

PENNY PITCH

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VOL. 1 NO. 3

Listen to Our Pitch

SEPTEMBER, 1980

IN THIS ISSUE:

Politics & Music-

*A Talk With Milton
Morris*

***Plenty**

Record Reviews



9th National Guitar
Flat-Picking
Championship
& Arts & Crafts Festival



LONESUM CHUCK GOES CAMPIN

held at
WINFIELD, KANSAS
FAIRGROUNDS
(West Edge of Winfield on Highway 160)

3 Days and 4 Nights

September 18,19,20,21, 1980

THE Penny Pitch

IS PUBLISHED ON OCCASION BY



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"Just down the street from the old
Wolfburger's."

Editor-in-Chief.....Warren Stylus
Executive Pub.....Hal Brody
News Door.....Dan Mayberry
City Door.....I-Sheryl
Store Door.....K-Roths
Contributing Writers this issue:

The Rev. Dwight Frizzell, Lane &
Dave of GENCO Labs, Blind Teddy
Dibble, I-Sheryl, K-Roths, Lonesum
Chuck Haddix, Mr. D-Conn, Le Roi,
Ragin' Rick, Charlie "Chitown"
Wrobbel

INSPIRATION THIS ISSUE:

Legs Larry Sulkis, Colt Knutson

Wasn't it that great American,
Billy Carter who said,

"Give me Lybia or give me debts!"

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LETTERS

Dear Penny Pitch,

Concerning preface to reviews by
C. Haddix in the Jazz column August,
1980, issue 2:

I am a musician and I have no
definite ideas about what I like (or
don't like).

Mr. Forty

Dear Mr. Forty,

Are you sure you're a musician?

LCH

LETTERS POLICY

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THE REV. DWIGHT FRIZZELL OR SID MUSSO
TO:

WARREN STYLUS
EDITOR
4128 BROADWAY
KANSAS CITY, Mo.
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Sid Musso



THE GOPHER AS A BUSINESS MAN



ELVIS PRESLEY 1957

DOGON ZOMBY 1997

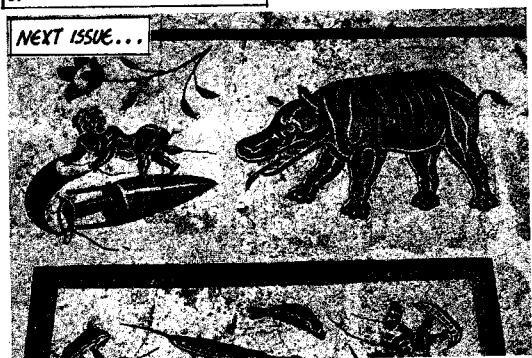
BASILEA 5500 BC



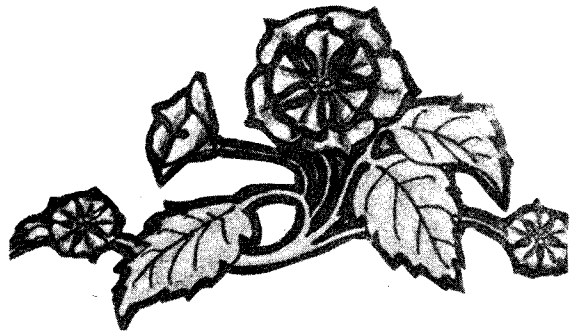
SID RELAXES AT MUSSO SCHOOL OF
REALITY IN PREPARATION FOR HIS RE-
TURN ENTRANCE INTO THE WOMB!

WORLD LEADERS TURN ON THE AXIS
OF MUSSO REALITY TIME PIECES!

NEXT ISSUE...



BLUEGRASS NU-GRASS



DAKOTA DAVE HULL & SEAN BLACKBURN/
River of Swing
Flying Fish 236 \$7.98 list

This LP leads off with "Deep Water" and from that moment you know you are listening to one of the most original and dynamic Western Swing bands around today. These boys have been studying their Bob Wills and Milton Brown. Yet when Butch Thompson adds his clarinet, you are almost reminded of the Big Band era. This recording should please fans of Western Swing, traditional folk and hard country. Original tunes included!

JOHN HARTFORD/You and Me at Home
Flying Fish 228 \$7.98 list

JOHN HARTFORD takes a break from his riverboat traveling/recording and stays at home for his latest Flying Fish release. Hartford fans should be very pleased with the high quality of the recording. The key to Hartford's success is simplicity. He combines his crystal-clear fiddle playing with some low-down harmonizing by his down-home friends, Benny Martin, Jack Green, and Jeannie Seely to achieve a rewarding tightness throughout this LP. Add the classic steel guitar of Buddy Emmons and you too will want to stay home and listen to this collection of tunes.

On the tune, "Tonight We're Gonna Boogie" Hartford doesn't ask his classic question, "Hey babe ya wanna boogie?"--he tells the listener that's what will happen. It does. Even at home, Hartford can't keep the river from his mind, as evidenced on the eternal "River of Life."

VASSAR CLEMENTS BAND/Vassar
Flying Fish 232 \$7.98 list

Like David Grisman, Vassar has been drifting away from the bluegrass field and into the world of jazz. This record is pretty much divided between the two with side one being more traditional bluegrass and side two really jazzing it up.

Vassar's fiddle playing is expert, as we have become accustomed to, and I see no reason for not buying this LP. I must note that there were more vocals than I expected, but there was still room for plenty of hot licks from Vassar.

OTHER LP's by Vassar: list
"Bluegrass Session" FF 038 \$7.98
"Nashville Jam" FF 073 \$7.98
"Hillbilly Jazz" (2LP) FF101 \$9.98
"Crossing the Catskills"
RDR 016 \$7.98



John Hartford, who has admitted that he would rather work with "smaller" labels like Flying Fish over the majors, is obviously at ease with his environment, land or sea.



DAVID GRISMAN/Quintet '80
Warner BSK 3469 \$7.98 list

After enjoying the David Grisman concert in the park and in-store at Penny Lane last month, I was eagerly awaiting his new release on Warner Brothers records. I was not disappointed. This celebrated mandolinist has a very distinguished style. Called "Dawg" music, it is a unique blending of jazz and bluegrass. All instruments heard on this LP are acoustic and there are no vocals, which makes for easy listening anytime of day or night. Grisman also knows how to pick his fellow pickers. The talent flows freely on this album with the likes of MIKE MARSHALL (mandolin, guitar and violin), DAROL ANGER (violin, cello, viola), MARK O'CONNOR (guitar, violin) & ROB WASSERMAN (bass).

This long awaited release should serve a duo purpose. It should please his many devoted followers while directing nationwide attention to his music and his smaller label releases like "The David Grisman Quintet" (Kaliadescope F5 \$7.98 list) and "The David Grisman Rounder Album" (RDR 069 \$7.98 list).

Give the Quintet '80 a serious listen--you will enjoy what you hear.

NOTE: David will be appearing at the Uptown Theatre in Kansas City on September 19th.



JOHN STARLING/Long Time Gone
Sugar Hill 3714 \$7.98 list

This is one of the more minor surprises this year. John Starling, of The Seldom Scene fame, has given us a very enjoyable LP to listen to. The production and quality are flawless.

He has a star studded line up on this including Lowell George of Little Feat, who

also co-produced, Emmy Lou Harris, Ricky Skaggs, Mike Auldridge, Tony Rice, and Bill Payne, also of Little Feat.

The title track LONG TIME GONE, is a good country rock flavored tune with excellent slide guitar work from Lowell George. The rest of the LP is more country flavored with a gospel tune thrown in for good measure.



PICKIN' FESTIVAL FAVORITES



ART THIEME

KM 150 Out Right
Bold-Faced Lies



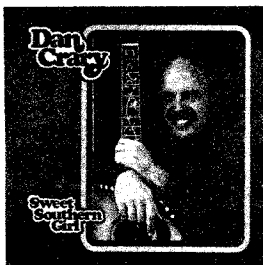
GEORGE GRITZBACH

KM 126 Had Your
Gritz Today?
KM 304 The Sweeper



ON SALE AT OUR BOOTH AT WINFIELD OR OUR STORE IN KC

The Best in Bluegrass from



LP, CASSETTE, 8trk

SH-3707 **DAN CRARY** "Sweet Southern Girl"

— hot guitar, fiddle tunes and country songs. with BYRON BERLINE, JOHN HICKMAN, VINCE GILL, etc.

SH-3708 **DOYLE LAWSON & QUICKSILVER**

— great picking and incredible harmony vocals from this super band. Guests are BOBBY HICKS and JERRY DOUGLAS.

SH-3709 **THE SELDOM SCENE** "Act Four"

— "America's greatest bluegrass band has released a new album and it's an event!" —Cash Box

SH-3710 **BUCK WHITE** "More Pretty Girls Than One"

— Buck's first solo album with guests DAVID GRISMAN, TONY RICE, RICKY SKAGGS, SAM BUSH and members of the DOWN HOME FOLKS (Cheryl & Sharon White and Jerry Douglas).

SH-3711 **RICKY SKAGGS & TONY RICE** "Skaggs & Rice"

SH-3714 **JOHN STARLING** "Long Time Gone"

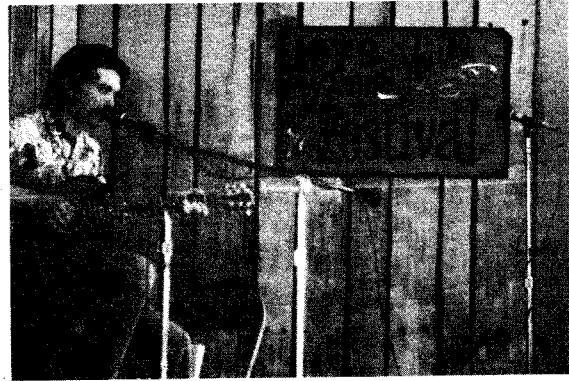
— dynamite LP with LOWELL GEORGE (of Little Feat), EMMY LOU HARRIS, TONY RICE, RICKY SKAGGS, and more. Produced by Lowell George, Audie Ashworth



WINFIELD IS BLUEGRASS



GRITZ PICKS



GEORGE GRITZBACH IS KEEPING AN EYE
OUT FOR YOU THIS YEAR.

PHOTOS BY
WARREN
STYLUS



LONESUM CHUCK & KATHY READY
FOR ANOTHER HUGE ICE TEA!



ED SNODDERLY



VISIT THE PENNY LANE BOOTH
LOCATED UNDER THE STANDS



CAMPSTOVE DELIGHTS

EXCLUSIVE NEW WAVE NOTES FROM REAL WORLD

Pere Ubu Beats Melody Into Submission

BY REV. DWIGHT FRIZZELL

"There's a billion things down there...Ants, millions of ants. And they're not sitting around watching a rock and roll band. They're working very hard...They want a good time."

--David Thomas Aug. 1, '80

PERE UBU played my defunked mind as we swept the city on a broken curve driving into Cleveland. Bill Scanlan testified to precognitive driving skills as he grasped the shiny black wheel of the same small purple car that "flipped" most of the band and synthesizers upsidedown on ice-packed I-70 outside Boonville, detaining DuChamp's live appearance on KOPN-FM's IONISATIONS (Jan. 1980).

Mistakes aside, the lovely Pam Ahern (from the Natural History Museum and a caterer) arrived with Bill and me in the solid, basement rock-club. Moments before, outside the Mistake, crowd members expressed concern over Crokus' insistence on the use of his Christian name (David Thomas) coupled with his rumoured conversion as a Jehovah's Witness and the potential that he has cleaned up and dulled.

The band crept onto stage as if anticipating their own departure--laden with collective unconscious and apathy toward Greek myth (Crokus and Samos would be at arms). A heckler called out to the well-suited Crokus, "Why are you wearing a tie?" Crokus replied, "Let's not be vindictive. It's too late. There's been too much water in under the bridge. Let's talk into the water. I'm talking into the water..." The band kicked in and Crokus sang OUT IN THE REAL WORLD demanding attention like an overweight Frederick the Great of the dodo or vulture world. His singing was, at times, unintelligible and his actions those of a three-year old.

PERE UBU appeals to empirical power synchronous with the destruction of any credibility. The band musically agrees (during off-beat funk twisters) with the consensus reality that non-knowledge is not a form of ignorance and knowledge is a joke. And here lies the origin of Pere Ubu--Alfred (1879-1910) Jarry's fatal request for a toothpick, timelessness, and the Great Bow Wah "joke band" (the band's initial form) as reported by the CLEVELAND EXPRESS. The joke is far from exhaustion and currently diffusing. Pere Ubu is, now more than ever, dedicated to the lack of musical nicety. Crokus himself explains in the CLEVELAND EXPRESS that "melody, harmony those are our last frontiers. We've played around with it but we've never nailed it down. I think this summer we're going to beat this thing into submission."

The band finished its encore set and abandoned the Mistake quickly. I had no opportunity to question Crokus about his religious conversion and necktie. I could only imagine this rock deity as he described himself between tunes, preparing for dreamland, "I promise each night when I go to bed that I won't get carried away tomorrow. I'm sorry. Take me out of here."



Napkin sketch of Crokus' (David Thomas) singing face with Pere Ubu.



BIG SKY MUDDLAPS/Armchair Cabaret
Helios 440-2 \$7.98

THE MUDDLAPS are a six-piece good time band based in Montana. They combine elements of Jazz, Western Swing, R & B, and Rock-and-Roll, with a similarity to 30's and 40's Kansas City swing with highly refined vocal arrangements and strong instrumental work. This band works! Sit back in your armchair and enjoy old favorites like "Is You Is, or Is You Ain't, My Baby", "Yardbird Suite", or Dexter Payne's "Traveling Show" and David Horgan's "Admiral Byrd's Blues" done in the old swingin' style.

The group does tour around some, spreading their infectious and most refreshing sound. This is their first LP ever and hopefully many more are to come! If you are inclined to tap your toes, and like the occasional nostalgia trip, check out the Mudflaps. You'll be glad you did!

MUSIC & POLITICS IN KANSAS CITY :

A Conversation With the Caretaker of Kansas City Jazz, Milton Morris



At MILTON'S the words are nothing but the coolest sounds with the right drink at the right price. Soft corners and dim lights. A great place to start or end an affair. Jazz as overwhelming as the smoke. Where downtown meets uptown. A nightly adventure called Milton's.

MILTON'S is Milton Morris
Lover of life and women, good booze,
cigars. perennial candidate
for Governor. The bumper stickers
stacked neatly at his elbows proudly proclaim:
Why Pay Taxes
Milton Morris
Governor of Missouri
Legalize
Bingo and Horseracing.

Milton has a dream of breaking
the chains that have shackled
Kansas City's spirit since
Tom Pendergast was unseated
as the political boss and the
forces of righteousness strangled the
forces of good time.

In most towns Kansas City's size, the bars
stay open until 2:30-4:30. As a result of these
extended hours, there are usually several clubs
featuring live jazz. This kind of atmosphere
gave birth to a whole new musical development in
the 30's--Kansas City Jazz. And if someone is
of the sporting persuasion and wants to place
a bet, that's their business.

This is what Milton believes in--he wants
to reupdate Kansas City. Milton was here when
it happened before and he's determined to make
it happen again.

Enough of my ravings. Let's have another
drink and a conversation with Milton Morris.

LCH

Editor's Note:

LCH-Lonesum Chuck Haddix
MM -Milton Morris
TD -Teddy Dibble
JTB-John the Bartender

I. A Swing State

LCH We are sitting here in MILTON'S--my favorite bar, and certainly one of David's (Conn) haunts--and we're having a conversation with Milton Morris, Kansas City's leading spokesman for the forces of party, shall we say, a man who likes to have a good time. Everybody in Kansas City has forgotten how to have a good time, it seems Milton.

MM Well, we're gonna wake 'em up, we're gonna wake 'em up, by golly, we don't want a livable state, we want a swing state. We're going to stay with it until we get it done.

LCH For those people who have been out in the boondocks, Milton is the perennial candidate for governor--"Why pay taxes, Milton Morris for Governor." Milton, when did you first get involved in politics?

MM Well, I've been in politics all my life. As a matter of fact, I worked with Harry Truman back in the old whorehouse district down at 14th and Cherry. I've been in it ever since, and I feel like we just got to do something. They can not keep raising taxes, they've got to find other sources of taxes, and I'm gonna stay with it 'till it gets done if it takes me forever.

LCH There's been a lot of rhetoric about Harry Truman with Carter coming back to Independence. He has suffered the low ratings that Harry Truman experienced before his re-election.

MM Well, I hate to put our honorable president down, but all he's doing is pulling a Truman act. If you remember, Truman came back to Kansas City, he went to Dixon's Chili Parlor--he was hustlin' the Black vote. Now Carter's doin' the same thing. He came down and went to Arthur Bryant's pullin' the same act. As a matter of fact, he didn't even eat there--he took the food with him. I don't know whether he ever ate the barbeque or not.

LCH What was your impressions of Harry Truman? There's been a lot of talk about him lately.

MM He will go down in history as one of the greatest men who ever lived. Absolutely, one of the most common men--great president. Here's a guy--like I say, we worked in this district way back when--and he became judge.

The reason we ran him for judge, he was the only lawyer down there that hadn't been convicted of something. He and Pendergast had an understanding. Now Pendergast never did interfere with Harry Truman--they had an understanding, and Truman went on up and up and up and he wound up as President of the United States. Now, when he was up there as President, the White House correspondents were going to give him a dinner. It was about 3 o'clock in the morning and I was a little wasted and I got to thinking about it and I called Phil Boyle, his assistant. They had Lena Horne, they had Bill Robinson, they had Ethel Waters, all those kind of people around.

I says, "What about Julia Lee and Baby Lovett. Now, they've been with me all these years and are great, and Truman likes 'em, and the correspondents like 'em. I'd like to bring them up there." He says, "I'll check with the boss."

Next day, Tony Vaccaro, head of the White House correspondents, called me and said, "Milt, you're in--all expenses paid. Bring 'em on up."

We went up there and we played this session. Every congressman and every senator must have been a musician at one time or another, because they had Danny Kaye and Arthur Godfrey and all those kind of people who were just making it at the time, who were all allotted so many minutes. But when Julia and Baby were playing, they absolutely could not get off the stage--everybody was going wild.

When we left there, we went to Truman's private room--his bar--he's still drinking Pendergast whiskey. We were all drinking little shooters, and I said to myself, "Look here, here's old Milt with the President of the United States of America, who's the head of the whole world as far as I'm concerned. I wonder what words of wisdom he's got to say?"

And he turned around to me and he said, "Milt, they still got all them whores down around 14th and Cherry?"

WHY PAY TAXES? THERE IS A BETTER WAY... **MILTON MORRIS**



89
F ☒ GOVERNOR OF MISSOURI
O ☒ BINGO & HORSE RACING
R

CONTACT... **MILTON'S** ... 3241 MAIN

LCH What makes Milton run for office? I get the impression that you feel similar to Pendergast--that you really care about the average people, something that most politicians don't seem to do anymore.

MM Well, I'll tell you about the trouble with all politicians, the thing I want to straighten out. All politicians, no matter where their mind is, once they go into office and are asked a question, they will not answer that question until they stop and think, "Will this get me re-elected?" So all politicians go into office for one purpose: to run for re-election. And I want to put a stop to that. Another thing is, we just had a governor's race. One guy running--Teasdale--spent two million, the other guy spent one million...

LCH How much did you spend Milton?

MM I spent \$500.

LCH How many votes did you get Milton?

MM I got 11,000 votes. But the thing is the first thing you know, one of these days all we're gonna have in office is millionaires. We've got to put a stop to that. These guys don't know anything about the common man and taxes. All they ever do is give everybody a lick-and-a-promise and that's it 'till next election.

LCH As well as being a politician, Milton is a familiar fixture on the jazz club scene since way back when. How did you get started in the bar business?

MM When I first started I had a drugstore. I was 18 years old. Now, I conceived the idea, when a person couldn't sleep or was nervous or whatever his problem was, he could go to a doctor and a doctor would prescribe a pint of government bourbon for five dollars--but you had to give the doctor five dollars. So I got a bunch of doctors together and I bought the scripts off of them and when people would come in, I'd sell them a pint of whiskey--legitimately.

Now, as soon as they legalized booze, all the doctors couldn't make a nickel off of it--couldn't make a nickel off of cigarettes. The first thing they did was tell you "don't drink, don't smoke, TAKE THESE PILLS!" They turned everybody on to chemicals and they've been on it ever since.

LCH Did your early clubs feature jazz? Your first club was The Hey Hay club, correct?

MM Well my first place was--when they legalized booze, I turned the soda fountain into a bar. And that's how I got started. In those days, we used to go down to 12th and Vine, Ollie Harris had a barbecue joint--we'd go down to get our barbecue. They never had air conditioning in those days and their doors were wide open. You could walk down 12th or 18th street and hear all this beautiful jazz coming out the doors. Well, I got hung up with it. We had great jazz but they weren't in White joints. What was happening was the the Black person could not go in a White joint. The only place they could get together and blow was after hours in a whorehouse. That was the only people who understood 'em. So anyway, I decided to open up a place--a White place--with Black musicians, and we did so much business within 90 days there was a hundred of 'em around me. I was on 12th Street then. You could go from Broadway to Brooklyn and pass over a hundred saloons that were nightclubs with big bands. You had Andy Kirk, Jay Mc Shann, Joe Turner, Bennie Moten, you had Count Basie, all the greats just walking in and out of joints, have one drink in each joint and pick up on a band.

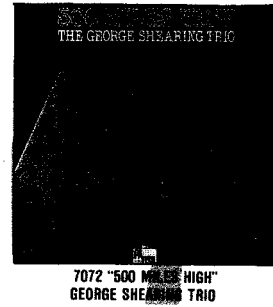
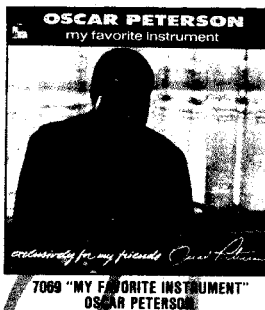
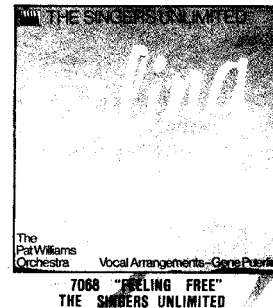
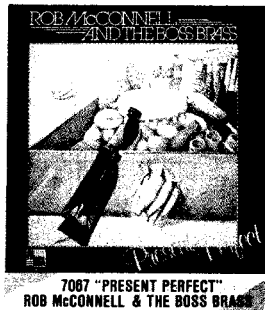
PEOPLE FORGET THAT YOU COULD BUY
WHISKEY WITH A BEER CHASER FOR A
QUARTER THEN.

In those days, the musicians were only makin'-the leader would get five dollars, the rest of the band would get three dollars apiece. But people forget that you could buy a shot of whiskey with a beer chaser for a quarter then. They all had a kitty in front of the bandstand and everybody would throw money in the kitty. Also, the town was so wide open. Today you go into a restaurant and they send you up to the bar to wait for your table. In those days, you waited at the crap table and you shot a little crap. As a matter of fact, the club owners would plant their own people to kill time so those people had more time at the crap table. But we had joints where girls would serve the people--absolutely nothing on except a pair of shoes, if you want to call that clothes. And you had what they called a merchant's lunch. They'd come in 11:00 to 3:00 and these girls would serve 'em a complete meal stark naked, and the girls were as beautiful as what they have in Las Vegas today.



P.A.U.S.A.

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LCH You've always featured jazz legends in your clubs. Who played at what clubs and for how long--off the top of your head?

MM Actually, I've had 'em all. I remember one particular band in 1933. I had Joe Jones on drums, Walter Page on bass, Hot Lips Page on trumpet, Lester Young and Ben Webster on sax and Basie on piano. He got the five dollars. George E. Lee was the leader. The first week he worked for me, I gave him the money to pay the band and he didn't pay the band, so I made Basie the leader. From then on, he handled the money.

LCH How long did Julia Lee play for you?

MM I had Julia Lee and Baby Lovett with me from '34 to '49, about 15 years, and they were great, really great.

LCH You want to take a break here and have a drink?

MM Yea.

I'D HAVE BLACK PEOPLE COME IN AND HAVE EVERYBODY IN THE PLACE LOOK AT THEM LIKE THEY WERE CRAZY--WHAT ARE YOU DOING HERE? SO I'D PUT EXTRA CHAIRS IN THE BANDSTAND AND MAKE THEM MUSICIANS, JUST SO THEY COULD SIT THERE AND DRINK AND DIG THE SOUNDS.

LCH Milton, you've seen some very heavy jam sessions. The jam session is a Kansas City tradition--a jazz tradition as much as a Kansas City tradition. What was the best jam session you ever saw?

MM I think one of the most exciting was-- You know the town was wide open. There was a depression all over the world, all over this country especially, and the musicians heard about it and they were coming in from everywhere to challenge the musicians we had here. Coleman Hawkins, all those kind of guys, they were coming from everywhere. When they got here they found out what Kansas City jazz was.

LCH As Ross Russell said, "They found out those cats had sharp claws."

MM That's right where it was at. People ask me a lot about what is Kansas City jazz. All I can tell them is that it's a cool jazz. It's a jazz that they're blowin' that you don't have to figure out what they are playin'.

But as far as the jam session is concerned, you've got to remember we were open day and night. As a matter of fact, I never went to my place till midnight. We were open all night. I started it, I called it the "milkman's matinee." When the musicians that just worked till three would get off, they'd come over to my place and we would have these wild jam sessions with all these great musicians. It was a place for them to blow,

you know, they'd never had a chance to do that before. But you were fightin' that Black situation. It was really a bad thing. I'd have Black people come in and have everybody in the place look at them like they were crazy--What are you doing here? So I'd put extra chairs in the bandstand and made them musicians, just so they could sit there and drink and dig the sounds.

LCH What do you think was the best jam session you ever saw? Something that really stood out in your mind?

MM Well, one night at The Reno at 12th and Cherry, Basie's band was blowin', Bennie Moten's band dropped in, Andy Kirk's band dropped in--just the select few out of each one of 'em. And I've seen 'em start to wail, like one of 'em would start singing, the other ones would start blowin' and the other ones would know it and they'd start blowin' a tune and everybody else would drift off the bandstand and this cat would be sittin up there blowin' all by himself--Tea for Two or whatever, and do it for an hour. For some reason or another, the band would know when it was time. They'd all drift back at the right time and keep on swingin'! In those days, you didn't have intermissions. If someone wanted an intermission, he'd cut out for a while and the rest of the band would carry 'em, and he'd come back and somebody else would take a walk.

We had floorshows then--great floorshows--I'll never forget. Sally Rand was appearing at the Chicago World's Fair. A big hit attraction. They had a colored girl in St. Louis picked as Miss Ebony, and I brought her in here and had my producer/director teach her how to do this same fandance that Sally Rand was doing. Well, Cab Calloway and Nicodemus were at the Main Street Theatre then. And they saw this chick and fell in love with her. They got in a big fight over her, and Nicodemus, one of the greatest comedians of all times, bit the end of Cab Calloway's finger off. They had to take him to the hospital and get him sewed up.

This same girl, I introduced to Bill Basie. They got married, and have been married for 47 years, and they're still married.

LCH Speaking of Basie, you've often referred to Count Basie as your brother. How long have you known Basie and where did you first meet him?

MM When I first met Count Basie, he was playing piano in a silent movie theatre on Vine Street. Then he got a program at WHB at the old Hotel Baltimore playing organ twice a week for fifteen dollars. One day he heard that Bennie Moten had a band at Fairyland Park and they were making fifty dollars a week, and that was top money. So Bill had me drive him out there. I had an old Maxwell. We went out there and they let him sit in. The band dug him so much! But Bennie Moten said, "What are you gonna do with me? I'm the piano man, I'm not gonna give you my gig." But the band dug him so much that each member chipped in fifty cents a night--there was twelve of them--and gave Basie six dollars a night. When they went on the road, Basie went with them. They were still giving their fifty cents apiece. Anyway, it happened that Moten died about that time and he took over the band, which was part of the original BLUE DEVILS.

PREZ WAS THE MAN.

LCH Did you ever see the BLUE DEVILS?

MM No, I didn't. Everybody was in the BLUE DEVILS that worked for me. Of course, every musician that worked for me at one time or another, and I got really acquainted with them. I had to either go down and get them out of jail or get their axe out of hock so they could work.

LCH Who would you say is your favorite saxophone player?

MM Lester Young, without a doubt.

LCH You were a friend of Lester Young's when he was in Kansas City?

MM Prez was The Man. I think one of the funniest incidents that ever happened with Prez--one time a guy asked him, "Can you read music?"

With Prez everything was beautiful. That's the only word he knew: beautiful. This guy asked him, "Can you read music?"

"Read music? What the hell I wanna read music for?" he says, "Suppose the lights go out, what I do, quit blowin'?"

LCH Who's your favorite trumpet player?

MM I think Miles is about as good as--but Hot Lips Page was great in those days. He was before Miles. Miles gets carried away once in a while. He wants to sell a record and he goes in any direction to sell it, where those cats in those days didn't care about money. You didn't need money. Money never ment anything in those days.

TD If you were to put an All Star band together from the people you saw play in Kansas City, who do you think you would have?

MM The people I mentioned. That same band with Julia Lee as intermission and Baby Lovett on drums, cause Baby is the one who taught Joe Jones. We've got a movie out that everyone should see called, "Last of the Blue Devils." It's got all these great cats in the movie--every one of 'em--and everybody should see it.

Now the reason you don't have more jazz is that people aren't exposed to it. They don't know what it is. Your record shop, PENNY LANE, is really tryin', and everybody's getting with it. I want to congratulate you, I think you're doin' a hell of a job.

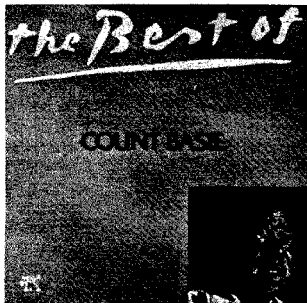
LCH Milton, who is your favorite male vocalist?

MM Frank Sinatra.

LCH Ohh, yea, yea.

(Laughter)

The BEST of the BEST



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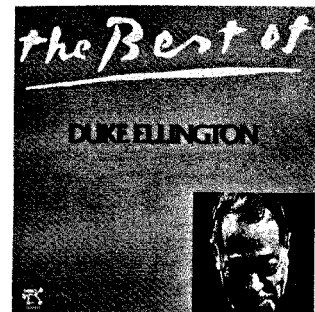
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Pablo

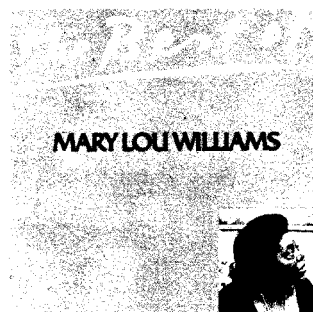
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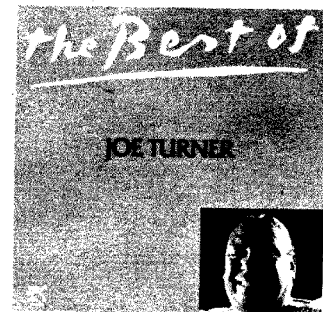
\$5.98 sale



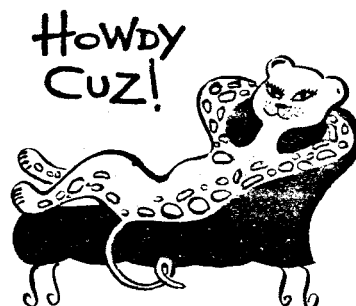
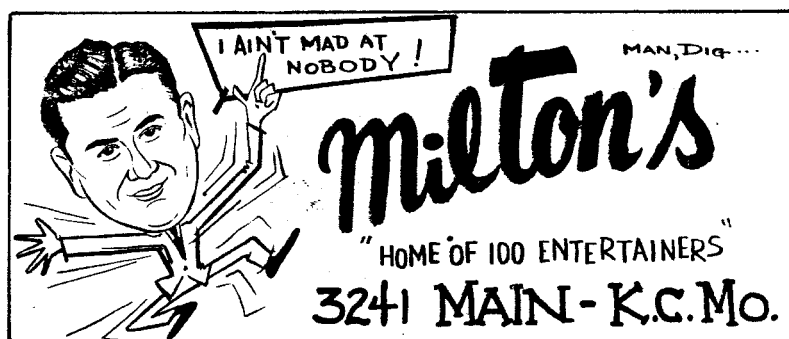
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2310-0856



2310-0848



MM No doubt about it. I think Basie's band, Sinatra male vocalist, Ella Fitzgerald female vocalist, then you go on down the line.

LCH You've met Sinatra, haven't you?

MM I've met 'em all!

LCH Who's your favorite female vocalist?

MM Ella Fitzgerald. But when you start talking about Ella, you've got to talk about Sara Vaughn, you've got to talk about June Christie, you've got to talk about a lot of people.

LCH How does it feel to be a Kansas City institution? You're a very famous man. I read about you in The Star. I read your latest letter in The Star.

MM Well, all I want to do is keep 'em shook up. I want them to do something. I want a cabaret license. I want these places to stay open till 4 O'Clock in the morning and bring all these great musicians back home where they belong before they're all gone.

LCH Where did Kansas City go wrong, Milton?

MM Kansas City went wrong when they decided to get rid of Pendergast. They put Pendergast in jail and they closed the town down. It should have never happened. They were mad because he was pouring concrete. He owned a concrete company. But all these buildings we have now--City Hall, County Courthouse, Municipal Auditorium--he would have covered Brush Creek if they would have left him alone. They wouldn't have had that flood! All his buildings are still standing. You don't see any roofs blown off his buildings.

(laughter)

LCH J. C. Nichols seems to dominate this town. How did J. C. Nichols come to dominate the town and the forces of reform come in?

MM You see, they're Republican. It was a Democratic town, and they were for the common people. In those days you didn't have welfare. You need a ton of coal, you need something to eat, you need a job, you go see your precinct captain--they take care of you. Now everybody's got their hand out. Half the people are supporting the other half. They put Pendergast in jail on income tax, they never really could find anything that he really did wrong. When they put him in, then the town folded. And I said, "That's it!" and got out of the nightclub business and I came out here and I opened up my little establishment--my little jazz emporium.

LCH It's certainly my favorite bar. I know I can be found down here quite a bit.

TD How many different locations have you had--bars or cabarets?

MM I'd say ten. I go with the town. As the town moved, I'd move with it. At one time, George Raft and Edward G. Robinson were making all those gangster pictures. I went down and opened up a nightclub called the HEY HAY CLUB, where I had Jesse Price on drums. People, instead of coming down the lighted trafficway, would come down the bad north end. They'd say, "Nothing will happen to us, Milton will take care of us," and it worked out all right.

I'll never forget a little girl we had working for us down there, called "Miss T". She would dance around to the tables and lift up her skirt, and snatch money off the table, if you know what I mean.

(laughter)

JTB There, there, down, down, down.

TD How long have you been at your present location?

MM Well, I've had a nightclub or saloon for 50 years. I've been in this location 30 years.

LCH Just out of curiosity, what are your favorite drinks. What does Milton Morris drink?

MM I'm a Cutty and Water man and the reason I drink it, and I've drank a quart a day for 45 years, the reason I drink it: I thought scotch was medicine--didn't like the smell, didn't like the taste. One day I wound up with a very lovely lady, at her pad, and all she had was scotch. And I wasn't about to leave. I drank scotch that night, woke up feeling great the next day, and been on it ever since. It's the memory.

LCH You're famous for your cigars. What kind of cigars do you smoke? I understand they're very special imported cigars.

MM I smoke a Macanudo. I have a pilot that brings them up from Jamaica. They use Cuban seeds and raise them in Jamaica, cause we don't do business with Cuba. Which is the only reason I don't like Castro. Outside of that, I don't care.

LCH Where do you advise people to eat in Kansas City? You've been around a long time.

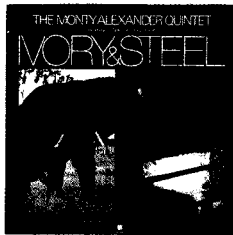
MM My favorite places are Jennie's, down at 5th and Cherry and Jimmy and Mary's. We've got some of the greatest food spots here in Kansas City. What I do is eat Mexican food one night, Italian food the next night, barbeque the next night and Mama's home-made chicken on Friday.



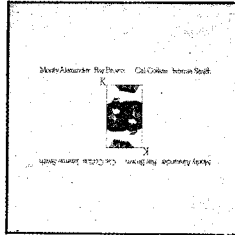
CONCORD RECORDS

Autumn '80

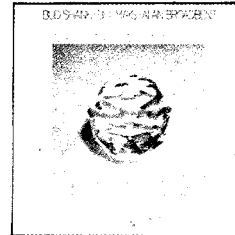
**NEW
RELEASE**



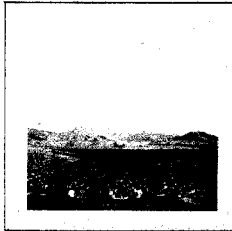
CJ-124 "IVORY & STEEL" ... MONTY ALEXANDER QUINTET ...



CJ-125 "ROYAL BLUE" ... MARSHAL ROYAL



CJ-126 "CRYSTAL COMMENTS" ... BUD SHANK



CJ-118 "AT THE FESTIVAL"
MARIAN McPARTLAND



CJ-119 "BY MYSELF" — CAL COLLINS



CJ-120 CONCORD SUPER BAND II (2 record set)

CONCORD DIGITAL



ICJ-80180 ... DEAR FRIENDS ... EIJI KITAMURA WITH CONCORD JAZZ ALLSTARS ... EIJI KITAMURA, Clarinet • SCOTT HAMILTON, Tenor Sax • WARREN VACHE, Cornet & Flugelhorn • CAL COLLINS, Guitar • DAVE McKENNA, Piano • PHIL FLANIGAN, Bass • JAKE HANNA, Drums.

This digital session was recorded in Tokyo on Nov. 24th & 25th, 1979 while the Superband was on their successful tour. It features Japan's leading jazz clarinetist EIJI KITAMURA. The recording was the brain-child of CONCORD'S PRESIDENT CARL JEFFERSON, who was well familiar with the talents of KITAMURA. Included in the package is a copious explanation of the technicalities of digital recordings along with comparisons between digital & analog records. Placement of the instruments are illustrated as well as waveform graphs. The records were pressed in Japan under quality control's meticulous scrutiny. The program is: "Don't Be That Way", "Days Of Wine & Roses", "Stompin' At The Savoy", "S Wonderful", "After You've Gone", "Night & Day", "My Funny Valentine" & "Lover Come Back To Me".

Dear Friends

A COMPLETE
LINE OF
CONCORD LP's
AT:



MILTON MORRIS IS A FIGMENT OF DAMON
RUNYAN'S IMAGINATION.

"JAZZ IS LIKE A WOMAN'S HAIRDO. IF SHE
WEARS IT LONG ENOUGH, SHE'LL BE THE FIRST
ONE TO HAVE IT WHEN IT COMES BACK."

LCH What do you attribute your success to?

MM I like the statement the guy wrote in the men's room. Some guy wrote on a towel in the men's room: "Milton Morris is a figment of Damon Runyan's imagination."

(more laughter)

LCH Your business has obviously increased. Since I've been coming in here the last five years, I've seen this place go from where there were very few people sitting in here to where you can't get in here on Friday or Saturday night. Is this a sign that jazz is coming back?

MM Well I'll tell you what's happening with music. People are tired of noise--that's what I call rock music. They're tired of disco, music is in limbo right now. And all the creative people--that's what jazz is, jazz is creative--they're discovering it again. But jazz is like a woman's hairdo. If she wears it long enough, she'll be the first one to have it when it comes back.

LCH Do you have any words of wisdom to pass on to this generation and all future generations?

MM YEA, JUST KEEP MOVIN' AND GROOVIN', MOVIN' AND GROOVIN'.

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ROCK AND ROLL

Le Roi's

Short Reviews

PAT BENETAR/Crimes of Passion
Chry. 1275 \$8.98 list

"This petite 5'1" ball of fire really belts out a peppery barrage of sultry tunes on this, her second LP." That's how most of the PR sheets have read on this album. I wrote this so people would see the kind of crap I have to put up with every time an album comes out. The only thing is, in this case it's true.

EDDIE MONEY/Playing for Keeps
CBS 36514 \$8.98 list

After his last album, I was really skeptical about this one. Having drawn a lot of reggae influence into his songs, Eddie has made a turnabout in his career and in the process it's made his Rock-and-Roll sound a lot better. This is his best album to date, and I'm looking for bigger and better things.

AMAZING RHYTHM ACES/How Do You Spell Rythum?
WB 3476 \$7.98 list

It's a good thing I listened to both sides of this record. The Aces have always been one of my faves, but side one had really let me down. Then I heard side two and my faith was restored. They've kept their country influence with the blues and gospel heritage, thanks to Russell Smith, and added a little rock punch. This is one album I would buy for one side.

RUBBER CITY REBELS/Rubber City Rebels
Capitol -Emi 12100 - \$7.98 1

Can you guess where these guys are from and what kind of music they play? Still, it's pretty good toe tapping head knocking stuff. Reminiscent of Eddie & the Hot Rods.



Le Roi.

PRETTY THINGS/Crosstalk
WB 3466 \$7.98 list

You may remember these guys from a few years back. Well they've done something right in the interim because they've got a winner here. It won't get played much on the radio because the same prejudices that existed seven years ago still exist today. But you should at least hear this record if not buy it. So come in and ask to hear it.



ZAPP/Zapp
WB 3463 \$7.98 list

I was listening to this record without having looked at it. I was gonna say it reminded me of a Funkadelic record and wouldn't you know, I later found out it's another George Clinton production. This record really reminds me of the Isley Brothers.

ASLEEP AT THE WHEEL/Framed
MCA 5131 \$7.98 list

Take a change of personnel, labels and sound and what do you get? Ray Benson and his Hot Licks. Seriously, this record sounds a lot more like Dan Hicks than Asleep at the Wheel. I'm not saying it's bad, just that hard core Asleep fans are in for a bit of a shock when they hear this one.

**

MELISSA MANCHESTER/For the Working Girl
Arista 9533 \$8.98 list

If you like Streisand you'll love this record. This record is so sweet it gives me cavities. Lots of orchestration on this one. They'll love it in Marion county.

ULTRAVOX/Vienna
Chry. 1296 - \$7.98
I've always liked Ultravox, but only to a medium degree. They always seemed to be lacking something I couldn't quite figure out. This time they've filled in the gap and come up with a winner. This record is guaranteed not to sell because of Ultravox's lack of popularity but those who do get it will enjoy it a lot.

**

CAROLYN MAS/Hold On
Mercury 3841 \$7.98 list

Although it has some really good moments (such as the horns) overall this record makes my ass tired. She tries to belt out her vocals, but ends up screeching most of the time. Sorry, Bones, but I can't justify spending money for this one.



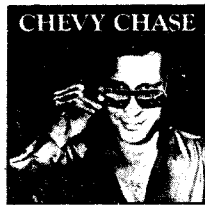
MARTHA & THE MUFFINS/Metro Music
Virgin 13145 \$7.98 list

We've got a winner here folks. I'm getting tired of female fronted new wave bands, but this one is an exception. This record has spiffy tunes that stimulate the mind to a constant vigor. The only thing I want to know is which Martha is Martha and which Martha is a muffin.

*	POOR
**	FAIR
***	AVERAGE OR GOOD
****	BETTER THAN AVERAGE; VERY GOOD
*****	EXCELLENT

MORE LE ROI'S

SHORT REVIEWS



CHEVY CHASE / Chevy Chase
Arista 9519 - \$7.98

Chevy gives you some very good tongue-in-cheek musical humor on this one. He manages to do a parody on almost every kind of music of today including Marley, Barry White, Donna Summers, the Beatles and all Rappin' songs. The music on this record is extremely good also.

*

BLACK ROSE/Black Rose
Casab. 7234 - \$8.98 list

This record should be better known as D.F.C. or Dudek, Finnegan, and Cher. The music is okay on this Record, but Cher is still screeching away only this time it's rock and roll lyrics instead of disco.

HAZEL O'CONNOR/Breaking Glass
A&M 4820 - \$7.98 list

This is an ambitious soundtrack effort from A&M records with so much hype it started to get thick. All the music is by Hazel O'Connor. At times this is a very strong record yet at other times it just doesn't happen. I find it sounding like Lene Lovitch in it's stronger moments.

CARLENE CARTER/Musical Shapes
WB 3465 \$7.98 list

Produced by husband Nick Lowe, Carlene has finally came up with a jewel. Instead of leaving her country roots, Lowe has brought them a little more forward and with the aid of Dave Edmunds and Rockpile added a Rockabilly touch that is just what the doctor ordered. Don't miss Ring of Fire on this one, it's a killer.

AL STEWART/24 Carrots
Arista 9520 \$8.98 list

A very solid effort on Stewarts part. This may not win him to many new fans, but it is sure to please any old fans. Running Man will probably be the single and should appeal to you if you liked Year of the Cat.



GARY MYRICK AND THE FIGURES/
(same)
CBS 36524 \$5.98 list

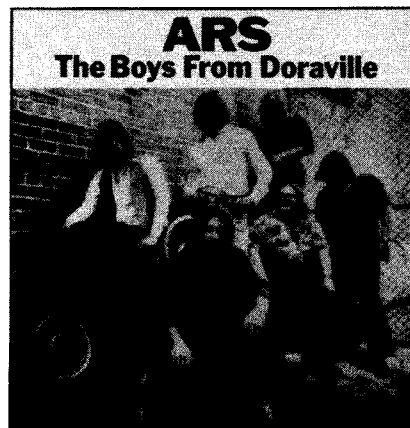
Lots of catchy pop tunes with a slight new wave influence. This is a record I should'nt like, but I do. The song called "She talks in stereo" would probably go top 20 if any radio stations were open enough to play something new.

Ed.'s note:

Part of this LP's appeal no doubt stems from it's top-notch recording quality, the craftsmanship of former Kansas Citian, Mike "Johann" Beiriger. Mr. B. is currently working on a project for HEART.



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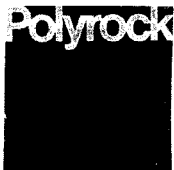
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Atlanta Rhythm Section





POLYROCK/Polyrock
RCA AFL1 3714 - \$7.98 list

This was the perfect band for Polydor records to pick up but they blew it and let RCA get them instead. This record has The Art School kind of sound made popular by Talking Heads and Gary Numan and should appeal to anyone who likes that style of music.

PAUL SIMON/One Trick Pony
WB 3472 \$8.98 list

Simon's long awaited Warner debut is well worth waiting for. His fans will be surprised and pleased to find him using almost strictly jazz musicians including members of Stuff. The musicians complement his vocal style very well. This record will sell for a long time.

CARS/Panorama
Elektra 514 \$8.98 list

This record is a real surprise and a real winner. It is as strong or stronger than anything they've done to date. Unlike their last album, producer Roy Thomas Baker has brought the guitars back out front and left the synthesizer more in the background which makes things a lot more listenable. This record was my second favorite this month.



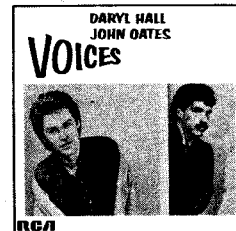
THE KINGS/Are Here
Electra 274 \$7.98 list

This record has some tunes just made for the radio. You'll hear it a lot on the radio, as a matter of fact. In places, this record really reminds me of Cheap Trick, only with a little lighter sound to it.

BEST OF THE BUNCH

HALL & OATES/Voices
RCA AQL1 3646 \$8.98 list

This record is Hall & Oates' strongest effort ever. It's one of the strongest records to come out this year. I hate to make this comparison, but, when I listen to this record I think of the Beatles. Not that it sounds like the Beatles,



but, that every song is as strong as the other with no weak spots. It's still hard for me to believe just how good this record is. I won't use a lot of catchy words and just say buy this record.

RCA BRING IT HOME RCA





Rage 'n Rick with POINT BLANK bass player Wild Bill Randolph in P.Lane

I SUPPOSE I should debut this column by saying that if Heavy Metal Rock-and-Roll isn't your life blood, that if screaming, searing guitars and pounding, driving bass notes don't pulse through your veins--you may as well stop reading here and look elsewhere in this rag for your entertainment.

Not everyone of you metal hungry readers can be expected to totally agree with my opinions, but I aim to clue you in to some of the most get-down, ass-kickin' Rock-and-Roll the business has to offer. For the most part, I will be reviewing new releases. From time to time I may include the not-so-new for those of you who may have missed a killer or two...Nuff said...

AC-DC/Back in Black
Atlantic SD 16918 \$7.98 list

'Twould appear that these Australian Rock therapists are back, and hot as hell-fire. For those who aren't hip to it, lead vocalist Bon Scott suffered an untimely death just a few short months ago and left fans everywhere wondering--what now? Well, obviously they weren't stopped for long. The band recruited a new vocalist, Brian Johnson, to face the awesome task of filling Bon's shoes, and fill them he did! From first cut to last, the high energy powerhouse Rock-and-Roll that has become the trademark of AC-DC never stalls for a second. This is a MUST HAVE for you die-hard rockers.

SUGGESTED CUTS:

"Hells Bells", "Given the Dog a Bone"
"Have a Drink on Me", "Shake a Leg", and... well, I think you get the idea.

SAXON/Wheels of Steel
Carrere CAR 38-126 \$7.98 list

It seems that too often a Rock-and-Roll band's first label effort goes unnoticed. It appears, exists, and dies in all too short a time. The energy generated by Saxon's slicing guitars and frantic vocals rivals that achieved in the afore mentioned AC-DC album. I can only hope that some of you will take the risk and check this one out. I can assure you that you've got nothing to lose and everything to gain.

SUGGESTED CUTS:

"Motorcycle Man", "Wheels of Steel", "Freeway Mad", "Machine Gun".

HARD 'n HEAVY

by

RAGE 'n RICK

WHITESNAKE/Ready an' Willing
Mirage WTG 19276 \$7.98 list

This has to be one of the best Rock releases offered so far this year. From start to finish, it should be apparent that a lot of tender loving care went into the making of this killer collection. The incomparable vocals of David Coverdale, keyboards of Jon Lord, powerful drumming of Ian Paice--all ex-members of DEEP PURPLE--and the gutsy guitar work of Micky Moody, all comes together with such devastating majesty that it all staggers the imagination. Ready an' Willing is the forth Whitesnake LP to date, and it certainly won't be the last from these veteran rockers.

SUGGESTED CUTS:

"Fool for Your Loving", "Sweet Talker", "Love Man", "She's a Woman", etc.

GAMMA/Gamma 2
Electra 6E-288 \$7.98 list

I'm sure some of you recall the hard-driving brand of Rock-and-Roll cranked out by MONTROSE a few years ago. It looks like lead guitarist Ronnie Montrose is making a hell of a comeback in this second LP with his new band, GAMMA. Ronnie seemed to disappear for a couple of years after vocalist Sammy Hagar and bassist Bill Church left Montrose to pursue their own separate careers. Just as suddenly though, the ear crushing guitar of Ronnie Montrose is back on the scene and as strong as ever. Make no mistake, Montrose did not die...it was merely re-born.

SUGGESTED CUTS:

"Mean Streak", "Voyager", "Skin and Bone".

IRON MAIDEN/Iron Maiden
Harvest (Capital) ST-12094 \$7.98 list

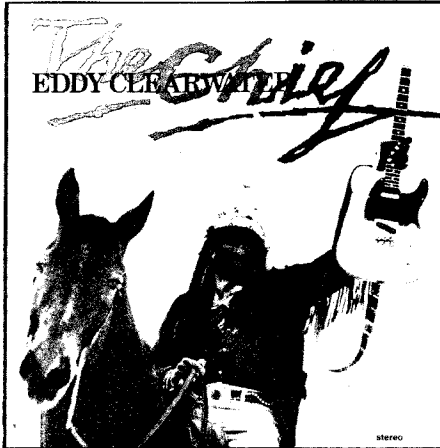
This is another one of those rockers that you should give a listen to though you may not have heard of them before. Iron Maiden's breed of Rock-and-Roll (in the tradition of JUDAS PRIEST) comes to us from across the Atlantic and our British cousins. There is a certain evil edge prevalent in the overpowering guitar throughout the album that lends it that almost primal feel. Don't let the overdone cover graphics scare you off--the tunes enclosed are ass kickin', hard, n' heavy.

SUGGESTED CUTS:

"Prowler", "Transylvania", "Sanctuary", and "Iron Maiden".

ONE FINAL NOTE: Don't hesitate to Crank these up! See ya next ish.

MIXED REVIEWS



EDDY CLEARWATER/*The Chief*
Rooster 2615 \$7.98 list

HOPEFULLY, this LP is the first in a series of "Rooster Blues" albums. Up to now, they have only released three '45's, and one EP. Rooster is owned by Jim and Amy O'Neal, editors of *Living Blues* magazine. If anybody has more knowledge of the Blues, I don't know of 'em. This LP is totally original tunes, aside from reworking Billy Gales' "I'm Tore Up", and has the flavor of Otis Rush--Magic Sam--and Tequila (by The Champs). You kind of feel echos from the 50's throughout. This southpawed bluesman from Chicago explodes on "I Wouldn't Lay My Guitar Down". Joining Eddie on the session are Lurrie Bell (guitar), Carey Bell (harmonica), Lafayette Leake (piano), Abb Locke (tenor sax), Chuck Smith (baritone sax), Joe Harrington (bass), Casey Jones (drums), who is currently playing with the Albert Collins Band, and Leroy Brown (2nd vocal).

Whether you are a Blues connoiseur or you just love them Blues, you should give Eddy Clearwater a deserved listen. You won't be disappointed.

ART ENSEMBLE: BLACK LANDSCAPE

by Charles Chance, Jr.

FULL FORCE-Art Ensemble of Chicago
ECM-1167 \$8.98 list

The Art Ensemble of Chicago depends heavily on unitary understanding and complete fearlessness. In *FULL FORCE*, the Jarman, Mitchel, Favors, Moye, and Bowie motion is fearlessness--you can't play this music and pause to alphabetize yourself. Instead you participate in a landscape (the opening "Magg Zelma") that is forgetfulness in one of its best applications (unravelling jazz). This landscape, replete with gorgeous animals stretched out--frogs, monkeys, ducks--is a comfortable, open landscape.

"Care Free" covers every inch of ground in 45 seconds: class objects of all periods are here--privilege in each instrument. It is impossible to argue with the present as the Art Ensemble presents it.

With absent-mindedness at its very heart, this timeless music runs effortlessly before the listener, drawing you convinced toward eclecticism in its most expansionist sense: conch shells, Mingus (meeting his ugly face head on), glockenspiel, bass sax, "Southside Street Dance" (whirling Negro dervish psalm), bike-bells, trumpet, whistles, and cow-bells--in January (1980) yet. Very natural and novel ECM release: art flies off the turntable. And it might as well.

Keeping track of the future (of which the Art Ensemble is part), you unavoidably remain intact. A satisfied kind or lost. Genetic tourism come home to roost. Take your hats and go, honkie.

Promotion Draws Record Crowd

In the first of what could possibly be a series of late night events, Penny Lane Records and Elephant Johnnies Bar combined two vices to prove that you indeed could have a good time on a Wednesday night in Kansas City.

In what at first glance seemed to be the simple glorification of alcohol, serious record addiction and a weakness for a good time were blended to some degree of success.

Every forth drink at happy hour prices was good for a free LP, with the records and other promotional items being donated by various famous record people.

The whole affair was the brain child of Penny Lane's own Le Roi of Le Roi's Short Reviews fame. Le Roi was seen giving some even shorter reviews in response to the most asked question of the night, "What's good?"

"It was very successful," Le Roi said afterwards, "everyone had a good time. Look for future Penny Lane Nights, perhaps in other bars."

Le Roi went on to express his gratitude to all the Reps who worked with him on the project.

Among the area Reps in attendance were Pat Jones from Polygram, Pat Thompson--M.S. Distributors, Andy Slate--WEA, Rick Wilcoxon--RCA, Dave Burke--MCA, Jim Lucas and Bill Rush from CBS, Joe and Gib from Lieberman, and especially Cliff Shultz from Capital Records, who was reported to have captured the spirit of the event especially well.

Raffles of T-shirts and a gift certificate gave way to the highlight of the evening, the surprise appearance of the famous MITCH RYDER, in town for a show at Worlds of Fun.

Blues Fans Feast at King Henry's

by

Charlie "Chitown" Wrobbel

PITCH Roving Reporter

KANSAS CITY welcomes name artists with open arms, and for a very good reason--entertainment is rationed out by far too many promoters and beer halls. This could be due to the limited playlist at radio stations, thus poor turnout at many concerts, or just the promoters' assumption that the Top Two-Hundred acts are all that draw.

It is nice to know one promoter is not afraid to venture into the area of booking talented musicians regardless of the consequences. Roger Nabor, a local Blues enthusiast, has dedicated his efforts to maintaining a sparse but constant flow of Blues and R&B to the Kansas City market.

In the recent past we've seen the LAMONT CRANSTON BAND, THE NIGHT-HAWKS, LITTLE JIMMY VALENTINE AND THE HEART MURMURS, and now LUTHER ALLISON. King Henry's Feast, at 811 West 39th, and Roger have struck up a winning combination of atmosphere and entertainment. Luther Allison on the 13th & 14th of August solidified that new arrangement.

Luther Allison, who hails from Chicago, provided Kansas City with two electrifying nights of RAW Blues, Blues Standards and Soul! Anyone attending the show who wasn't already a fan of Luther's, no doubt left as one.

The current Luther Allison Band is fantastic, from the enthusiastic organ playing of Sid Wingfield, the aggressive drum work of Donald (Hiphockets) Robertson, the bass of "Pops" Mc Farlane, to the rhythm guitar and lap steel of Bill Dye, the founder of the Heart Murmurs.

They treated each tune as if it were their own, and of course, Luther's lead guitar and occasional harp playing turned the whole show into a very rewarding experience. Luther attributes the solid sound to his philosophy:



"I tell the band that if they ain't ready to work, they better stay home." Home is a word fairly unfamiliar to Luther himself, since he is nearly always on the road in the U.S. or in Europe. In fact, reception in Europe these days is incredible for the Blues. Luther's soon to be released LP "Time" will be on the French "Blue Sound" label and probably not be imported to the U.S.

If the Wednesday and Thursday night concerts were any indication, the Blues are quite popular here too, and thanks to Roger Nabor and King Henry's, we can take part in the Blues revival--long overdue in this country.

DISCOGRAPHY

Love Me Mama Delmark 625 \$7.98 list
Gonna Be a Live One Tonight
Rumble 1001 \$7.98 list
Luthers Blues Gordy 967 \$5.98 list
Sweet Home Chicago
Delmark 618 \$7.98 list

NOTE: Editor Warren Stylus and Lonesum Chuck Haddix were seen weaving back and forth with Luther on his birthday Thursday night, no doubt discussing the Blues in depth.

... And a Few Words on The Dead

WELL, it wasn't five hours of music, but personally I'll take the old songs from the Grateful Dead anytime. The August 17th edition of the Dead (at KC's Municipal) was nearly a Greatest Hits show: "Mexicali Blues", "Sugaree", "Warfrat", "U.S. Blues", "Truckin'", "Me and My Uncle", and "Friend of the Devil", just to name a few.

They only worked on one side of their current LP Go to Heaven (Arista 9508), which was well received--but what isn't at a Dead concert?

BRENT MYDLAND, the new keyboard player, stood out as a nice addition. I'm sure that next year he'll be a lot more aggressive. It would be hard to give the Dead a bad review. Fortunately, I don't have to. See you next time.. Go home now.

C"C"W

COMING...

Sept. 16	Booger Hole Revival	Off-the-Wall
18-21	Nat. Flatpickin' Champ.	Winfield, Ks.
19	Kinks/John Cougar	Memorial Hall
19,20	Thumbs	Off-the-Wall
19	Limousine	Opera House
19	David Grisman/Dillard's	Uptown
19	Martha Haehl & Friends	Foolkiller
20	Angel City	Uptown
20,21	Mickey Gilley	Worlds of Fun
20	Riverrock	Opera House
21		
21	Rossington Collins Band	Memorial Hall
22	Booger Hole Revival & Wry Straw	Foolkiller
24	Homesick James	Off-the-Wall
25	Johnny Band/Missouri	Uptown
26	John Hartford/Allen Weiss	Opera House
26	Kurt Stigmon	Foolkiller
26,27	KC Philharmonic	Uptown
26,27	The Debs	Downliner
27	Leo Koftke	UMKC Pierson
27	Willie Nelson	Kemper
27	Brush Creek String Band	Foolkiller
28	Lonnie Brooks	Uptown
29	Black Sabbath/Blue Oyster	Municipal
29.	Ultravox	Opera House
Oct. 1	Magic Slim & the Teardrops	King Henry's
2	Larry Rasberry/Elvin Bishop	Opera House
3	Secrets	Opera House
3	The Moderns	Downliner
3,4	KC Philharmonic	Uptown
4	The Tunes	Downliner
4	Secrets	Opera House
4	Bob Howe	Foolkiller
5	Big Band Dance	Paul Gray's
7	Cars	Kemper
10	Beth Scalet	Foolkiller
11	Chuck Henderson	Foolkiller
12	Ramsey Lewis	Uptown
17	Talisman	Foolkiller
18	Blue Riddim Band	Opera House
20	Bob Marley	Municipal
23	Lacy J. Dalton & Fields	Uptown
24,25	Rude Boys/The Clash	Uptown
25	Juggernaut String Band	Foolkiller
26	Arlo Guthrie	Uptown
28	Jethro Tull	Uptown
31	John Walker	Foolkiller

poet's pitch

watching a black man ride a crane
 he carries fire at the ends of his fingers
 watch him
 rise
 rise
 RISE
 and
 remembering the pyramids
 i wonder how high did they fly
 if they took wing
 like the black angel
 did those same blocks
 levitate
 skyward
 set in place
 by magic.

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 debrandon



"SOUTHSIDE BLUES WITH FEELING" Magic Slim & The Teardrops

**WED.
 OCT
 1st**

\$3.50 ADVANCE

\$4.00 DOOR



8:30 P.M.

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