

Summer: rock, c&w and jazzjazzjazzjazzja

By Susan Binx

Summer. Hollywood saves its most brainless movies for this season. Publishers churn out "summer reading." And local music promoters get ready for the onslaught of talent and pseudo-talent designed to cash in on wallets grown fat from summer jobs.

This summer promises to be a busy one on the concert scene. Jazz and blues fans will think they've died and gone to heaven since this summer Kansas City is hosting not one, but two huge jazz events.

Jazz and blues are the centerpieces of the week-long KC Spirit '84 festival, which will employ over 300 of Kansas City's best jazz musicians. It begins with a bang: New York Jazz Quartet featuring Sir Roland Hanna will perform at Crown Center Square on Friday evening, June 29. (Their new, highly-acclaimed album, *In Chicago*, Bee Hive 7013, \$8.98 list, is available at PennyLane.) Four stages will feature ragtime and dixieland, blues, Kansas City big band and a jam session built around Kansas City's premier piano players at the Liberty Memorial, Washington Park and Union Station on July 4 from 11 a.m. to 7 p.m. The Kansas City Symphony and other bands will perform before the fireworks display at 9:30 p.m. On July 6 in the evening Heritage Hall Jazz Band from New Orleans will perform at Crown Center Square. Local artists will play at the 18th and Vine Heritage Celebration on July 6-8. All events are free. For more information call 221-4444.

Had enough? No? Well, there will be more jazz over Labor Day weekend when the Kan-

sas City Jazz Festival commences. Jean-Luc Ponty, The Artie Shaw Orchestra and the Count Basie Orchestra with Joe Williams and the Count himself will perform at Crown Center in free concerts. In addition, Starlight will feature some major jazz artists. For more information call the Jazz Hotline at 333-2227 or the Jazz Commission in the mayor's office.

Starlight will begin its season on May 19 with Huey Lewis and the News and special guests Stevie Ray Vaughn and Double Trouble. Merle Haggard with special guest John Anderson and opening act Dana Haggard are scheduled for May 20. On May 22 it's the Clash. For more information call Dial-A-Tick at 753-6617.

Besides shows already mentioned, Crown Center's free Friday night series Summer on the Square will feature the famed Glenn Miller Orchestra, vintage pop group Tommy James and the Shondells, folk artists Leo Kotke, Judy Collins and The Kingston Trio, and others. It runs from June 15 to August 31. For more information call 274-8444.

Music in the Parks, the free Sunday concerts sponsored by the Parks and Recreation Department, begins June 3 and runs through September 2. You can look forward to hearing jazz, big band jazz and country and western acts. For more information call 444-3113.

Worlds of Fun has c&w and soul fever this year, although rock groups RE-Flex and Thompson Twins perform on Grad Night, May 4 and The Stray Cats perform later in the summer. Soul groups performing include DeBarge, Midnight Star, Cameo and Kool and the Gang. Country acts featured include



Performing at Starlight Theatre on May 22 is the Clash, now reformed with a new drummer and two new guitarists. Left to right: Paul Simonon, Pete Howard, Joe Strummer, Vince White and Nick Sheppard.

George Jones, Ricky Skaggs, Lee Greenwood and Janie Fricke. For a complete lineup call 459-9211.

There is a new amphitheater in Bonner Springs near the Ag Hall of Fame and the Renaissance Festival. It's called Sandstone, and so far the bookings include Alabama with

Juice Newton on June 2, the Beach Boys on June 5, Dan Fogelberg on June 6 and The Moody Blues on June 7. For more information call 287-6511. Tickets are at Sears, Seventh Heaven, Shane's Games, Dial-A-Tick and Capital ticket offices.

The prince and the rude boy

Africa's stars: King Sunny Ade and Fela

By Dwight Frizzell and Jay Mandeville

And you may find yourself in another part of the world.../And you may tell yourself/This is not my beautiful house!/And you may tell yourself/This is not my beautiful wife!

It's Nigeria, David. We're in Lagos, an urban African melting pot of a city, sweltering atop one of the world's worst conglomerations of refuse (The trash heaps outside the buildings in some quarters), and we're here for the music. And David, the corrugated shacks and hand-to-mouth lifestyle are about as far downscale as you can go from the New York *nouveau-condo* set. The only connection between Lagos and Soho, one could argue, is this yearning, pliant sound, this thread of homesick and love-happy rhythms that winds around the human heart, regard-

less of its geography or color, regardless of its home being in condo or crate.

Same as it ever was/Same as it ever was

From Nigeria to New York is seven hours if you're in a hurry. King Sunny Ade flies there first class, but he's still taking his time. "Music travels faster," he remarks as his cab creeps to his gig. Three electric guitarists (and one more on pedal-steel), eight conga, maraca, gu-gu (cowbell), trap drum and talking drum players and six members of his dance troupe are already there waiting. Smiles all around. Really full circle from home base, Lagos. Even some creatures called music critics will be mixing in the strange-breed audience at the Savoy this p.m. "Oh well," Ade shrugs. "Perfection is what brought us here."

The concert beginning, the juju music cap-

tivates even the pink & greenhairs. The man from *Downbeat* romps and hand-jives, oblivious to all but the pattern and flow, the variable pitch and the unabashed tunefulness of the African virtuosos onstage. Presiding as eye of the cyclone in this exotic, hard-driving melange, the small, intense Ade clarifies the structure of each event with the sure touch of a born dancer/conductor.

Already a star at home in Nigeria, King Sunny Ade has been dubbed King of Enjoyment by native fans. Born a prince into the royal family Ondo, Ade was from day one a natural musician and entertainer. He used his advantages to reach the people and infuse them with his juju enthusiasm. Now the pundits and punks in the Apple have grasped and praised to the sky Ade's life-positive sensibility, imported from the grass plains and urban jungles fed by the Niger River. Perhaps the time has come when any cultural boundaries remaining for

King Sunny Ade can at last open into friendly territory and international recognition.

Isn't it weird/Looks too obscure for me

New York was a different place, and not at all friendly to Nigerian sounds, when Fela Anikulapo Kuti arrived with his band to perform there in 1969. A quixotic mission at best, no one would listen to and no promoter would book this strange, hypnotic African ensemble. "New York is hard to believe," Fela told friends later. "I felt like a cockroach there."

In LA he met the Black Panthers, studied African culture from American perspectives and listened night and day to black urban-pop music, picking up on what he liked and discovering his own musical niche. "This is the gift I received from America," he concluded, his reminiscence about the 1969 trip ending

(continued on page 4)

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INI KAMOZE ★★★★★
 Mango 101 \$5.98 list

One of many new JA artists beginning to make skankers take heed, Ini Kamoze has just unleashed a powerful set of first-rate rockers on this Island mini-LP. Actually, only the price is mini because this album contains six full-length tunes with plenty of spaced-out, dub-style rhythms, courtesy of Sly 'n' Robbie, along with "Wire" Lindo on guitar and Robbie Lyn on piano. The sound is sparse, but with Channel One's in-house mixer, Solgie, anything can happen and more often than not, it does.

The lyrics are on the sleeve so you can catch the drift of what this Rastaman got to say. Backed by one of the heaviest rhythm sections around, this one is a sure shot. Check for it. —Ras Tickler

GREGORY ISAACS ★★★★★
 Out Deh! Island 9748 \$8.98 list

Concerning his most recent incarceration for gun possession, Isaacs and his fellow inmates all agreed on one thing: It's better "out deh."

Although some tracks sound predictable, *Out Deh!* has enough going for it to satisfy old fans and break in some new ones. Backed as usual by the Radics and recorded at Tuff Gong, the Cool Ruler continues to prove why he, along with Sugar Minott and Dennis

Reggae

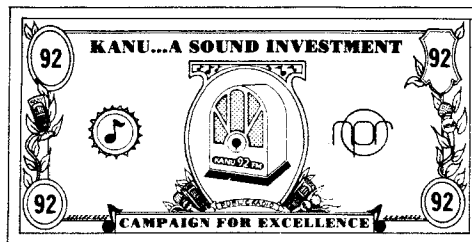
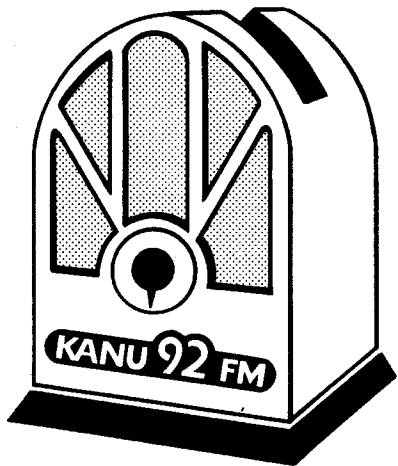
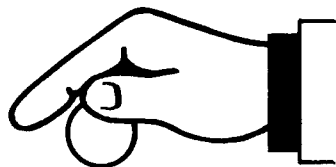
Brown, is one of the most successful post-Marley vocalists to keep reggae advancing.

The opening track, "Good Morning," has a bubbly feel and it sets the stage for the seductive "Private Secretary," where Isaacs is really in his element. It's cool and sexy, with dry/heavy drum and bass and snaky synthesizer making every ting swing.

Of course he's happy to be on the outside again, and this upbeat set will go a long way in keeping his legions of fans looking for the next onslaught, while new listeners may discover a side to reggae music they didn't know existed. —Ras Tickler

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LeRoi®'s reviews

THE CARS ★★★★★

Heartbeat City
Produced by Robert John "Mutt" Lange and the Cars
Elektra 60296 \$8.98 list

This record has to be one of the best surprises of the year. After a couple of less-than-great releases, one had to feel that the Cars might be on the down side of the heap. But lo and behold, they've put together what has to be one of the funnest records of the year. There's nothing heavy here, just good upbeat music that is a hell of a lotta fun.

STEVE TIBBETS ★★★

Safe Journey
Produced by Manfred Eicher
ECM 25002 \$9.98 list

Although Tibbetts' music defies categorization, I would say it falls somewhere between ambient and the new jazz front. His first two releases on his own label, Frammis, would have to be considered underground classics. *Safe Journey* is his second release for ECM and far better than 1982's *Northern Song*. This record is meditative, yet provoking. I highly recommend it if you're looking to widen your musical horizons.

STYLE COUNCIL

My Ever Changing Moods
Produced by Peter Wilson and Paul Weller
Geffen 4029 \$8.98 list

This album has to be the most appropriately-named record of the year. Every song is in a different style and is a unique experience. It runs the gauntlet from rock to muzak, from jazz to soul. If you want a cohesive, every-song-sounds-the-same record, don't try this one. But if variety is your game, this one's a must.

KING CRIMSON ★★★★★

Three of a Perfect Pair
Produced by King Crimson
WB 25071 \$8.98 list

What a strong effort from four of today's most innovative musicians. It's a great packaging idea for a Krinson record: one side's hits and the other is eccentric. The nature of this band is highly eccentric, but they can still produce commercially acceptable material. This time they did it both and very well. I might add.

Chainsaw Marvin memorial soul record of the month

NONA HENDRYX
The Art of Defense
Produced by Material and Nona Hendryx
RCA 4999 \$8.98 list

THE PERSUASIONS
No Frills
Produced by Jerry Lawson
Rounder 3083 \$8.98 list

It's a tie.
Don't expect a copy of Nona's last great record. This one is less emotion but a lot more burn. It has electricity from start to finish and never lets up. If you need to move your body, here's a good candidate to do the job.

If you're been wondering just what soul is, *No Frills* is a great place to learn. The Persuasions have more soul than should be humanly possible. It's a capella, so don't expect it to move your body, but believe me, it will move your heart. Who said doo-wop was dead?

SHERRY KEAN ★★★★★

People Talk
Produced by Mike Thorne
Capitol 12328 \$8.98 list

Hey, what a listening pleasure. This lady could very well become a hot commodity. The music is a cool, clear mix of '60s and '80s pop, but the voice is the strength of this record. Sherry Kean is blessed with one of those rare voices that can transcend musical style and would sound good singing anything from country to jazz. She sounds husky-throated, yet fragile at the same time. That's a combination that drives boys wild. The closest companion I can find is Judy Collins.

VAN MORRISON ★★★★★

Live at the Grand Opera House Belfast
Produced by Van Morrison
Mercury 36 (import) \$9.98 list

Van has to be the most soulful white male singer in the world. Given that this one is a live record and, thus, you've heard the material before, it's still a great record. Van really stretches it out on the vocals. A must for any Van fan.

MISSING PERSONS ★★★★★

Rhyme & Reason
Produced by Terry Bozzio, Bruce Swedien and Missing Persons
Capitol 12315 \$8.98 list

A really good follow-up effort for these masters of LA rock. The music's strong and Dale Bozzio's offbeat vocals are as rich as the production. A little of that garage feel of their first record is gone, though. This record is somewhat slicker sounding, but not so much as to make it offensive.

ICICLE WORKS ★★★★★

Produced by Hugh Jones
Arista 8202 \$6.98 list

These guys have a really hot, infectious sound that I keep coming back to. They remind me of a combination of R.E.M., the Alarm and the Plimsouls, all of which are faves of mine, which might be why I like these guys. The only bone I have to pick is the weakness of a couple of songs. Other than that, it's a fine record.

INNOCENCE IN DANGER

Produced by Ivan Ivan and Steven Parry
CBS 39175 \$5.98 list

Sounds like bad Blondie.

FACE TO FACE ★★★★★

Produced by Arthur Baker, Jimmy Iovine, Michael Baker and Gordon Perry
CBS 38857 \$8.98 list

This record is a classic example of just what a producer can do for a band. This music is hard-driving and heavy on the guitar. The songs are fair, but nothing to get excited about. This is a perfect combination to get lost in the mix, but it has tasteful production by Arthur Baker et al. This record comes out strong with even the worst songs being very listenable. Bravo for production.

JON BUTCHER AXIS ★★★★★

Stare at the Sun
Produced by Pat Moran
Polydor 817493-1 Y-1 \$8.98 list

Talk about a slick power trio—here it is, folks. It's got all the force and power of most any hard rock record, yet there is a subtlety that you seldom find these days. It's a really great rock record.

RORY BLOCK ★★★

Rhinestones and Steel Strings
Produced by Rory Block
Rounder 3085 \$8.98 list

Due to the prolonged inactivity of Bonnie Raitt, there seems to be a large hole left to fill. Now there is a very bright spot shining through that gap in the person of Rory Block. She is most assuredly the best young, white, female blues guitarist and singer around. *Rhinestones and Steel Strings* is just one of several powerful records produced by Ms. Block. If you haven't heard her before, now is the perfect time.

MR. MISTER ★★★

I Wear the Face
Produced by Peter McIan
RCA 4864 \$8.98 list

Here we have a nice debut effort. It's strong all the way through, and it has lots of catchy hooks. Alluring. I dare you to listen to this record and not think of Men at Work.

GO-GO'S ★★★

Talk Show
Produced by Martin Rushent
I.R.S. 70041 \$8.98 list

This record is a better effort than their disastrous second album *Vacation*. Still, *Talk Show* isn't a strong record overall. Yes, there are some great songs here, but there are some real dogs also.

JERRY LEE LEWIS ★★★

I Am What I Am
Produced by Ron Chancey
MCA 5478 \$8.98 list

Say what you may about the Killer and his lifestyle, but nobody can play and sing rock and roll the way he can. This record is more proof positive of that face.

JOE ELY

Hi-Res
Produced by Joe Ely and Michael Brovsky
MCA 5480 \$8.98 list

Joe Ely is not country and he is not rockabilly. He is kick-you-in-the-ass rock and roll. His songs start slowly, build to a fervor and then explode in your face like some highly volatile explosive. This album is the latest in a string of hot records by Joe Ely and I think it's his best.

NIK KERSHAW ★★★

Human Racing
Produced by Peter Collins
MCA 39020 \$6.98 list

A very slick record. Water slides right off this one, yet every time I hear it I must admit I really enjoy it. If I were a fish I would surely take the bait on this one.

MAGGIE LEE

White Zone
Produced by Bill Drescher and Maggie Lee
CBS 39317 \$8.98 list

Do not park in the *White Zone!* Fortunately it's summer and I'm sure you all need new frisbees. Well, here is a good candidate.

Best of the bunch

R.E.M.
Reckoning
Produced by Mitch Easter and Don Dixon
I.R.S. 70044 \$8.98 list

Although this record isn't as strong as last year's *Murmur* (few records are), it's still a great record. R.E.M.'s formula is simplicity. Don't clutter the music with technology. Just let the songs speak for themselves. In this case, simplicity is seductive.



Coming attractions

Some of the big names with releases this month are Roger Waters (of Pink Floyd) with *The Pros and Cons of Hitchhiking*, Lou Reed with *New Sensations* and Chick Corea with *Children's Songs*. Other artists with releases this month are Tim Scott, The O'Jays, Juice Newton, George Jones, Rank and File, Jefferson Starship, Human League, Willie Nelson and Jackie King, Yellowman, Marcus Miller, INXS, Psychedelic Furs and a compilation by the Tourists. Also, Geffen will be releasing all the XTC LPs that were on CBS, plus *Waxworks*, a greatest-hits LP.

Finally we have some news on General Public (Dave Wakeling and Ranking Roger) and Difford and Tilbrook. Both have LPs

scheduled for release in June. Elvis Costello has released another 45 in England under the name "Imposter" titled "Peace in Our Time." It's very political, so you might ask for it at your local record shop.

Just a word to say that I as much as the rest of the world will miss Marvin Gaye and his once-in-a-lifetime talent. Remember, if you have any questions concerning new releases, write to me in care of the *Pitch*.

This month's faves: Nik Kershaw, *Human Racing* (MCA 39020, \$6.98 list); Wang Chung, *Dance Hall Days* (Geffen 20194, 12", \$4.98 list); Big Country, *Wonderland* (Mercury 818835, \$5.98 list).

—Larry Stroud



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African music

(continued from page 1)
on an up note.

*I turn myself around/I'm moving
backwards and forwards*

As it turns out, America had to go looking for Fela instead of the other way around. He had been back in Nigeria for many years, refining and expanding his unforgettable, improvisational sound, when American-born

"New York is hard to believe," Fela told friends later. "I felt like a cockroach there."

jazz cat extraordinaire Lester Bowie munched some brownies in his NYC loft and decided then and there to head for Kennedy and hop a jet. With some time off from the Art Ensemble of Chicago, Bowie could rest his lips or blow as he chose. He chose to blow, all the way to Nigeria.

In Lagos, it was out of the airport and

straight to the main drag for Lester. Standing on a street corner, he began to unwind on the trumpet. Within minutes a friendly Nigerian grabbed Bowie and exclaimed, "Anyone with a sound like that has got to meet Fela." Bowie and his new acquaintance walked for some time, passing at last through a gate outside Fela's home, where his followers were checking all strangers for guns. The musician and his friend were waved through, and as they approached the house a big cloud of ganja smoke met them from the open doorway. Stepping inside, they were greeted by Black-President Fela, his scarred, warrior's body clad only in bikini briefs. Mattresses were scattered throughout the room, where a huge stereo system blasted Afro, jazz and r&b nonstop. Female performers and singers in Fela's entourage danced nearby, but each was keeping track of Fela's every move, anxious to anticipate and satisfy his whims.

A lot of people the world over are becoming interested in Fela's whims, especially when he expresses them in his music and through his lyrics. Fela is a poet and his poems are about politics: "Commissioner wants to do something about it.../No solution/He make announcement for radio/No solution/He make reshuffle for office/No solution/Plenty money they spend/No solution/Commissioner go to London/No solution" (from

Perambulator, Lagos International Record 6, \$9.98 list). Here the state of Nigerian politics is wittily satirized in a brash "overground" statement. It's the kind of thing that got Fela in a lot of trouble with the old government of his country. But since the bloodless coup d'etat several months back, the self-styled Black-President has, according to sources close to him, decided to cool out and reserve judgment. Staying in with his 26 wives and working on new material has been occupying most of his time, and so far the new powers-that-be in Lagos have given him no trouble at his secluded compound.

Lester Bowie has returned to Nigeria more than once since his first collaboration with Fela to add some cross-cultural street licks to the band's recordings. Bowie can be heard on *Black-President* and *Perambulator*.

*I'm ready to leave/I push the facts in
front of me*

Nigerian music, like the changeable nation behind it, is at a critical point of divergence from its past. Musicians like David Byrne,

Brian Eno, Lester Bowie and Peter Gabriel continue to create musical landscapes in Europe and America that map out, like an advance guard, future territory King Sunny Ade and Fela Kuti may opt to conquer onstage.

Recommended recordings, available at PennyLane:

KING SUNNY ADE

Juju Music
Mango 9712 \$8.98 list
Synchro System
Mango 9737 \$8.98 list

FELA

Vol. 1 & 2
EMI (France) 2C-150-15983/4 \$11.98 list
Fela Ransome Kuti
Lagos International 6 \$9.98 list
Black-President
Sparta/Arista 1167 \$9.98 list
Expensive Shit
Makossa 23.15 \$9.98 list

*Italicized song lyrics from Talking Heads' *Remain in Light* (Sire 6095, \$6.98 list).

THE TIM WARE GROUP

Shelter from the Norm ★★★★★
Varrick 014 \$8.98 list

The Tim Ware Group is hot. If you don't believe it, just give their latest release, *Shelter from the Norm*, a good listen. I haven't found much in the way of jazz played on acoustic instruments normally associated with bluegrass that has been to my liking, but this album has gone a long way towards making me a believer.

Using mandolin, guitar, cello, violin and bass, the group has produced one of the finest acoustic jazz albums to date. The compositions, mostly written by Ware, are fresh and original, and they flow well. The album opens with what has turned out to be my favorite cut,

"Idiot Glee," which features Ware's mandolin and some fine second mandolin by Bob Alekno. "Eleanor Rigby" on side two is another delight.

Many purists might be afraid to venture into new musical waters, but this album should be

Folk

acceptable, not only to people with broad taste in music, but also to jazz fans, even those of the more traditional nature. If you are looking for something off the beaten track, this album might well be your buy.

—Art Coats

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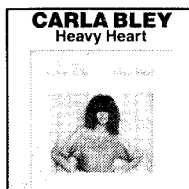


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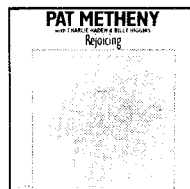
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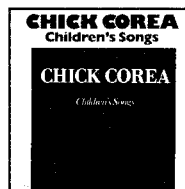
Carla Bley
Heavy Heart 14-25003

Why has everyone been talking about Carla Bley for so long? With *HEAVY HEART*, you'll find out. Hiram Bullock (guitar), Steve Swallow (bass), Victor Lewis (drums) and more.



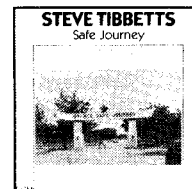
Pat Metheny
Rejoicing 14-25006

On *Rejoicing*, guitarist Pat Metheny moves into a trio context with bassist Charlie Haden and drummer Billy Higgins for performances of works by Ornette Coleman and Horace Silver, as well as originals by Metheny and Haden.



Chick Corea
Children's Songs 14-25005

The rare and expressive beauty of *Children's Songs* will be familiar to those who have followed Chick Corea's composing over the last twelve years. Now, all twenty songs are collected on one album of definitive performances by Chick Corea. Digitally recorded.



Steve Tibbetts
Safe Journey 14-25002

Steve Tibbetts performs some of today's most powerful guitar music, but it's not like anything that's heard in rock or jazz. Tibbetts describes his latest album, *SAFE JOURNEY*: "Lots of guitars with percussion and tape loops. Acoustic electric foud soft everything."

ECM

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PENNYLANE

ROBERT HAZARD ★★★★★
Wing of Fire
 RCA 4866 \$8.98 list
 It's unfortunate that the only Robert Hazard song you've been hearing on the radio is Cyndi Lauper's version of "Girls Just Want to Have Fun," because this Philadelphia star is often on the cutting edge with his moody

Rock

brand of pop paranoia. *Wing of Fire* fulfills many of the expectations Hazard's debut EP developed as his rousing street anthems are now suffused with a science fiction exploration of our emotions.

This new territory teems with a groping-in-the-night for a dark, secret love that flourishes, while Big Brother watches our feeble attempts at human contact. Pretty heady stuff, as Hazard never hesitates to take the path less traveled. In the reggae-tinged "If We Can't Make It," love is described as "a Barbara Stanwyck living hell," and in "The Cool Life" Hazard sings that "her love is a game of chance," a game Hazard is playing with his uncompromising collection of energetic rock. This ambiguous look at the artificiality that coats our interactions can be seen as an extension of "Escalator of Life," an opus to the shopping mall from his debut EP.

Still, it is the music that drives these awkward excursions into the human psyche as the funky album starter, "Hard Hearted," proves. My only complaint concerns the saxophone solos that get lost in the mix on

"Miami Beach," but other than that, *Wing of Fire* is a streetwise album where the real meets the unreal with Hazard as the uncertain mediator.

—Randy Nelson

"WEIRD AL" YANKOVIC ★★ 1/2
In 3-D
 Rock 'n' Roll Records 39221 \$8.98 list
 Dr. Demento's radio show airs a wide array of novelty recordings, many from the doctor's own huge collection of the humorous and strange. That show was the breeding ground for "Weird Al" Yankovic, the mad accordion player who began sending the doctor his homemade parodies of current pop songs. Some of his parodies, such as "It's Still Billy Joel to Me" and "Another One Rides the Bus" created a following and paved the way for *In 3-D*, a testimony to what a young man's persistence can do.

Yankovic tackles everything from the supermarket tabloids in "Midnight Star" to slasher movies in "Nature Trail to Hell." (Anyone who shelled out \$4.00 to see *Friday the 13th: The Final Chapter* ought to buy this album just for that song.) "Polkas on 45" turns everything from the Door's "LA Woman" to the Who's "My Generation" into swirling polka melodies and "Buy Me a Condo" explores the rantings of a transplanted rasta. Those who have seen the video for "Eat It," his parody of Michael Jackson's "Beat It," knows how silly Yankovic can get and that's what this album is packed with — silly insights that let us look at ourselves and the stupid things we love to do.

—Randy Nelson

RAY CHARLES ★★★★★
Do I Ever Cross Your Mind
 Columbia 38990 \$8.98 list

Ray Charles has done it again. For his fans everything he does is a work of art, but for the early Ray Charles fans who happened to pick up his early country LPs on RCA, this album is his touch of class in '84, doing that sweet country music like no one else can.

The only reason this LP might not go to the top of the charts is lack of airplay. With superb musicians like Buddy Emmons, Fred Newell, Bucky Barrett, Phil Baugh, James Capps, Terry McMillan, Hoot Hester, Buddy Spicher, Matt Morris, James Gatson and of course the Raelettes, it all goes to make a "fantabulous" sound that only Ray can create. What a lineup. Give it a listen. I'm sure it'll hook ya.

—Saul Tucker

banjo, mandolin, fiddle and harmonica— instruments that have been dropped by a lot of country music today. It's not that I'm living in the past. I just believe the new no-twang country sound is for the easy-listening crowd. There are some other very fine country artists like Pederson who are unknown, but sound much better than most of the junk out. I hope we'll see more of them in the future.

—Saul Tucker

THE JUDDS ★★★★★
The Judds—Wynonna and Naomi
 RCA 8515 \$5.98 list

The Judds have a unique sound. It's not often you get the chance to hear two spirited vocalists sing perfect two-part harmony with backing by the likes of the great Sonny Garrish on steel and dobro and some other fine musicians. It's a formula that Hollywood and

Country

Nashville have been seeking for years. Look at all the duets being thrown together to practice one song and then turn out some schlock. The Judds give you natural harmony that's been at it for years. The mother/daughter team first learned to raise their voices in song in Christian churches and back porch sing-alongs in their native eastern Kentucky.

Whether they make it to the top of the charts or not, I think the Judds represent some of the finest new country sounds ever to come down the pike.

—Saul Tucker

THE NEW YORK JAZZ QUARTET ★★★★★
The New York Jazz Quartet
 Bee Hive 7013 \$8.98 list

After stints with Charlie Mingus, Sarah Vaughan, and others, Sir Roland Hanna formed this quartet. For playing a benefit concert in Liberia, the country's president knighted Hanna. This title befits the pianist: few touch a grand with such precise and tasteful execution.

Trained classically from the age of three, Hanna lures the listener into his fantasies even when he is accompanying. His piquant chords coax from tenor saxophonist Frank Wess chilling squeals and subterranean moans.

Wess, a Basie graduate, contributes not only fine tenor and respectable flute work, but also a composition, "Four the Hard Way." Piano, tenor and bowed bass delineate a stop-filled unison melody that spills into swing blues solos.

Other numbers expose similar roots. Hanna's "Raise a Ruckus," a two-beat blues, sounds off-color, delightfully obscene. Wess

from the past, Gary McFarland. The third and fourth cuts on side one are, again, Evans originals. "Letter to Evan" is a musical love note to his son and begins, as do all the tracks on the album, with a solo piano section. "34 Skidoo" is another Evans creation that has been recorded by him more than once. Marc Johnson is heard in an excellent solo on this one.

Opening side two is still another Evans original, this one titled "Larue." Like so many of the Evans originals, this one is a perfect example of what Burt Korall calls Bill's "introspective, melodic ballad compositional style." The second and last cut is an almost 17-minute reading of the Miles Davis classic, "Nardis." Because of its length, Bill, Marc and Joe have a chance to explore every nook and cranny of the Davis line. It is, undoubtedly, the track on the album.

I feel so strongly about Bill's place in the history of jazz that his death in 1980 left a void in my life. Bill was, and is, my all-time favorite pianist. Everything Bill played was a creation of beauty that, more than once, moved me to tears.

—Dick Wright

Jazz

bends the melody seductively, slides into the high note with flippant care.

The pair share space as if playing in one mind. On bassist George Mraz's "Wisteria," Wess's tenor climbs like a vine up the facade of Hanna's dark arpeggios. This piece calls to mind Paul Winter and Oregon. But less indulgent, far more alluring, "Wisteria" exudes an ethereal mist in which one would expect lovers, at the end of a romance, to part. "You Don't Know What Love Is" shows Wess reaching into the lower register, caressing breathy sonorities. Meanwhile, Hanna sidles up with an array of chords that echo "Round Midnight."

Though he left Thad Jones to form the quartet, Hanna continues to play several of the trumpeter's compositions. One, a minor blues called "Ain't Nothin' New," catapults into a cooking jerk-rhythm line. Drummer Ben Riley drives, Mraz walks and Wess ignites as Hanna, between left and right hands, tells stories.

Hanna stands as an exemplary classicist. A fecund imagination, harnessed by discipline and training, make it seem that no chord, no note could fit any moment better than whatever he plays. With respect to volatile spontaneity tempered by technical facility, while performing with a group, Sir Roland Hanna sits at the grand alone.

—Kirk Winters

BILL EVANS ★★★★★
Paris Concert, Edition Two
 Elektra Musician 60311 \$9.98 list

It has seemed like an eternity since the first edition (*Paris Concert, Edition One*, Elektra Musician 60164, \$9.98 list) was released. Now we have the follow-up album that documents more of the two concerts that Bill's trio performed on November 26, 1979 in Paris. The radio concerts were produced by Yves Abiteboul and recorded by Radio France. As on the first album, Bill's excellent trio partners are Marc Johnson on bass and Joe LaBarbera on drums.

Side one opens with one of Bill's originals, "Re: Person I Knew." It is one of Bill's most deeply felt works. The title is an anagram of the name of his first producer (at Riverside Records) and close friend, Orrin Keepnews. The second cut is another lovely ballad, "Gary's Theme," written by a friend of Bill's

JACK SHELDON ★★★★★
Playin' It Straight
 Real Time/Rhino 303 \$8.98 list

Jack Sheldon has worn many hats during his career: stand-up comedian, singer (mostly of novelty songs), TV actor and, perhaps his most obscure role, straight-ahead jazz player.

There is no question in my mind but that this is the best jazz playing Jack has recorded. With him are what he calls the Late-Show All-Stars. (Many of them are members in good standing of the *Tonight Show*.) Heading the cast is the brilliant West Coast tenor sax star Pete Christlieb, who also plays baritone sax and flute on this one. Rounding out the group are Tommy Newsome on alto sax and flute, Alan Broadbent on piano, Mundell Lowe on guitar, Joel DeBartolo on bass and Ed Shaughnessy on drums.

Side one opens with a swinging original by Don Menza, the title cut "Playin' It Straight." It features rocking solos by all, including some exciting baritone sax work by Pete. Next comes the crisp jazz classic, "Steeplechase," listed as written by Oscar Peterson, Roy Eldridge, Harry Edison and Dizzy Gillespie. Jack, playing in his best "Miles with mute" style, gets off an excellent opening solo, followed by another fantastic solo by Christlieb. Broadbent, Lowe and Shaughnessy are used to good advantage on this one. The lovely ballad "That Old Feeling" comes next, and it's mostly a showcase for the personal and distinct sound of Sheldon. The side closes with a swinging romp through the Rodgers and Hart standard "Lover." Everyone gets a chance to wail on this one.

Side two opens with another swinger for everyone to shine on, "Sweet Georgia Brown." The second cut, Ray Noble's "I Hadn't Anyone Til You," is a showcase for Christlieb's tenor work. This track all the more convinces me that Christlieb is the finest young modern tenor player in the world. Cut three is a nice arrangement of Bronislau Kaper's great film classic, "On Green Dolphin Street." The album closes with another great standard, "Here's That Rainy Day," done as an up-tempo Latin swinger instead of in the usual dreamy-ballad style.

This one is a five-star record in anyone's book. On second thought, because of Christlieb's work on this one give it all the stars in the heavens. This album is nothing short of sensational from note one.

—Dick Wright

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APPEARING AT THE POINT
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MAY 15 • 9 P.M.

\$3 AT THE DOOR

Comin' to Kansas City, here they come

Big Twist and the Mellow Fellows

(Lone Star, May 1) One of Chicago's top-drawing r&b bands will make its Kansas City debut this month. You might have seen this multi-racial octet's video clip of "300 Pounds of Heavenly Joy" on *Night Tracks*, *Video Jukebox* (HBO) or *Take Five* (Showtime), and now you can hear Big Twist's giant, but-tery, baritone voice in person.

This group's latest album, *Playing for Keeps* (Alligator 4732, \$8.98 list) was co-produced by guitarist Pete Special and legendary songwriter/producer/saxophonist Gene Barge, who had been the producer and A&R man for Little Milton, Howlin' Wolf, Ramsey Lewis, Chuck Berry, Muddy Waters and Maurice White during his tenure at Chess in the '60s. Gene is the famed "Daddy G" who inspired Gary "US" Bonds' hit "Quarter to Three." *Playing for Keeps* was critically well-received, making it on *Billboard's* "Recommended LPs" list: "Big Twist is Larry Nolton, a beefy blues

growler with a gruff but sweet vocal stamp, while the Fellows are a sure-footed, horn-dominated band... As with earlier outings, this label debut mixes modern blues and pop adroitly, from Willie Dixon to Tony Joe White." The group's previous albums, *One Track Mind* (Flying Fish 268, \$8.98 list) and *Big Twist & the Mellow Fellows* (Flying Fish 229, 18.98 list), were also highly praised, one reviewer saying that *One Track Mind* had "been on my turntable ever since I got it." All the albums are available at PennyLane.

In an interview with *Record* Big Twist said, "A lot of the singers from the Little Milton generation aren't around these days. But that audience never went away. If we're heard on the radio, there's an audience that'll buy our record. They've been lookin' around for our sound for years."

Lonnie Brooks

(Jazzhaus, Lawrence, May 4-5) Lonnie Brooks' first job was with cajun blues superstar

Clifton Chenier. In the years that followed Brooks established himself as a hot, young rock 'n' roller under the name of "Guitar Jr." In 1959 he toured with Sam Cooke and ended up in Chicago, where he "got hung up in the blues." From the blues and soul joints of the



Blues artist Lonnie Brooks

blues artists.

Brooks' latest albums, *Turn on the Night* (Alligator 4721, \$8.98 list) and *Hot Shot* (Alligator 4731, \$8.98 list), along with the others, are available at PennyLane. Brooks' albums have won praise from critics, Robert Palmer of *The New York Times* calling *Hot Shot* the "scrappiest, most ferocious new blues album of the year." The album contains five new songs along with remakes of his out-of-print blues masterpieces, "Family Rules" and "Mr. Hot Shot," and others. *Cashbox* calls the album a mixture of "steaming Chicago blues boogie, jaunty cajun rhythms and south-western swing," and assures the readers that *Hot Shot* "will keep the party jumping way past midnight."

Touchstone

(Community Christian Church, May 12) Perhaps the focal point of this American/Celtic band is its only Irish-born member, Triona Ni Dhomhnaill, who was formerly with the superb, widely-acclaimed Bothy Band. *The New York Times* said that Triona sings with a distinctive "guttural burr... and at times she is reminiscent of the English folk-rocker Linda Thompson."

Touchstone's 1982 album *The New Land* (Green Linnet, \$8.98 list) was highly praised, *The Washington Post* calling it a "powerful and promising debut, the settling in of a new tradition." That new tradition is the deletion of "a frenetic fiddle or pulsating pipes" and instead riding "a compelling rhythm track on strings plucked and planked, [proving] as adept as Planxty or the Bothy Band in setting down hearty dance steps. Touchstone mixes the livelier elements of American mountain music (old-timey division) with some of its own source material."

Touchstone has a brand new album out, *Jealousy* (Green Linnet 1050, \$8.98 list). Both records are available at PennyLane.

CRIS WILLIAMSON

(with special guest **TRET FURE**)

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300 West 12th Street
Kansas City, Missouri
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south and west sides to the slicker clubs of the north side, Brooks covered everything from top-40 hits to c&w.

In 1975 Brooks was invited to tour and record in France and after an overwhelming success there, he returned to Chicago determined to play in his own style of music. He picked up a fiery, young band and hit the road. Brooks was tapped for Alligator's Grammy-nominated *Living Chicago Blues* anthology (Alligator 7703, \$8.98 list) and that album led to the release of *Bayou Lightning* (Alligator 4714, \$8.98 list), which won the prestigious "Grand Prix du Disque" award from the 1980 Montreux Jazz Festival. On a hot August afternoon in 1980, Lonnie delivered a blistering performance at the world's largest music festival, ChicagoFest. *Blues Deluxe* (XRT 9301, \$5.98 list) is the live LP that resulted, featuring Brooks in addition to Muddy Waters, Son Seals and other

4117 Mill Street
Kansas City, MO 64111
(816) 561-1881

MAY 1984

- ★ **TUESDAY, MAY 1**
The Big Twist and The Mellow Fellows
- ★ **TUESDAY, MAY 8**
Mr. Smith
- ★ **TUESDAY, MAY 15**
Bon Ton Band
- ★ **WEDNESDAY, MAY 9**
John Lee Hooker
- ★ **TUESDAY, MAY 22**
Charlie Burton and the Cutouts

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
	Katfish Kris Kelly 50's & 60's	1 ★ R & B Big Twist and the Mellow Fellows	2	3 Beck Langford	4	5
6	7 Katfish Kris Kelly 50's & 60's	8 ★ 60's Rock Mr. Smith	9 ★ Blues John Lee Hooker	10 Glow	11 The Mistakes	12
13	14 Katfish Kris Kelly 50's & 60's	15 ★ Cajun Bon Ton Band	16 The Zoo	17 Reggae	18 The Holdouts	19
20	21 Katfish Kris Kelly 50's & 60's	22 ★ Rock Charlie Burton and the Cutouts	23	24 The Shapes	25	26
27	28 Katfish Kris Kelly 50's & 60's	29 TBA	30	31 Myth		



Blayne's

Blayne's

Warm Up Acts:
 Steve Epley Mon. 8-10 p.m.
 Larry Vanhoon Tues.
 Greg Tamblin Thurs.
 Dave Krull Wed. & Fri.
 Ben Jeneau Sat.

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 Mon.-Fri. and 1:30 AM Saturdays

MAY ENTERTAINMENT

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
4/30 KC BLUES BAND R&B JAM	1 *****	2 *****	3 CARIB'E "Reggae, Ska Etc"	4 *****	5 ***** JUNE ATTRACTIONS
7 KC BLUES BAND R&B JAM	8 JIM SWEENEY AND ★ THE JUMPSHOTZ ★ "Rock n' R&B & Reggae"	9 *****	10 ***** BOBBIE'S BLUE BAND ★★ "R&B, Soul, Funk & Reggae"	11 *****	12 ***** The 4 SKNNS THE HOUSE BAND
14 KC BLUES BAND R&B JAM	15 *****	16 ***** STEVE, BOB, AND RICH ***** "Oldies Rock & Roll"	17 *****	18 *****	19 ***** MR. SMITH
21 KC BLUES BAND R&B JAM	22 THE JUMPIN' JOHNNY ★ ★ BLUES PARTY ★ ★ "Blues from Colorado"	23 *****	24 *****	25 ***** B. B. SPIN ***** "Chicago Blues"	26 ***** SAVANNA
28 KC BLUES BAND R&B JAM	29 *****	30 ***** THE BILL LYNCH BAND ***** "Rock n' R&B"	31 *****	6/1 *****	6/2 ***** MONDAY NIGHT JAM ALBUMS ARE ON SALE AT BLAYNE'S

May



1984

Mo	Tu	We	Th	Fr	Sa
30 Jeff Lorber Fusion	1 Joe King Carrasco	2 *****	3 Minneapolis Ipso Facto Reggae	4 Blue Riddim Band	5 *****
*****	8 4 Sknns Free	9 *****	10 B C R	11 *****	12 Illinois Mr. Myers Reggae
*****	15 4 Sknns Free	16 *****	17 *****	18 ***** JIM SWEENEY Jumpsotz	19 *****
21 Steve Goodman	22 Icicle Works England	23 4 Sknns Free	24 *****	25 Household Words	26 *****
*****	29 4 Sknns Free	30 *****	31 The	1 Zoo	2 *****

DON'T MISS:

Jeff Lorber Fusion

Music

Walrus Inn

333-3336. Ron Roberts Trio every Sunday. Travis Slaughter Band on May 2. May 3-5 to be announced. Too on May 9. Total Strangers on May 10-12. The Urge on May 17-19. Gary Charlson Band on May 24-26.

RLDS Auditorium

753-6617. In Independence. Truman Centennial Concert Program with the Kansas City Symphony featuring Daniel Pollack, pianist, and Willie Stargell, narrator. World premiere of a commissioned work by Dave Amram, *Across the Wide Missouri*, A Musical Tribute to Harry S. Truman. Also works by Tchaikovsky, Copeland and Respighi. On May 10 at 8 for \$25-2.50.

Blind Pig

531-9802. Progressive and original country and acoustic music. Open Mike Night every Wed. hosted by Norton Canfield. Norton Canfield on May 4-5. Charlie Robie with Otto Marten on May 11-12. 25-26.

Community Christian Church

753-0433. Celtic/American band Touchstone on May 12 at 8 for \$7-6. Tickets at Classical Westport.

Harris House

531-1580. Lupe on Tues.-Sat. and Nearly Famous on the summer deck.

Harry Starker's

753-3565. Scat Band on May 1-19 and Janet Jameson thereafter. Gene Fox and Rich Hill and the Riffs featuring Ida McBeth every Sunday.

Pladium

(913) 841-4600. In Lawrence. The Clique on May 4. The Rage on May 5. Caribe on May 9. The Truth on May 18-19. Forces on May 25-26.

Nightlife

461-0300. The Urge on May 1-12. Powerglide on May 14-19. Call for other dates.

Jazzhaus

(913) 749-3320. Steve, Bob and Rich on May 1-12. Lonnie Brooks on May 4-5. Rich Hill and the Riffs featuring Ida McBeth on May 11-12. Caribe on the 13th. David Friesen Quartet on the 16th. May 18 to be announced. Jazzhaus Swing Band on the 19th. Chris Proctor on May 20. Bill Lynch Band on May 25-26.

KC Opry

461-2228. Kitty Wells on May 5 for \$5. 31 Country Jamboree on May 11 for \$5.

VFW Hall

531-8750. The Dicks (from San Francisco) on May 3 at 8 for \$4.

Lyric Theatre

471-7344. Kansas City Symphony, with Maxim Shostakovich conducting, and violinist Tiberius Klausner perform works by Weber, Mozart and Shostakovich on May 4-5 at 8. On May 11-12 at 8 the symphony performs works by Berlioz, Prokofiev and Brahms with Stanislaw Skrowaczewski conducting. Tickets for both shows are \$15-7. "The Many Worlds of Giorgio Tozzi" featuring baritone Tozzi with KC's symphony and chorus on May 19 at 8 for \$20-5.

Harling's Upstairs

531-0303. Last Kansas Exit on May 2. BCR on May 4-5. Blind Date on May 11-12. Mr. Myers on May 16-17. Harvard Wingtip Collection on May 18-19. Hi-Fi on May 25-26. Scartaglen on the 30th: a benefit for medical aid for El Salvador.

Westport Square

561-2577. Crawfish Fiesta, a Louisiana-style street feast and dance with cajun/creole food by Kiki's Bon-Ton Maison and music by the Bon-Ton Soul Accordion Band, on May 11 from 5-11 p.m. and on the 12th from noon-11 p.m.



Alive!, a critically acclaimed all-acoustic jazz quintet from San Francisco, performs with special guest Stacy Rowles at the Folly Theater on May 2. Tickets are at Penny Lane, as are *Alive!*'s albums, *Alive!* (Urana Records 84, \$8.98 list), *Call It Jazz* (Redwood 8484, \$8.98 list) and their newest, *City Life* (Alive! Records 543, \$8.98 list).

May

KCUR-FM

276-1551. Fundraiser on May 1-5, including live music from 2-5 p.m. on May 5.

Worlds of Fun

454-4545. RE-Flex and Thompson Twins on May 4. John Stamos on May 5. Ronnie Milsap on May 26-27.

White Recital Hall

276-2704 or (recording) 276-1711. Many free recitals throughout the month. Some highlights: William Revelli conducts UMKC Symphony in a concert honoring Harry Truman on May 2 at 7:30 for free. Golden Jubilee concert for orchestra and chorus performing Beethoven's *Missa Solemnis* on May 5-6 at 7:30 for \$3-1.

Park College

741-2000, ext. 154. Northland Symphony Orchestra will perform Wagner's "Die Meistersinger" Prelude, Gottfried von Einem's *Ludi Leopoldini* (US premiere) and Mussorgsky-Ravel's *Pictures at an Exhibition* on May 6 at 7:30 in the Chapel for free.

Starlight Theatre

753-6617. Huey Lewis and the News with special guests Stevie Ray Vaughn and Double Trouble on May 19 at 8 for \$12.50-10.50 reserved. Merle Haggard with special guest John Anderson and opening act Dana Haggard on May 20 at 8 for \$12.50-11.50 reserved. The Clash on the 22nd at 8 for \$12.50-10.50 reserved.

Midland Theater

753-6617. Pattie LaBelle on May 19 at 8 for \$12.50-11.50 reserved.

Kansas City Chorale

756-3342. "Mom and Apple Pie" on May 13 at 3 at Pembroke-Country Day School for \$6-4.

Municipal Auditorium

753-6617. Scorpions with special guest Bon Jovi at 7:30 for \$12.50 reserved.

Uptown Theatre

753-6617. Soul singer Bobby Womack on May 4-5 at 7 and 10:30 for \$12.50.

Folly Theater

561-1580. *Alive!* with special opening act Lori and Angela Welman on May 2 at 8 for \$6-10. Chris Williamson with special guest Tret Fury on May 27 at 8 for \$10-6. Tickets at Penny Lane, New Earth, Music Exchange and Jones Stores.

Parody Hall

531-5031. See previous page for complete schedule. Some highlights: Jeff Lorber on Apr. 30, Joe King Carrasco, Mr. Myers, Steve Goodman, Icicle Works, Household Words.

Walt Disney World

274-8444. Disney cartoon festival, etc. at Crown Center on May 19-20 and 26-27 for free.

Arts Fest '84

274-8444. Art fair, music and dance at Crown Center Square on May 11-13.

Foolkiller

756-3754. The Subhumans on May 1 for \$4. Wally Leighton and friends on May 5 for \$3. Martha Haehl and Monica Whitaker on guitar and autoharp on May 12 for \$3. Husker Du on the 13th for \$4. Chris Proctor, winner of the 1982 National Fingerpicking Championship, will play the guitar and sing original songs on May 19 for \$4. T.S.O.L. on the 22nd for 15. All shows at 8 p.m.

Midland Theater

421-7500. Steve Lawrence and Eydie Gorme on May 4-5 at 8 and on the 6th at 2 for \$21.50-17.50.

Artist's Palate

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

Ozark Inn

(816) 637-6060. In Excelsior Springs. Ray Charles on May 19 at 10 p.m. and 12 midnight for \$17-15.

Lone Star

561-1881. Complete schedule on page 6. Some highlights: Big Twist and the Mellow Fellows (r&b), Beck Langford, Mr. Smith (60s rock), John Lee Hooker, Glow, The Mistakes, Bon-Bon Band (cajun), The Zoo (reggae), The Holdouts, Charlie Burton and the Cutouts (rock), The Shapes, Myth.

Grand Emporium

531-1504. Blues jam on May 3. Rest of the month it's Fiermon and the Kings of Jazz on Thur.-Sat. for no cover.

Signboard Bar

474-4400. Phil Woods Quintet on May 1-5. Ahmad Jamal on May 8-12. Judy Roberts on May 15-19. Rich Hill and the Riffs featuring Ida McBeth on May 22-26. Mose Allison on May 29-June 2.

Blayne's

561-3747. In Waldo, 363-2200. Complete schedule on previous page. Some highlights: Caribe, Jim Sweeney and the Jumpshot, Bobbie's Blue Band (new blues/reggae group from Iowa), Steve, Bob and Rich, The Jumpin' Johnny Blues Party (from Colorado), B.B. Spin (Chicago blues).

The Point

531-9800. Every Mon. it's Open Mike Night and every Tues. it's Tom Hall and John Pointer. Rich Hill and the Riffs featuring Ida McBeth on May 2-5 and 30-June 2. Horace Washington Trio on May 9-12. Dave Friesen Quartet on the 15th. Beat City Band on May 16-19. Steve Cardenas Quartet on May 23-24. Ron Vincent and Bob Bowman Quartet on May 25-26.

Lawrence Opera House

(913) 843-6366. Total Strangers on May 5. Husker Du on May 12.

Film

Repertory and art movie houses

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

Johnson County Community College

888-8500, ext. 408. *Garden of Delights* (foreign) on May 4 at 7. Walt Disney Game and Film Festival on May 5 starting at 1 p.m. In GEB 233 for \$1-75c.

Folly Theater

474-4444. *The General*, the classic silent movie starring Buster Keaton, will be accompanied by organist Dennis James on May 26 at 2 p.m. Tickets, on a first-come, first-serve basis, are free.

American western

262-0701. *The Carson City Kid* (1940) and *Colorado* (1940) starring Roy Rogers and Gabby Hayes on May 13 at 2 for \$3-2.50.

Dance

Midland Theater

421-7500. Critically acclaimed Israel Ballet performs to Tchaikovsky. Mahler and Mendelssohn on May 1 at 8 for \$17.50-13.50.

Lyric Theatre

931-2232. Kansas City Ballet performs the world premiere of "Serenade for Orchestra," a collaboration between artist and light sculptor Dale Eldred and choreographer Todd Bolender. On May 24-26 at 8 and on the 27th at 2, for \$16-3.

Theater

Folly Theater

474-4444. *Give 'Em Hell Harry* with Kevin McCarthy portraying President Truman on May 4 at 5 and 8 p.m. for \$16-11.

Midland Theater

421-7500. Actors' Ensemble performs *Curse of the Starving Class* by Sam Shepard on May 4-6, 10-13, 17-20 for \$8-7. *Joseph and the Amazing Technicolor Dreamcoat*, written by English composers Andrew Lloyd-Webber and Tim Rice of *Evita*, *Cats* and *Jesus Christ Superstar* fame, opens May 29 for a one-week engagement. Tickets are \$21.50-17.50.

UMKC

276-2704. Ivory Tower Player's production of *A Doctor in Spite of Himself* by Moliere on May 2-4 at 8 and on the 5th at 2 in CPA room 116 for \$4-3. For children.

Dinner Playhouse

561-PLAY. *Billie Bird in Opal* at Waldo Astoria and *Horowitz and Mrs. Washington* at Tiffany's Attic.

Theatre for Young America

648-4600. *The Cricket in Times Square* through May 23 for \$4-3.50.

Coterie

474-6552. *Rotten Apples* opens on May 9 and plays through the month for \$2.50.

Goppert Theatre

942-8400, ext. 290. *From Lincoln Center to Broadway*, a musical, at Avila College on May 4-5 at 8 for \$4-3.

Comedy

Stanford & Sons

756-1450. Sinbad with Roseanne Barr and Virgil Washington on May 3-6. Mark Klein with Marry Vos and Virgil Washington on May 10-13. David Naster with James Michael and John Pinney on May 17-20. John Riggi with Roy Chris on May 24-27. Pat Hazell with Bryan Wendling and John Pinney on May 31-June 3. Wed. in Amateur Nite. Tickets for the shows, at 9 on Thur. and Sat. or 8 and 11 on Fri.-Sat., are \$4-3.