to Lightnin' Hopkins*. *Love It Like a Fool: A Film about Maivina Reynolds*. *Aretha Franklin*. *Soul Singer* and *Red*. *White and Bluegrass* will be shown for free in Royall Hall, rm. 116, on the UMKC campus on Apr. 9 at 7.

## Theater

### Foolkiller

756-3754. Actors' Ensemble presents *Beyond Therapy* on Apr. 6-7, 12-14, 19-21 at 8 for \$5-4.

### Spencer Theatre

276-2704. *Postcard from Morocco*, an opera in English by Dominick Argento, on Apr. 7, 9, 11-12 at 8 for \$8-6. *Another Part of the Forest* by Lillian Hellman on Apr. 26-28 at 8 and Apr. 29 at 2 for

### Unicorn Theatre

531-PLAY. *Talking With*, predicaments of American women presented in 11 monologues, on Apr. 13-14, 19-21, 26-27 at 8 and on the 22nd at 3 for \$7-4.

### Mabee Theatre

926-4127. *The Glass Menagerie* presented by the Rockhurst Players on Apr. 12-14 at 8 and on the 15th at 2 for \$4-3.50.

### Dinner Playhouse

561-PLAY. Nichelle Nichols (Commander Uhura on the Starship USS Enterprise) stars in *Horowitz and Mrs. Washington at Tiffany's Attic*. It's a *Mystery to Me* finishes at the Waldo Astoria Apr. 22, and then it's Billie Bird in *Opal*.

### Folly Theater

474-4444. Metro Theater Circus (for children) on Apr. 1 at 2 and 4 for \$6. *Radio Man*, a review of black music of the '50s, on Apr. 8 at 7 for \$15. *Fractured Follies II* on Apr. 14 at 8 and on the 15th at 2 for \$15-6.

### Theatre for Young America

648-4600. *Tales of Peter Rabbit* plays through Apr. 19. *The Cricket in Times Square* opens Apr. 25. Tickets are \$4-3.50.

### Pioneer Hall

276-1407. Theatre for Young America presents *Tom Sawyer* on Apr. 15 at 2, free, on the UMKC campus.

### Johnson County Community College

888-8500, ext. 408. Dinner theater presented by the Barn Players. Two plays by Ernest Thompson. *Twinkle, Twinkle and The Constitution*, in Commons 319 on Apr. 13-14 at 7 and on the 15th at 1 for \$12-10 (includes dinner).

### Midland

421-7500. Yul Brynner in *The King and I* through Apr. 8.

## Comedy

### Stanford & Sons

756-1450. Amateur Night is every Wed., \$1. John Compenera on Mar. 19 Apr. 1. Mike Farrow with Chaz on Apr. 5-8. Don Becker with Matt Berry on Apr. 12-15. Mike Motta on Apr. 19-22. Tickets are \$5-3.