

PENNY PITCH

BULK RATE
U.S. Postage
paid
Permit No 2639
K.C., MO.

FREE

FREE

VOL. I NO. 4

YOU'LL NEVER GET RICH READING THE PITCH

NOVEMBER, 1980

IN THIS ISSUE:

**The Unra
Blindfold Test
Series
Retospective
Musso Comix**

**Le Roi's Short
Reviews**

Float is Fair Shake



As everyone always says: "it is not easy to find live music in KC!" This roving reporter enjoyed an entire day of live music by Casablanca recording artist Danny Cox, while floating down the Missouri River, (with rafts of others), thanks to Muddy River Outfitters - 4307 Main-KCMO-64111-(816-753-7093).

From original "folk" songs to blues, to "Old Man River", it was a delightful way to spend a summer day and hear some original KC music.

You can also catch Danny at the Granada Homtel lounge 5:30 to 8:30 Thursday through Saturday.

But don't forget to treat yourself to a visit to Muddy River and check out what trips they have lined up for the fall. You just might meet some new friends and find out what there is to do in and around KC!



Lonesum Chuck Rude?

CONFUSION ON CAMPUS

by Warren Stylus, Editor

IN A DARING daylight raid on a free press, staff members of the University of Missouri at Kansas City's University News confiscated and removed from the campus a towering twelve-inch stack of Penny Pitches which, according to the News' managing editor Tim McGraw, "were subverting the purpose of the campus newspaper."

McGraw, who at first told Pitch editor Warren Stylus that the problem was that the Pitch was "being confused with our paper", claimed it was "sort of the unofficial policy" of the University to disallow the distribution of the monthly free paper.

In a meeting at the University News office, McGraw told Lonesum Chuck and Stylus that the unofficial policy could be circumvented if Penny Lane Records, the publisher of the Pitch, would give the University News \$63.00

in the form of advertising for each issue to be distributed on campus. When informed of such an option, Lonesum Chuck began behaving in what the campus newspaper editor later described as a "rude, irrational and difficult" manner and left the offices with the stack of papers.

The future of the Pitch on the UMKC campus remains uncertain. However, students attending the University who are able to read two different papers without becoming confused but are unable to obtain a copy of the Penny Pitch are urged to fill out the following coupon and mail it to the Pitch.

YES, I GO TO UMKC AND WOULD LIKE TO RECEIVE THE PITCH IN THE PRIVACY OF MY HOME.

NO, I DON'T GO TO UMKC, BUT ADD MY NAME TO YOUR MAILING LIST ANYWAY.

Name _____

Address _____

City, state _____

ZIP CODE _____

PENNY PITCH

is published by

PENNYLANE4128 BROADWAY
KANSAS CITY, MISSOURI 64111
(816) 561-1580

Editor.....Warren Stylus
Exec. Pub.....H.B. "Hal" Brody
News Door.....Dan Mayberry
City Door.....I-Sheryl
Store Door.....K-Roths
Contributing Writers this issue:

Rev. Dwight Frizzell, Lane & Dave from
GENCO labs, Blind Teddy Dibble, I-Sheryl,
K-Roths, Lonesum Chuck, Mr.D-Conn, Le Roi,
P. Minkin, Art Coates, Lindsay Shannon

INSPIRATION THIS ISSUE:

The Kansas City Royals

Where is Foot Foot?



© entire contents this issue copyright 1980

LETTERS POLICY

ADMIT IT! YOU HAVE A SECRET DESIRE TO BE A PUBLISHED WRITER. THE PENNY PITCH OFFERS YOU THE BEST SHOT IN TOWN. IT'S OBVIOUS THAT WE'LL PUBLISH ALMOST ANYTHING. SEND YOUR LETTERS, COMMENTS, PHOTOS, ETCHINGS, NEWS ITEMS, QUESTIONS ABOUT THE REV. DWIGHT FRIZZELL OR SID MUSSO TO:

WARREN STYLUS
EDITOR
4128 BROADWAY,
KANSAS CITY, MO.
64111

FOR ADVERTISING INFORMATION, WRITE OR
CALL WARREN STYLUS C/O THE PENNY PITCH,
816-561-2744 4128 BROADWAY K.C., MO.

LETTERS**Questions**

Dear Warren,

Just wanted you to know I think your paper is the best thing to happen to the K.C. music scene since mean ol' Charlie Finley brought in The Beatles. I do have some questions though. Is Sid Musso the same dude who played keyboards for Virgil Hill? What happened to Mon Dayberger? Was he replaced by this Mayberry guy? Does Le Roi sleep in the nude? Is Lonesum Chuck Haddix a real person or what?

Keep up the good work!

Vi Nell Player

P.S. How about a story on whaling music. I hear it's the next big thing to happen in music.

Dear Vi,

I thought everyone knew Virgil was the foremost one man band in K.C. music history. As for Mon Dayberger, he was indeed replaced by Mayberry. His mind is currently on vacation in Jamaica. Does Le Roi sleep in the nude? Not a wink, yer honor. Lonesum Chuck real? What is reality. Whaling songs-- in the dumper.



Burning Fear at Uptown

Historians Take Note

UNIVERSITY OF SOUTH CAROLINA
COLUMBIA, S.C. 29208

DEPARTMENT OF HISTORY

October 14, 1980

Dear Penny Pitch,

Contratulations to Penny Pitch and especially Lonesum Chuck for the "conversation" with Milton Morris. I hope that historical scholars will read this interview, which proves what many people have suspected for a long time: Reformers don't want anyone to have a good time!

Sincerely,

Bill Tuttle
Professor of History

Dear Professor,

Thanks. We must prepare ourselves for the New Wave Reformers if any among us are to have any fun at all.

Dear Pitch,

I enjoyed the Burning Spear concert, however it upsets me to see reggae shows at the Uptown, in Babylon where I saw the security goons needlessly hassel the audience-- that is the Jamaican audience. Reggae is a music that enlightens, so don't stifle the spirit.

No audience deserves rude treatment. Remember, we are paying for our tickets and we are not captive. Also, this audience paid for one act we didn't see. Blue Riddim Band was good, but I was led astray.

C.C. Goer
Concerned Concert Goer

MUSSO COMIX

A Trip to Saturn...



For Lovers

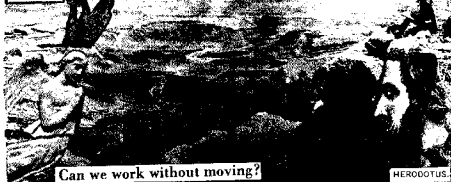


EIGHT LEGS



One Star Buffer.

1. The sight of these bottomless pits makes you shudder. 2. How many is there room for in a French railroad carriage? 3. If it pours, I shall put on my waterproof. 4. What I would life be without its tender emotions?

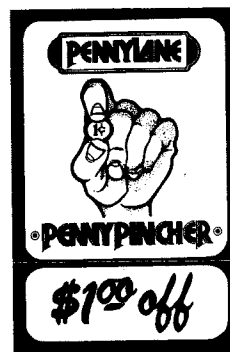


Can we work without moving?

The power of imagination to visit distant celestial objects gives the feeling of safety and leisure, although the speed is greater than the velocity of light.

PENNYLANE

LOOK FOR THIS STICKER
ON NEW RELEASES AT
PENNYLANE AND SAVE A
DOLLAR!



READER'S PITCH

THE PENNY PITCH ENCOURAGES ITS
READERS TO BE ITS WRITERS.

SEND CONTRIBUTIONS TO THE PITCH
4128 BROADWAY, N.Y.C., No. 64111

poet's pitch

just like after the civil war

and i don't want to blow things
all out of proportion
but
ultra-right wing
white supremacist
redneck-fascist
terrorist gangs
keep
coming back
boomeranging
like a bad cold
like the clap
or
like nixon
ignoring them don't help

reconstruction
is over
again
bakkeism
weberism
and the klan
are on the rise
in the big cities
unemployment rages
corporate profits soar
the demopublicans smile
and it's
just like after
the civil war

--lloyd c. daniel, 1980

WRINKLE ME TORNBLER
WRINKLEWRINKLEWRINKLE

WRINKLE POST MORTUM

WRINKLE alles wösten
BAAB BAAB KIN WRINKLE FÜR RÄULEINEN
(KEINE)

WOHNE MEIN BAAB MIT
INCH INCH LINE LINRE




SADR

in dabe myble +

MIT ALL THOSE POSTS POST
POST WRINKLE RÖO ZU
ZUM EINEM TÜR POST WITH

POST POST POSTS POSTOS
Post line bis CLAMMER

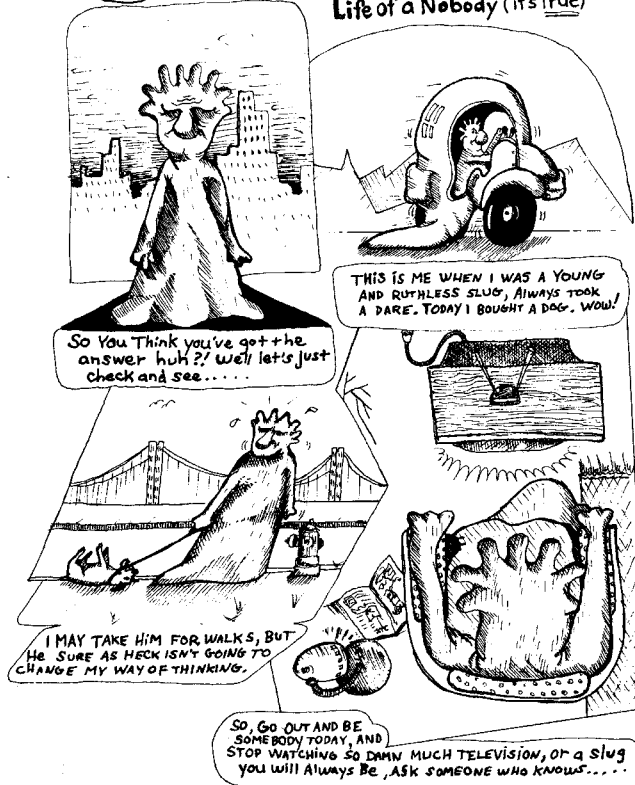
DIGGER POST CLAMMER
CLAMMER CLAMMER
clammer clammer zu

--C. HAGGLE (Presently I'm rooming with Bani Sadr.
He's a good roommate).

SLUG & TALES

Life of a Nobody (it's true)



Dear Penny Pitch, (Warren Stylos, editor)

September
23rd

Here is my submission. Really enjoy your mag, it's boss. Mom throws it away when ever I bring it home. Dad just grumbles alot. Sis is upstairs in the shower, but she says to say Hi. Did you hear that Joey Stewart was back in town? No kidding, I seen him. Anyway, just thought you should know. When are you gonna increase your 45 selection (now this will never get printed) I'm hungry. Oh well, nuff said, Color Me Gone, Scott Occupant.



ROCK AND ROLL

Le Roi's

Short Reviews

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

DOOBIE BROTHERS/One Step Closer
WB 3452 \$8.98 list
Produced by Ted Templeman

The word in the record business today is: if Michael McDonald sings on your record, it will be a hit. Christopher Cross is a prime example of this theory. So what could be better than a record from McDonald's band, the Doobie Brothers. You get exactly what you would expect on this record and in this case that's good. There are about five solid singles on this record, so you'll hear this one for a long time. If you're not tired of the McDonald sound like a certain reviewer, then rush out and buy this record.



TOM WAITS/Heartattack and Vine
Asylum 295 \$7.98 list
Produced by Bones Howe

Having been a longtime admirer of Waits, I was just giddy with excitement at the release of this record. I was not disappointed upon hearing it. With the addition of a little more guitar and less strings than Blue Valentine, Waits has come up with a jewel. Tom has maintained his streetwise lyrics along with his raspy vocals. For Tom Waits fans this is a must have, for those of you that have't heard him, come in and ask and we'll gladly play this record for you. This one gets the Owow stamp of pleasurable listening.



UTOPIA/Deface the Music
Bearsville 3487 \$7.98 list
Produced by Todd Rundgren and Utopia

This is an outstanding Beatles Soundalike record. It's not really a parody, but more like a Beatle sound with modern recording technique. I don't know what the reasoning for making this record is, but I'm glad they did. It's nothing more than a fun record and should be taken at that and nothing more. Like they say, great at parties, surprise your friends.



*
BRIAN BRIGGS/Brain Damage
Bearsville 6996 \$7.98 list
Produced by John Holbrook & Ian Kimmet

I am thoroughly disgusted with this piece-o-shit record. The single from this one is actually good, but don't let that fool you. This one is prime flush material. It recieved my new award: Frisbie of the Month. Take this one out and fly it



DAVID BOWIE/Scary Monsters
RCA AOL 1-3647 \$8.98 list
Produced by David Bowie & Tony Visconte

This is Bowie's best effort in years. Although it maintains the artsy sounds of his last three efforts, it also has a MOR sound that will appeal to a larger public. The cuts that I really like are "Ashes to Ashes", "Fashion", and Tom Verlaine's "Kingdom Come". Even though scary is in the title, don't be afraid of this one.

ROBERT PALMER/Clues
Island 9595 \$7.98 list
Produced by Robert Palmer

This one has really grown on me. When I first listened to it, I was taken aback with the harshness. Now, I really find that it's not harsh, but more of a freshness added to Palmer's sound. There are a couple of weak songs (thus only 3 stars), but the others are strong enough to make up for it. The only thing I don't understand is what girls see in Robert Palmer that they don't see in me.



FRISBEE OF THE MONTH AWARD



THE O-WOW SEAL OF PLEASURABLE LISTENING



Le Roi.

John Cougar/Nothing Matters and What If it Did
Riva 7403 \$7.98 list
Produced by Steve Cropper

Roll over Bobby Seeger 'cause Johnny Cougar is comin' on through. Really folks, if you like Seeger, give this one a try. He does some really fine Rock and Roll and croons a couple of ballads to keep it fresh. The thing about Cougar is that he enjoys playing music and has the ability to convey this feeling even on a studio album. That's no easy task.

PETER GREEN/Little Dreamer
Sail 0112 \$8.98 list
Produced by Peter Green

Yes, this was the Peter Green that was in Fleetwood Mac many moons ago. This is one hell of a record. Don't look for radio to play this because we all know that all their taste is in their mouths. The best way to explain this record is to think back to when Eric Clapton could play guitar and you get a good idea of what it sounds like. The vocals are very similar to Clapton's, the songs are very blues orientated, and the guitar is masterful.



JACK GREEN/Humanesque
RCA AFLI-3639 \$7.98 list
Produced by Jack Green

This one is a pleasant surprise. It's a bit new wave sounding, but still very acceptable to the average public (that's you). There are two or three songs that have possible hit ability. This one also may get some airplay, which will really help because it is a very listenable record with enough hooks to catch a ton of time.

STEVE FORBERT/Little Stevie Orbit
CBS 36595 \$7.98 list
Produced by Pete Solley

Another hot record from one of my favorite artists. Forbert has the uncanny ability to sound like several other people (Springsteen & Dylan come to mind), yet keep his own style foremost. Although he has enjoyed moderate success, it is by no means what it should be. Forbert's main talent is his song writing. He has the ability to write so visually you actually picture the song in your mind. For those of you interested, Bobby Lloyd Hicks, from Springfield, Missouri and formally a member of the Symptoms and the Skeletons did provide drums and percussion on this record.



**

MCGUINN-HILLMAN/McGuinn-Hillman
Capital 12108 \$8.98 list
Produced by Jerry Wexler & Barry Beckett

Unfortunately, this record just isn't as strong as one would hope. It's just too passe. Of course the vocals are good, but the material just doesn't stand up. Exceptions to this are the two Graham Parker covers they do. Especially "Soul Shoes", which is the standout on this record.



ROCK JUSTICE/Rock Justice
EMI 17036 \$8.98 list
Produced by Bob Heyman & Mike Varney

This is a rock opera also available on video cassette. The premise for this record is: "Late at night a rock band lays down two tunes in a studio and takes a break. The lead singer falls asleep and dreams he's put on trial by his own band for not having a hit. The prosecuting guitarist calls a record exec, a promoter, a manager and a D.J. as witnesses against him..." He should be put on trial, found guilty, and hung for this waste of vinyl.

MINK DEVILLE/Le Chat Bleu
Capital 11955 \$8.98 list
Produced by Steve Douglas

Willy DeVille is the unfortunate bearer of an unfair label. They say he is New Wave. Actually, he is one of the better purveyors of blue-eyed soul. He can sing a song and put across just the right amount of emotion to get you involved in the song. This is his best work to date, and yet the label almost didn't release it in the states because of a meager following. I hope some people take a chance and get this. I think they'll like it.

SHAUN CASSIDY/Wasp
WB 3451 \$7.98 list
Produced by Todd Rundgren
Featuring Utopia

Never in a million years did I think I would be reviewing a Shaun Cassidy record, let alone like it. But throw in Rundgren producing and cover songs like Bowie's "Rebel Rebel", Talking Heads' "The Book I Read", and Ian Hunter's "Once Bitten", and what can I say except this is a good record and a big shock.

JERRY LEE LEWIS/Killer Country
Electra 291 \$7.98 list
Produced by Eddie Kilroy

Jerry Lee just gets better and better. Whether it's a country ballad or a smokin' rocker, he is the best. People often forget what he's done for Rock and Roll, but one listen to this record and you'll remember.

ARETHA FRANKLIN/Aretha
Arista 9538 \$8.98 list
Produced by Arif Mardin, Chuck Jackson, and Aretha Franklin

This is Aretha's first album on a new label for her, and it really cooks. Aretha is like fine wine--she gets better with age. She sounds really fine on the ballads and then shows how she can still wail better than any on the funkier tunes. If you ever liked Aretha, you will like this record. It's a stellar performance in a stellar career.

BIRTHDAY BLAST

YOU COULD WIN...

- A CARRIBEAN CRUISE
- A SKI TRIP & OUTFITS
- A \$1500 YAMAHA SNOWMOBILE
- A \$1500 FUR COAT
- A LA-Z-BOY RECLINING CHAIR

PLUS CAMERAS, CAR STEREOS, RECORDS, TIRES, CASSETTE DECKS, JEWELRY CERTIFICATES, AND MORE!!!



RULES AND REGULATIONS...

1. Some winners will be determined by drawing. Contestant will have 106 minutes to call KSAS Radio to claim prize after name is first announced on radio. Some winners will be awarded prizes by phone call-ins to station.
2. Winning entries will be chosen by KSAS Radio. Decisions of SAS Radio are final.
3. Prizes are not redeemable for cash and are not transferable except to immediate family members of the prize winner's household.
4. Any applicable taxes are the sole responsibility of the winners.
5. Air travel arrangements and hotel accommodations for trips are subject to availability. Winners of trips will confirm dates and details with KSAS Radio.
6. Employees of KSAS Radio and members of their immediate families are not eligible to enter.
7. No purchase necessary to qualify for any prize.

NAME _____ AGE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE: HOME _____ WORK _____

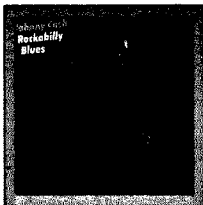
MAIL TO: KSAS RADIO
4722 BROADWAY
KANSAS CITY, MISSOURI 64112

NRBQ/Tiddly Winks
Rounder 3048 \$7.98 list
Produced by ?

This record is fast becoming one of my favorites. NRBQ has always been a favorite of mine and this record does nothing to dispell this. It has a light-hearted sound that often brings to mind the Lovin' Spoonful. Unfortunately for the band, this record is on a small label and probably won't do anything to rid them of anonymity. But remember folks, this is still a good record.

BOBBY BARE/Down and Dirty
CBS 36323 \$7.98 list
Produced by Bobby Bare

This is a typical good-time, beer-drinkin, shit-kickin record. For those who like like Jerry Jeff and Johnnie Paycheck, this is a good record to buy. It's a live record with good crowd participation. Yee Hah, Riden High, Get Drunk, Be Some body!



JOHNNY CASH/Rockabilly Blues
CBS 36779 \$7.98 list
Produced by Earl Poole Ball with guest producers Jack Clement and Nick Lowe

The man in black is back. Cash reminds people of where he came with rockabilly tunes that will knock your socks off, and then he shows you where he is headed with tunes like Nick Lowe's penned and produced "Without Love". Throughout the history of country music, one man has maintained the highest integrity in the business, and that person is Willie Nelson--no wait, I mean Johnny Cash.

BOB WELCH/Man Overboard
Capital 12017 \$8.98 list.
Produced by Carter

Since his early work with Fleetwood Mac, especially "Heroes are Hard to Find", Welch has been one of the most intriguing and distinctive sounds in modern day rock. It seems that when he wants to, he can write the big hits, but would usually be a little more self indulgent. If you are a fan, you will like this LP a lot. If not, then don't expect anything different. If you've never heard Welch, you should give him a listen.



THE POLICE/Zenyatta Mondatta
A & M 4831 \$7.98 list
Produced by The Police & Nigel Gray

This record gets my vote for best album title of the year. Where is Zenyatta Mondatta? The Police have one of the most distinctive sounds in music today. Much of this distinction is due to the unusual vocal style of the bass player/band leader Sting. The Police do a reggae-rock style that is almost hypnotic, yet frantic. This record is as good or better than the two previous ones. This is one damn good record and I highly recommend it.



BRUCE SPRINGSTEEN/The River
CBS 36854 \$15.98 list
Produced by Bruce Springsteen, Jon Landau, and Steve Van Zandt

Bruce is the Boss. A double album by him is like a little bit of heaven. Without Bruce, the 70's would have been a lost decade musically instead of just the dark ages. On this record Springsteen really rocks out. As usual, there are his soft ballads, but when he rocks, he really lets go. I can only say one thing: buy this record.

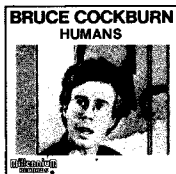


GEORGE THOROGOOD & THE DESTROYERS/More
Rounder 3045 \$7.98 list
Produced by ?

Just as this record is called, it is more of George Thorogood. As usual, from the first note to the last, the Rock and Roll comes fast and relentless. With the addition of saxophone to this record, George's sound doesn't become stale. Two songs, "Night Time" and "House of Blue Lights", really jump out and make you wanna rock all night long. All I can say is George really pumps it up on this record.

TALKING HEADS/Remain in Light
Sire 6095 \$7.98 list
Produced by Brian Eno

The Talking Heads have gone full tilt dance music. From the beginning to the end there is funky bass and drum rhythms with Eno's electronics and David Byrne's unmistakable vocals mixed in the right doses. If you're a fan then this record will fully satisfy.



BEST OF THE BUNCH

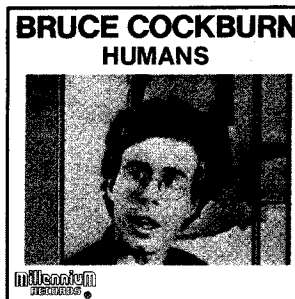
BRUCE COCKBURN/Humans
Millennium BXL 1-7752 \$7.98 list
Produced by Eugene Martynec

Cockburn is one of very few folk artists left. The secret to his success is that he is not afraid to add instrumentation other than acoustic guitar to his songs. Cockburn is a very religious man and conveys this message in his music, yet he doesn't come across as a fanatic but rather as a concerned party. His music flows like a slow river that you just want to sit and watch all day. I will listen to this record all the way through and want to listen to it again. You just have to hear it to believe it.

LE ROI PLACES BRUCE COCKBURN AT THE TOP OF HIS POLL!

"BEST OF THE BUNCH...I WILL
LISTEN TO THIS RECORD ALL THE
WAY THROUGH AND WANT TO LISTEN
TO IT AGAIN."
--LE ROI

ON MILLENNIUM RECORDS



* TOP 32 *

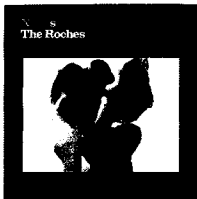
- | | | |
|----|-------------------|---------------------|
| 1 | DOOBIE BROTHERS | ONE STEP CLOSER |
| 2 | BARBRA STREISAND | GUILTY |
| 3 | PAT BENETAR | CRIMES OF PASSION |
| 4 | PAUL SIMON | ONE TRICK PONY |
| 5 | BOB MARLEY | UPRISING |
| 6 | JACKSON BROWN | HOLD OUT |
| 7 | CARS | PANORAMA |
| 8 | DAVID BOWIE | SCARY MONSTERS |
| 9 | JONI MITCHELL | SHADOWS AND LIGHT |
| 10 | TOM WAITS | HEARTATTACK & VINE |
| 11 | FAME | SOUNDTRACK |
| 12 | KENNY LOGGINS | ALIVE |
| 13 | VAN MORRISON | COMMON ONE |
| 14 | QUEEN | THE GAME |
| 15 | ROBERT PALMER | CLUES |
| 16 | B-52'S | WILD PLANET |
| 17 | THE POLICE | ZENYATTA MONDATT |
| 18 | CHRISTOPHER CROSS | CHRISTOPHER CROSS |
| 19 | ELVIS COSTELLO | TAKING LIBERTIES |
| 20 | UTOPIA | DEFACE THE MUSIC |
| 21 | STEVE FORBERT | LITTLE STEVIE ORBIT |
| 22 | YES | DRAMA |
| 23 | CARLENE CARTER | MUSICAL SHAPES |
| 24 | ROLLING STONES | EMOTIONAL RESCUE |
| 25 | KANSAS | AUDIO VISIONS |
| 26 | BRUCE COCKBURN | HUMANS |
| 27 | SUPERTRAMP | PARIS |
| 28 | HALL AND OATES | VOICES |
| 29 | CARLY SIMON | COME UPSTAIRS |
| 30 | JETHRO TULL | A |
| 31 | HONEYSUCKLE ROSE | SOUNDTRACK |
| 32 | BRUCE SPRINGSTEEN | THE RIVER |

PREMIUM HIGH BIAS TAPE With Extended Frequency Response & Higher Sensitivity.

NOW ON SALE
10% OFF



WORDS & NURDS



NURDS/The Roaches
WB 3475 \$7.98 list
Produced by Roy Halee

by Rev. Dwight Frizzell

WHO are these sisters with broad swinging hips and sick minds? At first, the Roaches new album, "NURDS", is a puzzle: the Roaches are pre-nurd. They participate in a nurdian landscape along with Cole Porter (listen to "It's Bad for Me"), uncool nuns, money, a plane crash, boy-friends, girlfriends, chocolate, crusty socks, a turd in a mailbox, factory bells, sweet and sour sauce, and the most feminine position. This is reality in tight pants.

Watch out for the NURDS. If you see them coming, cross your legs and keep your hat on. Buy their records, but hide them--especially the new one. Don't believe a word they said on TV with Tom Snyder. Keep your clothes on and never listen to their record in mixed company. Send the Roache sisters your old underwear and some soap. NURDS is not only a shabby way of living, it is the recording of the millenium.



The Juke Joints

by Lindsay Shannon

COME ON baby let the good times roll. I got fifty cents more than I want to keep...come on Kansas City let the good times roll. Well, roll thump, even shout the Blues with a little rhythm and a touch of Jazz that's what happens at Total Experience Lounge, 39th & Jackson

Yes brothers and sisters of the Blues, you can see it live in Kansas City. Currently there are several joints featuring Blues/rhythm & blues bands, but they ain't on the Plaza.

Try George Jackson's Swamp Blues Band at Toni's, 1717 W. 9th, or King Alex and his band at Walter's Crescendo Lounge, 6902 Prospect. Brown's Restaurant, 3117 Troost, features Lawrence Wright with a strong organ, sax combination. Wright's band has several vocalists who really belt out the Blues.

For a Saturday afternoon jam, Blaney's in Westport offers a chance to hear some local jazz seasoned with Blues.

If you've got those travelin' Blues, visit Blues Alley in Memphis, The Zoo Bar in Lincoln or J.B. Hutto in St. Louis.

ed.'s note: hear Lindsay Shannon host "The Many Phases of the Blues" Saturdays at 4:00 on KCUR FM 89.

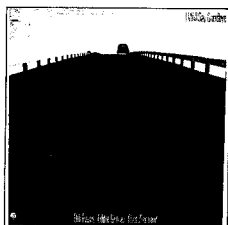
JAZZZZZZ

by
Lonsum Chuck Haddix

As you probably noticed there was no Jazz reviews in the last Penny Pitch. Sorry but I was busy at Miltons doing research for my Milton Morris interview in the last issue. I hoped you enjoyed the interview as much as I enjoyed doing it. Milton is definitely a man with something to say.

The live Jazz calendar in this issue is going to be a permanent fixture so all you Jazz musicians let us know where and when you're playing. As Warren would say, "There's been a lot of vinyl under the tone arm since the last issue," here's some sides that are definitely worth picking up.

My favorite pianist Bill Evans died this month. Bill left behind an extensive discography, most of which is still in print, because unlike most of his contemporaries Bill remained musically active during the sixties and seventies. Whether Bill played solo, or in a duo, trio, or quintet format, his compositions or his own special treatment of standards, Bill's approach was always fresh. As a sideman or leader, Bill's piano technique was superb. It excites my imagination that Bill's last two records released before his death were titled "I will say goodbye" and "We will meet again".



THE BILL EVANS TRIO/

Fantasy 9593 \$7.98 list
Bill Evans - piano
Eddie Gomez - bass
Eliot Zigmund - drums

Bill Evans trio records have a certain sentimental and melancholy quality about them. They are good music for a rainy day. "I will say goodbye" continues in this tradition. Very tasteful, music for the mind. Bill added a certain sparkle to the rhythm section when he worked with a quartet, quintet, or sextet. Many of the truly classic sides recorded during the sixties had Bill on piano. I suspect Miles Davis' "Kind of Blue", Oliver Nelson's "Stolen Moments", or Cannonball Adderly's "What I Mean" wouldn't have been quite as special if it hadn't been for Bill Evans magic on piano.

BILL EVANS / We Will Meet Again

WB-3411 \$7.98 list
Bill Evans - Acoustic & Electric piano
Mark Johnson - bass
Joe LaBarbera - drums
Larry Schneider - tenor, soprano sax and alto flute
Tom Harrel - trumpet

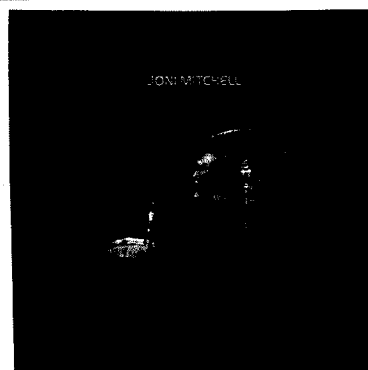
All songs but one are Bill Evans compositions. As usual, Bill inspires the horn players to new heights. Especially delightful is the new arrangement of Bill's Comrade Conrad. If you want to get acquainted with Bill's music buy these or any other Bill Evans records - you won't be disappointed. So long Bill, I hope we will meet again, if only on vinyl.

JOANNE BRACKEEN/Ancient Dynasty
CBS - 36593 \$7.98 list

When I saw Joanne Brackeen at the Women's Jazz festival I was overwhelmed. Joanne's compositions and playing were very unique. She fused tradition and avant garde into something totally new. Something beyond fusion, something Pat Metheny and Joni Mitchell want so desperately to help create - New Jazz. Joanne had a low profile on record because she recorded on the small labels Choice and Timeless muse. While these labels are great for artistic freedom, they lack mass distribution. Last year Joanne signed with Bob James' Tappan Zee label which is distributed by CBS records. As Bob James uses Tappan Zee as his main soda pop dispenser, now that CTI is no more, I was a little worried that Joanne would be homogenized or sweetened beyond recognition. Her last album on Tappan Zee, "Keyed In", dispelled any fears that I had. Ancient Dynasty convinces me that Bob James can be controlled. On the record "Ancient Dynasty" Joanne returns to the quartet format. With Eddie Gomez on bass, Jack DeJohnette on drums, and Joe Henderson on sax, Joanne is in heavy company. The result is highly original, challenging to listen to, but accessible to the patient listener. The four cook together like only seasoned veterans can. Who needs the watered down excuses that pass for fusion one hears nowadays when new jazz like "Ancient Dynasty" is in the racks.

PAT METHENY/80/81
ECM 1180 \$14.98 list

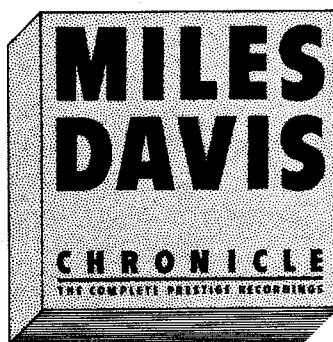
As the title indicates, Pat Metheny is a man looking toward the future and this album definitely reflects it. Pat teams up with Charlie Haden on bass, Jack DeJohnette on drums, Dewey Redman and Michael Brecker on sax for his most outside record to date. This record is strong stuff, if you want more of the same from Metheny -- you might want to leave this one on the shelf.



Recently I watched on T.V. Festival at Big Sur. How things have changed since those days of peace, love, drugs and everything is everything etc., We still have the drugs (although like everything else they cost more) but we also have an escalating arms race which few people care about and a twenty foot ditch between the sexes. The Music is still here but it's changed - thankfully. None of the performers I saw on festival at Big Sur; Crosby, Stills, Nash & Young, John Sebastian, Joan Baez musically survived the self indulgent seventies. But Joni Mitchell did because she got drunk on the demon jazz and was seduced by the music of a certain Charles Mingus. Joni's endured the slings and arrows from the folkie crowd for her change of musical preference, and has triumphed and produced a gem of a jazz album - "Shadows and Light".

JONI MITCHELL/Shadows and Light
Asylum BB 704 \$13.98 list

This two record set was recorded on Joni's concert tour last spring. Although it's a live recording, the crowd doesn't get in the way and the recording quality is good. With her co-horts Pat Metheny on guitar, Lyle Mays on keyboards, Jaco Pastorius on bass, Don Alias on drums and Michael Brecker on sax, Joni covers her compositions from "Woodstock" to "God must be a Boogie Man." When listening to these records one is impressed by the enthusiasm and joyful interaction between the players. Like a good jam session should, this record glows. It's too bad Charles Mingus isn't around to hear this record, he would be proud of what he inspired.



MILES DAVIS CHRONICLE (P-012)

with (in alphabetical order) Billy Bauer, Walter Bishop, Jr., Art Blakey, Ray Bryant, Paul Chambers, Kenny Clarke, Al Cohn, John Coltrane, Arnold Fishkin, Tommy Flanagan, Red Garland, Leonard Gaskin, Bennie Green, Roy Haynes, Percy Heath, Milt Jackson, J. J. Johnson, Philly Joe Jones, Lee Konitz, John Lewis, Jackie McLean, Charles Mingus, Thelonious Monk, Sal Mosca, Charlie Parker, Oscar Pettiford, Max Roach, Sonny Rollins, Dave Schildkraut, Horace Silver, Zoot Sims, Art Taylor, Lucky Thompson, Sonny Truitt

Miles Davis Chronicle

(in alphabetical order) Ahmad's Blues, Airegin (two versions), Bags' Groove (two takes), Bemsha Swing, Bitty Ditty, Blue Haze, Blue 'n' Boogie, Blue Room (two takes), Blues by Five, Blues, But Not for Me (two takes), Changes, Compulsion, Conception, Denial, Diane, Dig, Dr. Jackle, Down, Doxy, Ezz-thetic, Floppy, For Adults Only, Four (two versions), Gal in Calico, Green Haze, Half Nelson, Hibeck, How Am I to Know?, I Could Write a Book, I Know, I Didn't, I See Your Face Before Me, I'll Remember April, If I Were a Bell, In Your Own Sweet Way (two versions), It Could Happen to You, It Never Entered My Mind, It's Only a Paper Moon, Just Squeeze Me, Love Me or Leave Me, The Man I Love (two takes), Miles Ahead, Minor March, Morphew, My Funny Valentine, My Old Flame, A Night in Tunisia, No Line, Odjenar, Old Devil Moon, Oleo (two versions), Out of the Blue, Round About Midnight (two versions), Salt Peanuts, The Serpent's Tooth (two takes), Smooch, Solar, Something I Dreamed Last Night, S'posin', Stablesmates, Surrey with the Fringe on Top, Swing Spring, Tasty Pudding, The Theme, The Theme (two takes), There Is No Greater Love, Trane's Blues, Tune Up (two versions), Vied Blues, Walkin', Well, You Needn't, When I Fall in Love, When Lights Are Low (two versions), Whispering, Will You Still Be Mine?, Willie the Wailer, Woody'n' You, Yesterdays, You Don't Know What Love Is, You're My Everything



The 12 LP Set \$89.99

THE UNRA BLINDFOLD TEST

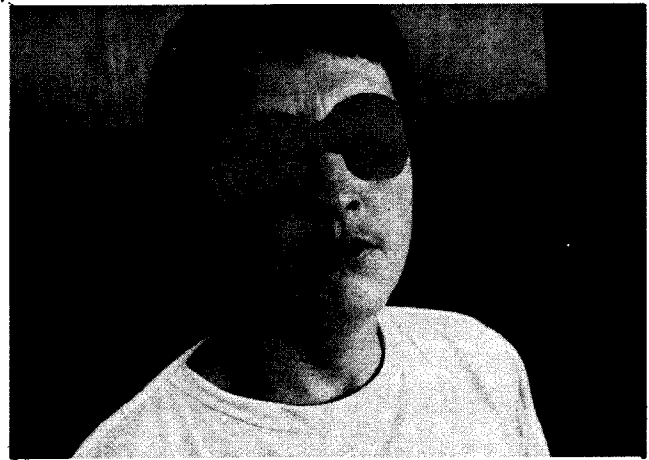
This past summer, Kansas City lost one of its more colorful residents to the lure of the West Coast. Before he left, however, Unra Arnie Young sat down with the Reverend Dwight Frizzell and submitted to a blindfold test. The text is as follows:

Autobiography of Unra Arnold Young:

I was born in Paola, Kansas in 1945 in the White House Nursing Home. I intend to die in a log-cabin. I went to the south school, then to jr. high, then on to Paola High School and then to UMKS. I sat in with Count Basie when I was 19. I jammed with Jaco Pastorius in 1970. I was in with Lou Donaldson in '78. I played with Lonnie Smith--hold the Liston, just Lonnie Smith. I jammed with John Abersombie in New York in 1975 and so on. I played solo drums for the Claus Oldenberg Retrospective at the Nelson Gallery of Art in 1974. ADVERTISEMENT FOR A DREAM was the best band I've been in, at least it held together the longest---from '70 to '73...This last year I've been playing with a band, formerly THREE FRIENDS, formerly FOUR FRIENDS, formerly THE MIGHTLY LIZARDS, and WARP NINE. I've also performed with OPUS on KOPN-FM in Columbia, Mo.

1. TOGO (Ed Blackwell; based on a Ghanese traditional) OLD AND NEW DREAMS ECM-1-1154 Don Cherry-trumpet, Dewey Redman-tenor sax, Charlie Haden-bass, Ed Blackwell-drums recorded Aug. '79

I'm bad at guessing musicians anymore because there are so many that sound alike. That could be Don Cherry...Oh, it is Don Cherry and Ed Blackwell. Right, that's what we were just talking about: MU. No it's not. It could be Dewey Redman. (Enter Rev: You got it right so far). You're not supposed to tell me that. You can't give me any information until after the cut is played, I believe. We'll call Leonard. Yea, nice music. Five-hundred stars--No, I'm no going to rate these records. They stand alone...Dit...dit...That's the same beat that Max Roach used on UN POCO LOCO by Bud Powell. Almost the same beat on the cowbell.... I guess that is Old and New Dreams...It's not Ornette so it must be Dewey Redman on tenor sax...This sure features the drums nicely. It must be a drum feature piece because the head keeps clicking in. That's real nice. Sounds like Don Cherry probably wrote the tune...or collectively composed.. Nice, five-million stars for Ed. I first heard Ed Blackwell, Don Cherry, Ornette, and Charlie Haden in 1964 in the fall. I went to this drummer's house and we did something illegal and I'd never done it before. And then I heard UGETZU by Art Blakey and Jazz Messengers with Wayne Shorter...Then I heard THIS IS OUR MUSIC, which was Ornette's band--one of those old Atlantics from '59 or '60. And I liked it right off. I didn't like Coltrane the first time I heard him.



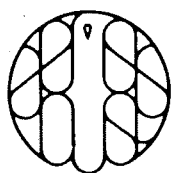
I had to listen to it over and over till I got past the apparent intensity...Many people who give it one listening think it's hostile because of their intensity level. They automatically interpret intensity as hostility. Intensity can be intensity of joy or anything, right? (Phone rings) Oh, that's nive, I didn't know they were using electronics now. Oh, that's Don Cherry talking like they do in India. They play a drum beat, then they go 'Sak-a-wok-a-wah...' I believe that stars are gaseous bodies burning in space. Musicians are not stars. Musicians are people. I say abolish the star system.

2. RAIN (W. Scanlan, J. Scanlan, F. Skellenger) DUCHAMP single Grimplimusic Records Bi Scanlan-vocals, guitar, Fred Fringe-guitar, bass, Jon Scanlan-guitar, synthesizer, DaVink-bass, guitar, Tom Scanlan-drums 1980

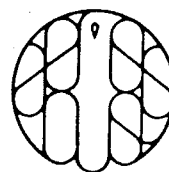
Yea, I love it...That's some sort of organic rock and roll it sounds like to me. That's our buddies over on Walnut Street, isn't it? You know, Chunk-ee--du. It's humorous music. I like it. I don't think you should take rock and roll too seriously. It sounds like they are having a good time. That's pretty humorous electronic-type stuff though. Doesn't sound real pompous and serious like some (lower voice) new wave does...Jazz musicians aren't supposed to like this kind of music. But I like this music right here. I don't like a lot of rock. Rock and roll is OK. Shake up your soul with rock and roll. Ed Toler told me that. This is the part where if this were the Leonard Feather blindfold test the musician would get real mad and actually think this sounds funny and hilarious and I like it...It sounds slightly tongue and cheek...There's some new wave rock out...that sounds real pompous...I don't like it...real Hitler-youth style music. But this doesn't sound like the Hitler-Youth Band to me. This sounds real good...It's not Negro music. I think it's white people.

3. DRIVA' MAN (M. Roach, O. Brown, Jr.) MAX ROACH WE INSIST! FREEDOM NOW SUITE Columbia reissue JC 36390 Abbey Lincoln-vocal, Coleman Hawkins-tenor sax, Walter Benton-tenor sax, Booker Little-trumpet, Julian Priester-trombone, James Schenck-bass, Max Roach-drums recorded Aug. 31 and Sept. 6, 1960

Ooo--is that Abbey Lincoln? I've heard this before. Puhhk.. Puhhk...Field hollers, I guess. Isn't this off WE INSIST or FREEDOM NOW SUITE with Max Roach and Abbey Lincoln? (Singing) On my mind...You know Dave Brubeck gets all this credit, or used to, for...supposedly being the first person to use odd time signatures in music. But Sonny Rollins, Max Roach and people like that were doing it before then. But they didn't make a big deal out of it--saying, (in a high voice) 'Hey look, we're not playing in four-four.' They would just play in whatever time it's in. You know, Max is the baddest. It would be, on saxophone, Clifford Jordan...That's beautiful. Beautiful music. Isn't this the same record that has



ARTISTS HOUSE



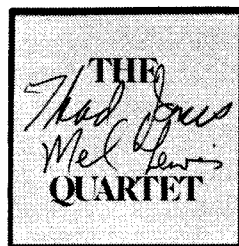
Quality Jazz on Quality Vinyl



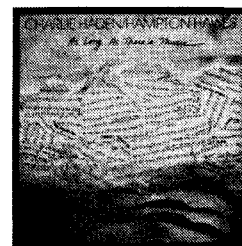
ORNETTE COLEMAN—Body Meta
AH-9401



PAUL DESMOND—Paul Desmond
AH-9402



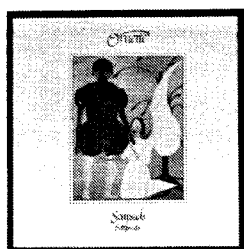
THAD JONES/MEL LEWIS—The Quartet
AH-9403



CHARLIE HADEN/HAMPTON HAWES—
As Long As There's Music AH-9404



JIM HALL/RED MITCHELL—
Jim Hall/Red Mitchell AH-9405



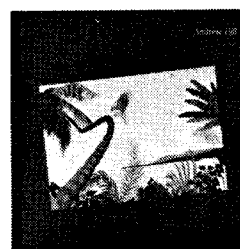
ORNETTE COLEMAN/CHARLIE HADEN—
Soapsuds, Soapsuds AH-9406



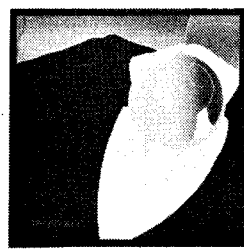
JAMES BLOOD—Tales Of Captain Black
AH-9407



DAVID LIEBMAN—Pendulum
AH-9408



ANDREW HILL—From California With Love
AH-9409



WAYMON REED—46th And 8th
AH-9410



CHET BAKER—Once Upon A Summertime
AH-9411



ART PEPPER—So In Love
AH-9412

The Artists House Catalog PennyLane Priced at \$5.99



4128 BROADWAY
KANSAS CITY, MISSOURI 64111

DISTRIBUTED BY

MCA DISTRIBUTING CORP.

LET THE RETRIBUTION MATCH THE CONTRIBUTION, BABY? It shows some Negro musicians, Max Roach and somebody, sitting at a fountain on the cover. I think it came out on Candid Records. I don't know if it's been reissued... I really don't know who it is on saxophone. I know it's not Sonny Rollins. I think it might be Clifford Jordan... That's beautiful. Beautiful music. Isn't this the same record that has LET THE RETRIBUTION MATCH THE CONTRIBUTION, BABY? It shows some Negro musicians, Max Roach and somebody, sitting at a fountain on the cover. I think it came out on Candid Records. I don't know if it's been reissued... I don't know who it is on saxophone. I know it's not Sonny Rollins. I think it might be Clifford Jordan... It almost sounds like an older style to me. I wonder if that's Booker Little on trumpet. Five, One, Two, Three... That's got to be Abbey Lincoln on vocals. She's Max Roach's wife, or at least used to be. I guess it might be Art Davis on bass. Could be Oscar Pettiford or somebody... I remember this album. Oh yea, this music makes me dizzy. I love it, especially with this blindfold on. I feel like I'm pointing in another direction.

4. ONE FOR ERIC (J. DeJohnette)
SPECIAL EDITION ECM-1-1152 Jack
DeJohnette-drums, David Murray-bass
clarinet, Arthur Blythe-alto sax,
Peter Warren-bass

Oh yea, that's Jack DeJohnette's SPECIAL EDITION with David Murray and Arthur Blythe--Song for Eric Dolphy.... I have this record, man, I'm disqualified. Yea, SPECIAL EDITION--Arthur Blythe on alto, David Murray on bass clarinet, but the bass player... Peter Warren... he's really great. But what I want to know is Peter Warren the same person as Butch Warren, the bass player. This is a real nice record. Jack DeJohnette is unapproachable on drums.. He's on the highest technical level I can imagine on drums and also on the highest creative level... Usually you don't get people that are on both of those levels that high... This is too easy, Dwight, didn't you know that I have this record? Yea man, I do. I got it for playing music here at Penny Lane. Chuck gave it to me. It's one of my favorites.

5. ROCK-A-BYE BASIE (Count Basie and his Orchestra) COUNT BASIE THE COUNT CBS PL4355
Ed Lewis, Harry Edison, Buck Clayton, Shad Collins-trumpets; Dan Minor, Benny Morton, Dick Wells-trombone; Earl Warren-alto sax; Lester Young, Buddy Tate-tenor sax; Jack Washington-bari sax; Count Basie-piano; Freddy Green-guitar; Walter Page-bass; Jo Jones-drums March 19, 1939

Yea--it could be the Duke. I'm pretty sure about this but it could be Fletcher Henderson. Sort of sounds like Johnny Hodges to me. If I could just here a little more of the piano. I could be really wrong about this. It might not really be Duke Ellington. That sounds like Paul Gonsalves on tenor. I'm just not familiar with that tune. I love this kind of music. Even if this isn't Duke Ellington, I know I got to here the Ellington band when he had all of his original reed members. Russell Procope, Harry Carney, Johnny Hodges, Rabbit, Paul Gonsalves. I got to here that band five or six times so I feel real fortunate. I don't know who that is on trumpet. If this is Duke Ellington, at least I know that's not Cootie. It's not Cat Anderson. I'm really stumped on this one if it's not Duke Ellington. I'm just not familiar anymore with that era of music. I'm familiar with the general spirit of it but not the individuals. Oh no, it sounds like Count Basie now that I hear the piano. I guess it is Count Basie. I'm out of my mind, I guess. Sure sounds like Basie on piano but the band... Must be an old cut or something. Oh yea, it's definitely Count Basie... I don't know the name of this tune. Probably something like BELLY FLOP BLUES. Oh yea, get real soft. This is where they get real soft. They don't get loud again? (Rev: You're right, that was Count Basie from 1939.) Those saxophone players really fooled me. Who was on alto? The alto player was the one that really through me off. (Rev: Earl Warren.) Earl Warren. Alright, impeach him... Yea, yea Count Basie... they're the greatest. That's real Kansas City jazz--not Pete Eye... No offense intended to any of the

fine musicians. But that was the real Kansas City jazz. Let's face it. It all happened before you and I were born, Dwight. Whatever Kansas City jazz is now, I'm sure it's not what people think it is.

6. SONG FOR BIKO (J. Dyani)
JOHNNY DYANI QUARTET
SONG FOR BIKO Steeplechase SCS 1109
Don Cherry-cornet, Dudu Pukwana-alto
sax, Johnny Dyani-bass, Makaya Ntshoko-
drums 1979

Oh yea, that's Dudu Pukwana... It's a Johnny Dyani record, SONG FOR BIKO. I played this just the other day at my party... Stephen Biko was, I don't know what you call him, a person. He died in jail on a starvation strike... He seemed to be a real great man. So this is Dudu Pukwana who also, I hear, is doing some African rock. I really love African rock--Falah Kunti and Africa 70... or Africa 80. I love the African influence which a lot of jazz has left... All this stuff has come down from Europe... All the melodic and harmonic essences... These rhythmically harmonic essences came down from Africa and met European music and formed what I call the first major world folk music, sometimes called jazz. Now a lot of the musicians have gone back to Europe: the ECM thing--until they started getting the Art Ensemble and people like that have the African rhythm heritage... These guys are still firmly rooted in the African thing--Dudu Pukwana on alto. A drummer--he has a strange name. He could be a Japanese drummer although I really don't think he's Japanese. A good drummer. And Don Cherry. Johnny Dyani is an excellent bassist...

7. CHARLIE M (Lester Bowie) ART ENSEMBLE OF CHICAGO FULL FORCE ECM-1-1167
Lester Bowie-trumpet, Joseph Jarman-saxes, flutes, gongs, conga, ect. (rt. chan.), Roscoe Mitchell-saxes, piccolo, flute, gongs, ect. (lft. chan.), Malachi Favors Maghostus-bass, percussion, melodica, vocal, Famoudou Don Moye-sun percussion
Recorded January, 1980

Is this the Art Ensemble? It has that real old jazz sound. That's what I like about the new jazz--it sounds more like the old jazz than real stylized bebop. It's got that old time religion. Wah--wah, wah. The way the bass player and drummer are playing is the only thing that gives it away that it's a new record. The way Lester Bowie, I guess he's on trumpet, is getting that sound--it's such a beautiful Louis Armstrong or Red Allen sound... Sounds great. That's definitely Lester Bowie on trumpet from St. Louis. Yea, Lester. I think this might be that new album FULL FORCE on ECM. One of my favorite bands--the Art Ensemble of Chicago. They're definitely the baddest. (Rev: This song is an Art Ensemble tribute to a famous jazz musician and bassist. Do you know who that is?) Wilber Ware or Charles Mingus. Charles Mingus I guess. Malachi Favors on bass comes right out of Wilber Ware and Mingus. I feel that's a part of it. This is obviously a tribute to Mingus, if it's a bass player. Mingus is one of the main reasons this kind of music come into being because he broke the ground for it--getting back to the blues, shoutin', jivin', stylized version but the roots... Mingus is one of the first people I heard that had people shouting and had a gospel feel. Cannonball Adderly and Barry Harris have that gospel feel and Les McCann. But in a bigger band with the horns and all, Mingus had that gospel thing where they're shoutin' and stuff like on TONIGHT AT NOON and those old records on Atlantic. They're treasures. Eight million stars. (Rev: That was an Art Ensemble cut by Lester Bowie called Charlie M.). It did sound like a Lester composition. Lester, in a way, keeps that band rooted to an older jazz feeling... To me it's just horrifying that there are musicians that even play with that don't know who Lester Bowie is... It's like it's 1980 and if you don't know who Lester Bowie is yet... it's the same as if it were 1965 and you didn't know who Miles Davis was...

UNRA BLINDFOLD cont.

8. SAY (SUN RA) SUN RA STRANGE CELESTIAL ROAD Sun Ra-keyboards, Michael Ray, Curt Pulliam, Walter Miller-trumpet, Craig Harris, Tony Bethel-trombone, Vincent Chancy-F. Horn, Richard Williams, Steve Clark-bass, Harry Wilson, Damon Choice-vibes, Lugman Ali, Reg McDonald-drums, Skeeter McFarland, Taylor Richardson-guitar Rounder 3035

Sounds like it's got to be Sun Ra. Sounds like an old one with Ronnie Boykins on bass. Ronnie Boykins is dead, you know. I saw him play in New York. When I saw Sun Ra, Ronnie Boykins had not been with him. You know, Ronnie was with him for years and years and finally went off to form a very wonderful quartet called the Muse Art Quartet. Sun Ra, what can I say, he's great. Can I sit this tape recorder on the shelf for a minute? Sun Ra is the mew Duke Ellington. He has been for years...He's the only one that carried on the heritage of Duke...Some people don't realize that but listen to that music--sounds like Duke Ellington to me... Duke Ellington strained through several galaxies. Gilmore on tenor. (Enter a friend of Army's). Oh, Guito. Look at this great blindfold. I made it out of a T-shirt. It says PENNY LANE right across there. They're going to shoot me in a minute. I'm having my last cigarette. We should definitely, in acknowledgment to the founder of the blindfold test in DOWN-BEAT, send a copy of this issue of the PENNY PITCH to Leonard Feather...

9. DOG FOOD (I. POP) IGGY POP SOLDIER Personnel: Glen Matlock, Ivan Kral, Klaus Kruger, Steve New, Barry Andrews Arista AB 4259 1980

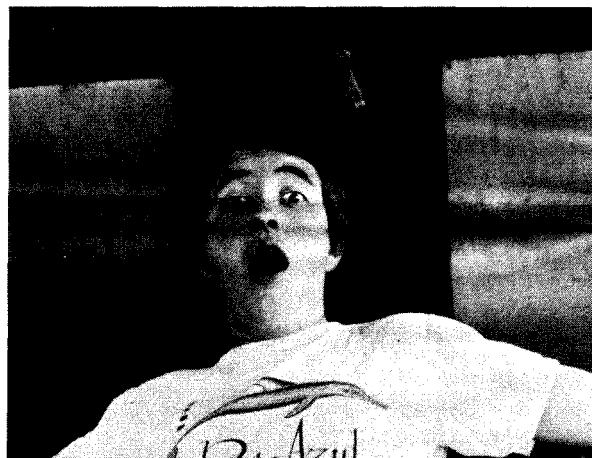
Oh, yea, this is the Hans Solo Quartet. This is rock, rock and roll or something. It's not Nick Lowe. These guys all came out from in under Frank Zapp's dirty finger nails. I have no idea who this is. You've done it. You've stumped me. It's the Sexuality Rirearms. (Enter Martha: It rhymes with piggy.) Oh yea, it's Iggy Pop. Sure, he's the fore-runner of the whole so called punk, new wave-o, wave-o syndrome. Yea, Iggy and the Stooges. Remember those songs he used to make about what year it was: "It's 1978. It's already too late." If I hadn't been totally perverted by the all pervasive and healing power of Negro music, I'd be playing something like this. Once you find out about Negro music, it's all over. I'll give that record three rock stars. Or two and a half.

10. CIRCLES (SAM RIVERS) SAM RIVERS CONTRASTS Sam Rivers-sax, flute, George Lewis-trombone, Dave Holland-bass, Thurman Barker-drums, marimba ECM-1-1162 Dec. 1979

OOOOoo--I like the alto. I can't guess who this is. Beautiful soprano sax. This could be an old record like ten or twelve years old. Oh, that's Roswell Rudd...And on soprano, I have no idea but it sounds awfully familiar. Roswell Rudd he's a great person--one of my favorite taxi cab drivers... Yea, mainstream jazz. I hate to break it to you folks, but this is mainstream jazz. Oh, Steve Lacy on soprano, that's right...If it's not they've really stumped me. Sounds like a European drummer to me...Yea, it's that good, old-time new music. Mainstream Cubist-bebop.

11. MAN IN THE STREET MORE INTENSIFIED ORIGINAL SKA 1963-67 DON DRUMMOND Don Drummond-trombone MANGO MLPS-9597 recorded 1965

Don Drummond. It's ska music. I don't know who it is. But I don't think it's one of those English bands. I think it might be the real thing. That sounds like the real thing. I don't think that's the Specials or Selector or any of those guys. This sounds like the real shit...Wah--wah...Boy, you've stumped me again, but it's ska music from Jamaica. (Rev: You can take you're blindfold off now.) Is that Don Drummond on trombone?



**YOU CAN ALWAYS
USE "MORE"**

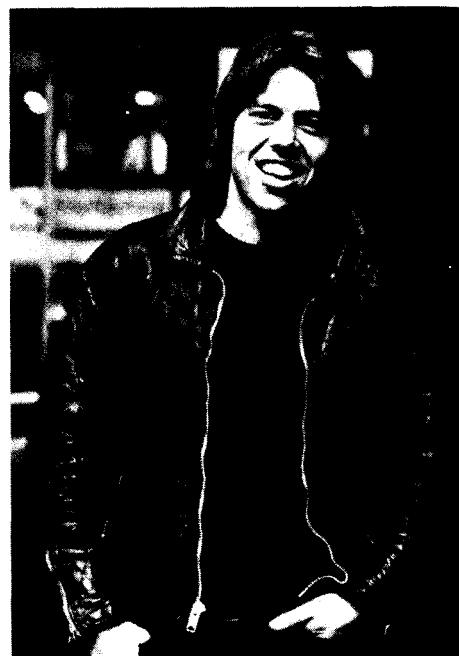
**GEORGE THOROGOOD
AND THE DESTROYERS**

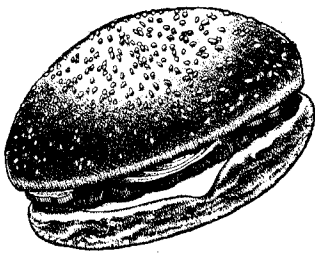
RDR 3045

"MORE GEORGE THOROGOOD"

Rounder Records

DON'T MISS GEORGE THOROGOOD AT THE UPTOWN
DECEMBER 5TH! TICKETS AVAILABLE AT:





CHOW LINES

by Alfred Packer

So what's a column on food doing in a newspaper that deals with music? Well, it may be that *The Penny Pitch* is trying to broaden its scope, or explore the natural link to groups like Bread, Hot Tuna, or Meatloaf, or it could be that after years of talking about food, I was finally challenged to put my pen where my mouth is.

So *The Penny Pitch* now has a food column. Like a good record collection, it will range from classical to soul, foreign to down home, and even some just plain schlock. This first column will be a random meandering through the taste buds of my mind or what I would do all day if pole vaulting was fattening and food wasn't.

K.C.'s major contributions to civilization are George Brett and Great BBQ. Everybody talks about Arthur Bryants, but if you haven't had ribs from Rosedale BBQ on Southwest Boulevard consider yourself deprived. I will give the nod to Bryant's for beef, and especially those burnt ends next to the slicer (go ahead and grab some--don't be bashful--and they're free). For BBQ chicken, head to Lawrence and eat with former Chief Bobby Bell or at Gates in K.C. (penny pinchers note: 5¢ coffee at Bobby Bells is not just a memory).

Speaking of chicken, I've probably eaten more chicken--fried, BBQ'd, and otherwise than Chuck Haddix has ugly shirts. Here are some Quick Chick Picks: pan fried--Boots and Coats, R.C.'s and Strouds (watch out for extra rolls). Deep fried--Don's Steak House in Lawrence has long been recognized as the best restaurant in the world and the chicken is the jewel in the crown. It has slipped some lately but is still a good bet. If you're in a hurry, give Brown's a try. It comes close to the famous "Drumstick" chicken--good and crunchy but not entombed in crust.

Well, I have about 20 more favorites to talk about, but not only am I running out of space but I'm starting to drool on the paper. More next issue.

Editor's Note:

Alfred Packer is a 1964 graduate of Michigan State with a degree in restaurant management. His life-long culinary journey began with his first job--at KC's Country Club Dairy--and took him from far ranging eateries such as The Happy Chef to one of those HoJo Oasises over the Chicago tollways. He leaves no fork unturned.



DARRYL RHOADES & HIS TEEN COMBO Signs with NO BIG DEAL RECORDS



by Sid Slithis

DARRYL RHOADES ORCHESTRA/Burgers From Heaven
No Big Deal Records \$180 \$7.98 list
Produced by Darryl Rhoades and Bruce Baxter

Once in a great while a record is made that is truly different from any other, and this LP is that very thing. The driving force behind the Hahavishnu Orchestra, Darryl Rhoades, has created a masterpiece of serious satirical rock songs.

The orchestra features the talents of the Nighthawks' lead player Jim Thackery and drummer Pete Ragusa, along with Dixie Dregs' cellist and bassist Andy West. Darryl also borrows violinist Allen Sloan and keyboard player T. Lavitz from the Dregs.

To let you in on where this LP is coming from, here are a few titles: "I Wanna Be Normal", "Road Food", "She's a Morticians Dream Come True", "He Found Jesus (But He Lost His Head)", "Fresh Meat", "I'm In With the Zen Crowd", "This Song is Boring" and "No Shoes--No Shirt--No Service".

While many groups such as The Fugs, The Tubes and Root Boy Slim have tried their hand at humor rock, none have the perverted insight that is exploited here on BURGERS FROM HEAVEN. Darryl's Orchestra will be touring and spewing burger buns around the country.

The overall recording quality is very good, and well worth picking yourself up a copy. Bound to become a classic rock parody LP, Darryl gets sweet revenge. If you are sick of syrupy new records, fight back with Burgers from Heaven.

BLUEGRASS NU-GRASS

BY ART COATES



ART COATES has been instrumental in the organization of the NATIONAL GUITAR FLATPICKING CHAMPIONSHIPS now in its ninth year down at Winfield, Kansas. A lifelong bluegrass fan, his reviews have appeared in *The Walnut Valley Occasional*, the official publication of the Flatpicking Championships. *The Penny Pitch* looks forward to hearing from Art in coming issues.

JOEL MABUS/SETTIN' THE WOODS ON FIRE
Flying Fish 235 \$7.98 list
Produced by Joel Mabus

Joel Mabus--guitar, banjo, vocals
Brian Bishop--guitar, mandolin

This reviewer first became acquainted with the considerable musical talents of Joel Mabus several years ago when he sent me a copy of his first album as a sort of audition for getting booked to play one of the Winfield festivals. After a listen or two, it was evident that Joel was certainly Winfield material. The record was a couple of years old by the time I got to catch one of his live performances. Mabus is, in the opinion of this reviewer, one of the finest multi-talented musicians that I have ever listened to.

Joel plays almost everything with strings. He is an excellent fingerpicker as well as a flat-picking guitarist. He is equally at ease playing Scruggs style banjo as he is fiddling. To top it off, he is a good man with fiddle and mandolin. Although Joel has a good singing voice, most of his music is instrumental.

The offerings on this album run from Irish jigs and reels to something closely akin to country music. All of it is quite good. Mabus can play hot licks with the best of them but his respectful approach to music limits hot licks to just enough to keep the music exciting for him and his listeners. There is only one objection to this particular album. It didn't include his fine fiddle and mandolin playing, but maybe the next one...A single album can't display all of Joel's considerable talents anyhow. You should have this one as I predict Mabus to be one of the top up and coming acoustic musicians around.

THE LARRY MC NEELY BAND/Power Play
Flying Fish 218 \$7.98 list
Produced by Johnny Pierce

Musicians
Larry McNeely--banjo, guitar, harmonica vocals
Johnnie Pierce--bass, lead vocals
Paul Reynoso--rhy. guitar, mandolin
Tony Durke--drums
Jim Conger--tenor sax
Harry Corbett, Sid Page, Ruth Kahn, Wayne Goodman--strings

Out of the aggregation of musicians listed above, only the name of Larry McNeely rang a bell in the mind of this reviewer. Larry has become quite well known in the past couple of years as one of the truly great banjo players in this country. This is the initial recorded effort by the McNeely band.

The musical offering is an interesting hodge podge in which can be found traces of bluegrass, progressive country, orchestral and otherwise undefined musical madness. This strange mixing and blending of musical forms and styles seems to be a not current trend on record.

For the most part, this is high energy driving music. Pure traditionalists will not like this album very much, but if you are open to new musical forms, this album will probably delight you. Some of the hottest banjo licks ever recorded are to be found here. I don't generally like albums like this, but this one is very fine.

RICKY SKAGGS & TONY RICE/Skaggs & Rice
Sugar Hill 3711 \$7.98 list

Ricky Skaggs and Tony Rice together. Sounds like an attempt to milk the record buying public by putting two greats together for a quickie album. Then again, at first look and no listen, I had guessed this to be an album of super fast picking by two of the finest pickers around. Wrong, wrong on both counts. This is a fantastic album of traditional country music, music of the country music stations across the nation 40 years ago, only maybe better.

Tony Rice is a great guitar player and Skaggs is great with whatever he chooses to do. There is one instrumental on this album, "Tennessee Blues" and it is neither fast nor is it furious; rather it is first class picking. The other nine offerings are out of sight, old time country music cuts.

The vocals are pure traditional country music, the likes of which Nashville has been overlooking for at least 30 years. In my opinion, this is the top old time country album that I have heard in several years and is one of the best albums I have had the good fortune to listen to this year.

A MUST addition to the library.

JOHN ROBERTS AND TONY BARRAND/To Welcome the Spring
Front Hall Records FHR 022 \$7.98 list

Musicians
John Roberts-vocals, English & Anglo Concertinas, banjo
Tony Barrand-vocals, tabor, drum, bass drum
Fred Breunig-harmony vocals, fiddle, button accordion
Steve Woodruff-button accordion, fiddle, anglo concertina, pennywhistle, piano, pipe and taber, harmony vocals

John Roberts and Tony Barrand are very popular performers on the East Coast and Canadian folk festival circuits. They often appear and record with Fred Breunig and Steve Woodruff. A couple of years ago this foursome issued an LP entitled NOWELL SING WE CLEAR, a collection of almost forgotten traditional Christmas carols. TO WELCOME THE SPRING is a companion album that features carols associated with the spring rather than the yuletide season.

Vocally, this is an awesome congregation that also happens to be very good instrumentally as well. Many of the vocals are done acapella featuring three and four part harmonies.

If you like Irish and English music or traditional music, this album is a must addition to your collection. Anyone who appreciates good music should find a treasure here.

THE NO. 1 COUNTRY ARTIST CRYSTAL GAYLE

LIVE in Concert at The Uptown

SUNDAY, NOVEMBER 21 7:30 & 10:30

TICKETS
\$9.50 AND \$10.50

TICKETS ON SALE AT THE UPTOWN BOX OFFICE, PENNY LANE,
CAPERS CORNER, MARK'S SECOND COMING, SHEPLERS, TIGER'S AND KIEF'S



Sporting Comment

Where Were the Bum-Men?

by Teddy Dibble

KANSAS CITY has a MAJOR league baseball club, and minor league fans. Never has this city seen anything as captivating as the 1980 World Series. Being able to take your mind off the rest of the world is something to cherish. However, the levels of classlessness demonstrated by the K.C. fans during the World Series equalled the level of quality baseball the Royals played in 1980.

The Series quickly turned into a symbol for other ideas and practices. After I found my seat for Game Three I soon felt alone. I was surrounded by expensive clothes, jewelry, and attitudes. Many people seemed more interested in the idea of being seen at the game than enjoying the spectacle on the field. Where were the Bum-Men who could belch up Ed Charles' 1965 batting average along with fermenting beer and hotdogs?...I mean, was I at a baseball game or the Jewel Ball?

World Series tickets became a springboard for oneupmanship. Royals Stadium not being one of the largest ball parks around, it created a real pinch on tickets. To have one was to have leverage in any conversation. If a conversation included two or more ticket holders, the point would then be who had better seats? Of course "I" did. Seat consciousness became so prevalent that it began to be applied to other areas, such as restaurants, bars, buses, etc.

Q. How was the Movie?
A. I had great Seats!



Anyone passing through town would have thought that everyone in Kansas City had been to every Major League baseball game played here since Harry Truman threw out the first ball in 1955. This is known as the "HI MOM I'M ON T.V." syndrome, or "METS-ITIS". Enthusiasm to mimic fans from past World Series cities was high. After the Royals won Game Three and Four, this city reacted like they just won the World Championship. Could it be that the Royals were reduced to a cause to party? If so, the term "cowntown" still fits Kansas City in this respect.

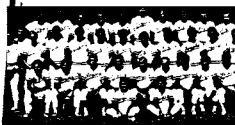
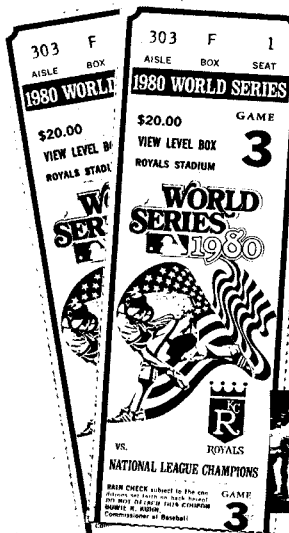
Suggestions for the next K.C. World Series:

1. Enjoy the games for what they are. (i.e., it's OK to throw beer on opposing team fans)
2. Be happy that you have a chance to feel happy or frustrated by how the Royals are playing. There are a lot of people in other cities who don't even have that opportunity.
3. Be glad that the other Royals besides George Brett are getting the national exposure they deserve.
4. We have the 1980 World Series under our belt, and might be able to react with a little more class.

Now that the World Series is over, I'll make a statement about politics. Each election year there has been a strange coincidence. If the National League team wins the championship, the Democratic candidate for president is elected, and visa-versa. If this trend continues, we will be guaranteed of eating peanuts at the ballpark next summer.

Editors' note: Well, I had great seats for all six games--in front of the tube, diligently taping it all for posterity. Now, late at night I can turn the sound down and say rude things about Pete Rose and his spoiled little kid, Petie.

Warren








maxell

The Quality Leader

 Cassettes

 Open-Reels

TAKE 10% OFF PENNY LANE'S PRICE!

	Model	Special Features	Base Material	Tape Length (ft.)	Recording Time (1 1/2 ips)	Regular Price
 METAL BIAS	MX-46	Extended dynamic range	Tensitized Polyester	225	46 min. (23x2)	\$5.49
	MX-60	Extended frequency response	Tensitized Polyester	295	60 min. (30x2)	\$5.99
	MX-90	Highest Maximum Output Level Reinforced, high-precision cassette shell	Tensitized Polyester	440	90 min. (45x2)	\$6.99
 HI-LEVEL BIAS	UD-XL II C60	Wide dynamic range	Tensitized Polyester	295	60 min. (30x2)	\$3.49
	UD-XL II C90	Lowest noise level Wide frequency response Super, high-precision cassette mechanism	Tensitized Polyester	440	90 min. (45x2)	\$3.99
 NORMAL BIAS	UD-XL I-C60	High Maximum Output Level	Tensitized Polyester	295	60 min. (30x2)	\$3.49
	UD-XL I-C90	Lowest distortion Wide frequency response Super, high-precision cassette mechanism	Tensitized Polyester	440	90 min. (45x2)	\$3.99
 ULTRA DYNAMIC	UD-46	High sensitivity/high output	Tensitized Polyester	225	46 min. (23x2)	\$2.49
	UD-60	Wide frequency range	Tensitized Polyester	295	60 min. (30x2)	\$2.99
	UD-90	Wide bias latitude	Tensitized Polyester	440	90 min. (45x2)	\$3.49
	UD-120	High-precision cassette mechanism	Tensitized Polyester	585	120 min. (60x2)	\$5.99
 LOW NOISE	LN-46	Low noise	Tensitized Polyester	225	46 min. (23x2)	\$1.49
	LN-60	Strong head room	Tensitized Polyester	295	60 min. (30x2)	\$1.99
	LN-90	Heavy-duty cassette mechanism	Tensitized Polyester	440	90 min. (45x2)	\$2.99
	LN-120		Tensitized Polyester	585	120 min. (60x2)	\$3.99

maxell

**THE ANSWER
TO ALL YOUR
TAPE NEEDS**

PENNY LANE
SPECIALISTS IN RECORDED MUSIC

COMING

- NOV. 1...Tom Browne & Norman Conners.....UPTOWN
 1...Fred's Wallet.....OFF THE WALL
 1...Lotions.....OPERA HOUSE
 2...Clocks.....OPERA HOUSE
 5...Rossington Collins/Henry Paul Band..MEMORIAL
 5/6...Dry Jack.....PARODY HALL
 6...Tim Weisberg.....UPTOWN
 6...Black Sabbath & Johnny Band.....ST. JOE CIVIC
 7...Maria Muldaur.....UPTOWN
 7...Abuse.....OFF THE WALL
 7...Janet Jameson Band.....OPERA HOUSE
 8...Chick Corea/Gary Burton.....UPTOWN
 8...Chuck Mangione Quartet.....MEMORIAL
 8...Secrets/Pedestrians.....OPERA HOUSE
 9...Jimmy Speeris. (2 SHOWS).....UPTOWN
 11...Heartsfield.....UPTOWN
 11...David Pomeranz/Air Supply.....MEMORIAL
 12...Gary P. Nunn.....OPERA HOUSE
 13...Terry Bonner.....PARODY HALL
 13...Flash Cadillac.....OPERA HOUSE
 14...Steve Forbert.....UPTOWN
 14...Son Seals Blues Band.....OPERA HOUSE
 14/15...Go Cats.....OFF THE WALL
 15...Son Seals Blues Band.....OPERA HOUSE
 16...Ramsey Lewis/Heath Brothers.....UPTOWN
 18...Jimmy Johnson.....PARODY HALL
 20...Michael Stanley/Gamma.....UPTOWN
 21...Crystal Gayle.....UPTOWN
 22...Lynch & McBee Band.....OPERA HOUSE
 25...Pointer Sisters.....UPTOWN
 25...J.B. Hutto & the Hawks.....PARODY HALL
 Dec. 5...George Thorogood.....UPTOWN
 7...Jimmy Cliff/Third World.....UPTOWN
 9...New Era.....PARODY HALL
 16...Eddie Shaw & the Wolfgang.....PARODY HALL
 17...Nighthawks.....UPTOWN
 28...Asleep at the Wheel.....UPTOWN

CHECK THE PENNY LANE CALENDAR FOR CHANGES & ADDITIONS!

JAZZ SCENE

DOWNTOWN

YAADBIODS (Trademark/Old Airport) Ron Roberts Quart.
 Mondays
 CROWN CTR. HOTEL Ronald Brown 474-4400
 SIGNBOARD BAR John Lyman's Jazz Jams Mon/Fri/Sat
 Calico Thurs. 474-4400
 HYATT REGENCY (2345 McGee) Frank Smith Trio Tues-Sat
 Steve Miller Trio Mondays 421-1234
 ITALIAN GARDENS (1110 Baltimore) Roy Searcy Mon-Sat
 221-9311

MIDTOWN

MILTON'S (3241 Main) Only the Coolist Recorded Sounds!
 BLAYNEY'S (415 Westport) Jazz Jams Sat
 Colt 45 Blues Tues-Sat 561-3647
 O's (44th & S.W. Trafficway) Stan Kessler's Quart. Tues
 AMBRODISIA LOUNGE (5938 Prospect) Jam Sessions Mon/Fri/Sat

PLAZA

ALAMEDA PLAZA (Wornall & Ward Pkwy) Pete Eye Trio Mon-Sat
 MR. PUTSCH'S (210 W 47th) Scott McDonald Fri/Sat
 Pete Eye Sat 561-200

SOUTH

EDDY'S SOUTH (1301 W. 103rd) S-Slick Mon-Sat 942-8888
 BILL CANADAY'S (214 W 85th) Cindy & Phil Naify Wed-Sat
 363-0900
 NICK'S BBQ (6330 Brookside) Fred Chisholm Trio Fri/Sat
 523-1221

NORTH

GUTHRIE'S 6425 N. Oak Trfwy) S-Slick 436-2411

WEST

REUBEN'S (8821 State Line) Jazz Jams w/ S-Slick Sat 333-9111
 COSTELLO'S (85th & Ward Prkwy) Dixieland Six Mon
 Piermon & Kings of Jazz Thur-Sat 333-5470

EAST

SNI-BLUE LOUNGE (8717 Sni-A-Bar) Scamps Thur-Sat 353-9740
 MARK IV LOUNGE (1640 E. 63rd) Jimmy McConnell & Russ Gobdey
 Big Band 1st Sun of Month
 United Jazz Quintet Fri-Sun 444-0303

LAWRENCE

PAUL GRAY'S JAZZ PLACE (926 Mass.) 913 843-2644
 Nov. 1-Four Freshmen
 7/8-David Thomas Roberts (PAUL GRAY'S is a
 14-Beisner Trio private Club. Call
 21/22-Mike White Band for information!)

Music Exchange & Blue Jam PRESENTS

JIMMY JOHNSON:

BLUES WITH A SENSE OF HUMOR

Nov. 18th 8:30-1:00
Parody Hall

(FORMERLY KING HENRY'S)

811 W 39TH STREET

K.C., MO.

GET TICKETS
 AT: LOVE
 MUSIC EX-
 CHANGE,
 PENNY LANE,
 VILLAGE
 RECORDS
 CAPERS
 & PARODY
 HALL



\$3.50 ADVANCE
 \$4.00 DOOR

AFTER THE SHOW (OR BEFORE) CATCH SOME OF
 JOHNSON'S WHACKS ON HIS NEW ALBUM ON

Delmark Records



TICKETS FOR UPTOWN
SHOWS on sale at **PENNYLANE**

BLUE JAM & PENNYLANE present

J. B. Hutto and The New Hawks



Valley Advocate/Dann Young

Chicago's finest slide guitarist.

If you think your heart can take it,
 come boogie with J.B.

"Exciting dance music... today he (Hutto) is the foremost
 living exponent of Mr. James' (Elmore James) riveting slide-
 guitar style."

- New York Times

Nov. 25th 8:30-1:00
Parody Hall

\$3.50 ADVANCE (FORMERLY KING HENRY'S)

811 W 39TH STREET

\$4.00 DOOR

K.C., MO.

Tickets available at:
 PENNY LANE, MUSIC EX-
 CHANGE, CAPERS CORNER,
 LOVE, VILLAGE RECORDS
 and PARODY HALL