# PENY PITCH

BULK RATE U.S. POSTAGE PAID Permit No. 2419

**FREE** 

FREE

NUMBER 11

YOU'LL NEVER GET RICH READING THE PITCH

SEPTEMBER 1981

TIIIO IOOUE: LeRoi Brookes Killing Country IggyPop P. Furs Joke



PEMY PITCH

is published by PENYLANE

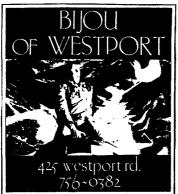
4128 BROADWAY KANSAS CITY, MISSOURI 64111 (816) 561-1580

Editor......Charles Chance, Jr.

Assistant Editors.... Rev. Dwight Frizzell

Assistant Editors....Rev. Dwight Frizzell CONTRIBUTORS:
Jay Mandeville
Marla Edwards, Dan Conn, Sid Musso, LeRoi,
Dave Conn, Chad Musso, Ala Mandelbaum,
David "EJ" George, Charlie Wrobble, Iggy
Pop, I-Sheryl, Willie Irie, Dennis Brown,
Scott O'Kelley, Linda Bondank, Psychedelic
Furs, Brian Colgan, Mark Olson, Chris
Owens, David Brown, Fay Keller, Mark Roper,
Richard Van Cleave, Joe Steinger, Blind
Teddy Dibble. Rodney Franks, Youseff Yancy, Teddy Dibble, Rodney Franks, Youseff Yancy, Brookes DeSoto, Rev. Dwight Frizzell, Jay Mandeville, Rosie Scrivo, John Sitter

INSPIRATION: L.M.B., NEW VALUES



SEND LETTERS TO CHARLES CHANCE, C/O PENNY PITCH, 4128 BROADWAY K.C., MO 64111

# LETTERS

**Another Strange Case** 

Dear Mr. Chance:

Thought you PITCH readers could separate sheeps from goats for me concerning the following document:

2 May 1956

Dear Mr. Burke:

Thank you for the clippings from the Kansas Times and Star. It is, of course, impossible for me to offer any direct comments on this film, said to incorporate USAF material, which it had been denied they even had in their secret files; for I have not seen it, and it may be a very long time before it gets across here. But if it is any consolation to you, I should say that the Washington depts appear to number men and officials, in their ranks, who have been in the battle of Bunker's Hill and don't know it's over yet. By which I mean they are In their ranks, who have been in the battle of Bunker's Hill and don't know it's over yet. By which I mean they are hopelessly out of date; for if intelligence reaching me is true, I am told that some 10 people were in the last 5 years reported missing from farms in one region where not only have ufos landed—it is in the States, too—but entities have landed as well. I am far from liable to disseminate silly yarns, and I wish for good reasons that there might be no truth in it. However, I do not believe that these missing people vanished in the way known to normal police files. And if it is more consoling to you, I should also say that, if your own Air Dept has not come clean, the idiots here, in our Air Ministry and Royal Air Force have called on the public to foot a bill for a ufo inquiry, and then arbitrarily removed on the public to foot a bill for a ufo inquiry, and then arbitrarily removed from the public any knowledge of what they did or did not ascert in. Your official oysters at least do spill some pearls; our bloody clams do not open even to vomit and spew out dirty water. You will find later that sometime this fall—I have some startling revelations

still to make, in my next book. sincerely yours.

Harold 7. Welker Thanks for your consideration, DR. FOGG

(Dear Dr. Fogg:

If one were to make a partial list correlating national types of response during recent UFO encounters, it would probably look like this:

French - feet British - fists Koreans - head Americans - gun Irish - shilelagh Mexicans - peyote

Such a list is subject to the defects of any generalization, but I think few will quarrel with it. Anymore thoughts readers?)



This mountain-sized head on the Marcahuasi plateau, Peru has an uncanny resemblance to Sherman Blount who disappeared during UFO infestation 1954-56, northern Missouri.

#### From Box 999

Guy Sharpless #04498 Box 999 - Dorm Canon City, CO 81212

I'm in prison, but that doesn't mean









FIGURE 15.14 Young Joe Grimaldi as a monkey performing with his father, an eccentric buffoon, at Sadler's Wells. Seen here is an accident in which a broken chain precipitated Young Joe into the audience. Engraving by George Cruikshank. From



# BACK-TO-BACK BACK TO SCHOOL SOUNDS



Bella Donna The premier soto album from Stevie Nicks, available now on Modern Records Includes the single, "Stop Draggin" My Heart Around. Produced by Jimmy lovine.

On Warner Bros. Records and Tapes

Rickie Lee Jones/Pirates. With the Top 10 hit "Chuck Els in Love" from her first album, Rickie Lee established herself

can't read! So send me the "Penny Pitch". Ya got that? Thanx.

G. Sharpless

P.S. The prison won't support a prison band. So we don't support the prison.

(Dear Guy: Yea, we got it and you'll get it too as it comes out. Read this to mean we support the realization of a prison band.)

#### LOVE CRAZY

Penny Pitch,

I love your paper, thank for all your crazyness.



Calling All Skeptics...

Dear Charles:

Well I'm about to treat all of you skeptics too a little known secret. Not all of us Johnson County Highschoolers (for lack of a better term) are into suburban rock, pseudo heavy metal, or other terms of trash for cash. Yes astonished ones believe your eyes. I admit in these de-praved and decadent times this seems about praved and decadent times this seems about as likely as seeing Nancy Reagan at the Grateful Dead; but some of us do have what you called musical taste. Yes there is a small but evergrowing group of us. We acutally enjoy listening to people like the Stones, The Who, Dylan, The Clash, etc. with a liberal sprinkling of Dead Heads also. Can you also believe that some of us like black peoples music too. We have our share of Blues afficionados and Rasta Brothers. We would also like to declare that we have nothing in common with the hordes of twisted people who enjoy cramming themselves into Kemper to sit a ½ mile from their respective heartthrobs and rock heroes; just so they can acquire a T-shirt to wear the next day. These shirts help them iden-

fify each other so they can discuss how tity each other so they can discuss how kick-ass Styx or Journey was and argue about whether they played 4 or 5 encores. We actually listened to John Lennon, and Bob Marley before they died. And we also listened to the Doors before that trashy listened to the Doors before that trashy book came out and made Jim Morrison fashionable. Maybe someday our fellow suburbanites will join us. But I wouldn't hold my breath, or stay up nights.

Tastefully yours, Adam Cohen a.k.a. (Aluih, Uncle Bob)

P.S. We also have our share of bands with good taste. Check out the Members or the Excuses.

P.P.S. Good luck Charles, and thanks Warren.

(Dear Adam: For lack of a better term, our dear Mr. Cohen, we ENCOURAGE, wholeheartedly, your search for the deprayed and decadent in Johnson County. Hard to come by in any part of town, but perhaps even more difficult to uncover in the suburban twilight...)

#### MORE WINE

Dear Sirs,

I appreciate the fact that one of your staff considered and wrote a review of my restaurant, The City Light. However your reviewer is misinformed and has made an error that should be corrected.

Apparently he assumed that a table tent Apparently he assumed that a table tent, used to inform the public of periodic wine specials, was our entire wine list. In fact, there are 20 other wines on the list representing the best of the California "boutique" wineries.

I am justifiably proud of our list and our role in bringing K.C. some unusual wines of excellent quality. Please inform your reviewer of this, perhaps he would like to write a retraction.

If any questions arise do not hestitate to call me at 444-6969.

Yours, Jerry Meyor

(Dear Jerry: Some of the PITCH staffers frequent CITY LIGHTS and agree that your wine selection is great. Wine guzzlers to de-manding connoisseurs should palate a Sutter-home White Zinfandel, a Cubaison Chardonay, Estrella River Reisling, or a Gundlach-Bundschu Cabernet. Check it out yourself.)

#### MUSIC INDUSTRY

Dear Rex:

These days everyone wants to be a song-These days everyone wants to be a song writer. I am no exception! Having little exposure to the music industry-I'm not sure where to go from here. I've written alot of songs and really need your next issue: "Opening the Big Man's Door" Quick!

Novice Too Long

(Dear Love: We, too, eagerly await the blinding millenium when the big man's door opens for you.)

### Bush's No. 1 Spot

I'd like to thank all those special Kansas Citians who put Kate Bush's Never Forever in the #1 spot on the Imports better sel-lers list. I thought nobody in K.C. knew who she was except me! It's nice to find

who she was except me! It's nice to find out otherwise. Although Kate is very well known in England, I imagine it will be a long time before I stop hearing comments like: Kate Who? When I try to turn people on to her unique style of music. I've got a few articles about Kate that were sent to me from friends of mine in England. If any of you Kate fans are interested in having copies of them free, just drop me a line. Include your telephone number if you want to and I'll get back to you. Thanks. back to you. Thanks.

Vickie Mapes 524 Benton Blvd. #14 K.C., MO 64124

Put out the Light, then put out the light – Vibes in the sky invite you to dine. Dust to dust, Blow to Blow. Bolan and Moony are heading the show tonight.

# letters concluded

Dear Pitch,

Of course, I'm no expert, but as a longtime obeserver of the "scene", I must boldly suggest that there is a renaissance of sorts going on in Westport. I hold the PITCH personally responsible for part of this movement. My heartfelt thanks go out to the Pitchers for keeping the flame lit. Can the return of Dennis Gingreco be far behind?

Love ya, Allaudin Ottinger Lawrence, Kansas

P.S. Give Brookes DeSoto a page to himself

#### Ramasud: "What is the onion?"

Dear Warren, I write with English now because thank you verry much for letter printing (you made my letter in Juine Newspaper) so now I write with English. I am not doing understand most of news-I am not doing understand most or newspaper but am doing understand Musso Comix verry much. Verry hard English exept Musso Comix. What is the onion? Some day I want to write like the Le Rois but has he heard about my group favorite the Ramones and what thinks? Tavorite the Ramones and what thinks? And the Pistols of Sex Pistols what? Tree more shouting in pages. Thank you verry much for letter printing now I write English Hey? My sister saying "Fombruda aldo panagvd Chiambro Ferra" but I say

Guiordo Ramasud I WILL WRITE AGAIN!

# **DINOSAUR UPDATE**

The Roy Mackal-Herman Regusters Expedition to the African Continent in search of the elusive "mokele-mbembe"--a creature believed to be the last surviving Brontosaur, is taking place right now.

Over the past two centuries, there have been numerous reported dinosaur sightings by Congo pygmies, whose main grievances, then as now, are that the dinosaur frightens the fish and hippopotamuses from their favorite hunting grounds.
When the two scien-

tists and their associates return to civili-

zation, any photos they manage to make the antediluvian beast will be examined using techniques developed for processing and enhancing images in military surveil-lance and planetary exploration by spacecraft.

- Brontosaurus Facts: . Breathed thru nostrils high on their
- 2. Waded in deep water for food or protec-
- Lived in water most of the time 4. Needed over a thousand pounds of food day.
- per day.

  It's not all work for Dr. Roy Mackal either, who confesses to having "some romance in my soul" concerning getting close to the dinosaur he hopes to find.



Equipment for the Expedition: Pygmy poison antidote in case of blow-

dart attacks

- 2. Snakebite antidote (14 kinds)
  3. Receiver that uses satellite to pinpoint position in jungle (error potential few feet)
- 4. No food
- Rev. Eugene Thomas, missionary 4 dozen film & video cameras designed get bright pictures even on moonless
- Backpack mounted solar plate for

recharges
Dr. Regusters says, "It's a better bet than the Loch Ness monster."

# ONE DOLLAR DEE!









PolyGram Records

## The ROCKIN' READER

DAVID "EJ" GEORGE

Reader will occasion



MR. MOJO RISIN'

MR. MOJO RISIN'

MR. MOJO RISIN'

MO ONE HERE GETS OUT ALIVE by Jerry Hopkins and Danny Sugarman (Warner Books, \$7.95). This biography of The Doors' Jim Morrison was a long time coming, but well worth it. The co-authors were very well suited to write this book. Jerry Hopkins, who interviewed Morrison for Rolling Stone #34, researched for seven years after Jim's death in Paris in 1971. Danny Sugarman started working for The Doors when he was thirteen. The book deals mainly with Morrison's student days in Florida and at UCLA (where he met Doors keyboardist Ray Manzarek), and later details the infamous concert in Miami where he got busted for indecent exposure where he got busted for indecent exposure and public drunkeness. In between, it deals with Morrison's life in the fast lane (such with Morrison's life in the fast lane (such as passing out on stage while the Jefferson Airplane was opening a show in Copenhagen, leaving the three other Doors to play without him). The book ends with the theory that his death was faked as a mean of escape from his hectic life, but Doors producer Paul Rothchild has said, he knows Jim is dead. I found it hard to put down and finished it in two evenings. I would strongly recommend it to anybody who even has a passing interest in The Doors or just wants to read a good Rock book.

3

THE PENNY PITCH

ENCOURAGES ITS READERS TO BE ITS WRITERS.

SEND CONTRIBUTIONS TO: THE PENNY PITCH

4128 BROADWAY

KANSAS CITY, MISSOURI

64111

(collage)

Cleave

Van



Jay Mandeville

# The Charles & Henry Shortstory FEATURING THEIR SHORTS LOUISA.

### LOSSES AND GAINES

Charles & Henry have lost their dogs. The shoemaker has made them into shoes. But where have Charles & Henry bought these table & chairs?

From where have they received these pens & pencils? Charles & Henry have small feet. Their sister has lost her thimbles. Secretly, her brothers wear them as shoes. Charles has received three letters from his friends: 1stletters from his friends: lst-"These trees are no higher than
those." 2nd-- "My dogs are more
faithful than those of Charles &
Henry." Last-- "This is not your
pencil, it is that of your brother."
Charles, bemused, hands Henry the
No. 4 pencil, saying, "You write."

#### THE AUTHOR INTERROGATED

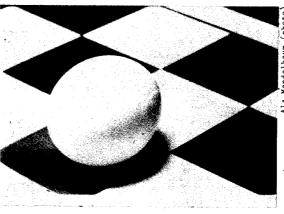
Who is that there? It is my tailor; no it is Charles. Who is that woman? It is the wife of the shoemaker; no it is the mistress of my neighbor. To whom have your lent your wife?
To the sister of my friend.
From whom hast thou received this girl? From the father of my friend.
What have you taken from her?
I have taken nothing. Of whom are you speaking?
I am speaking of nobody.
Has anybody read this manuscript?
Nobody has read this manuscript.

## LOUISA, SISTER OF CHARLES & HENRY

Some birds are very little. There is a smallest bird. Louisa is very beautiful; she is more beautiful than her brothers. Silver is not so useful as iron. The tiger is not so strong as the lion. Louisa has given her brothers the best pencils & the best pens. I (the author) have even best pens. I (the author) have even received this horse from my generous friend Louisa.

## **EPILOGUE**

Thou hast employed thy time very badly, Henry. Mr. N. has sent back the umbrella, which you had lent him. Charles, it is no subject for laughter (in order to laugh). Things are very difficult. You both have had the misfortune to lose your dogs. But I have had the pleasure of dancing with Miss N. Your sister has told me she will be glad to see you. But she has told me a hundred things; one must not believe all she tells. I have not believed all.



MUSIC MUSIC

sic "shake-your ass-booty-get-down. music business has to turntables (feedback) speakers.Echo almost-synthesizers, any record devices "equalizer.non-musicor echo echo Echo is embrace the music sounds his music has bandpass filter, a volume pedal "tube sound" vs.

the noise gate basic fuzz box The music will be Musician to be MUSIC MUSIC MUSIC MUSIC music business The music is to play music or make the music sound around music immense fuses the music major music

MUSIC MUSIC

This music cries
music is music
musicians are
the music
me, music in

music's power, music over the music of music musicians the music and the real music Heavenly Music MUSIC MUSIC music this music music soon mxing musicians a musician at all Music the music. Musicmusicmusi MUSIC F harmony notes avoid notes

MUSE and her new audience







#### EGIS TER

REGISTER

Skip Wilde called me a perfect torso as I cartwheeled across the stage. I was embarrassed. I wet my pants, outside the car door, after almost driving into a bridge in a drunken stupor. Kent told me he was taking a piss in the bathroom on the ferry. He was alone in a big toilet. A muscular black man entered while he was urinating, and watched him pee. Ken thought he was going to be killed. But the man only wished to suck his weenie. Adjusting to city life isn't easy. But when I feel a seared conscience I change channels on the TV. I was lighting a cigarette when I noticed the valuable offer on the matchbook cover: 50 rare paintings. I thought of raw meat and burnt my fingers. I saw Al Pacino in his dressing room window looking out on the street. He wasn't Al Pacino in his dressing room window looking out on the street. He wasn't wearing a shirt. I closed my eyes, then opened them to see if he had his pants on, I couldn't tell, the window ledge cut him off just beneath his navel. In the morning a truck arrived with caged chickens. They were clucking in the early morning. It seems a shame that they are to be bought. A delicacy. Choke your own chickens. There is a cactus in my apartment that reminds me of my lover's penis. How I miss my lover. I saw us making love on the beach. When the tide came in and out so did he, as cool as breath. The subway doors opened on Prince St. Crouched down in each doorway of the train were at least five guardian angels wearing red berets. They gradually rose in pefect unison, eyeing the stop with careful attention.

Fay Keller

# COUSIN LEROI'S COUNTRY REVIEWS

Well howdy howdy friends and neighbors, this is your old buddy Cousin LeRoi, taking a change of pace and bringing you some country and bluegrass reviews. It seems that some of our good readers who enjoy country music have been feeling left out as far as the PITCH is concerned, well never fear because Cousin LeRoi is here.



I got my cowboy hat out, slugged down a couple of Lone Stars, threw some shit-kicking music on the juke box and got on my high horse to write some get down country reviews. All right; Allright! Mighty Fine! These here reviews are hereby dedicated to my inspirational band-"Lester 'Roadhog' Moran and the Cadillac Cowboys".



6666

HAPPY TRAUM/Bright Morning Stars Greenhays 703 \$8.98 List Produced by Happy Traum & Andy Robinson

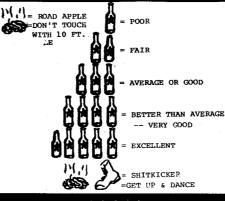
This is another fine recording from Happy who is fast becoming a favorite of mine. Unfortunately it is not as good as his last effort with Pat Alger but then again few records are as good as that one. Happy has an all-star supporting cast with him and shows a lot of emotion in these efforts. Probably my favorite thing about this one is that it sets a good mood for whatever you might be doing.





THE HOTMUD FAMILY/Meat and Potatoes & Stuff Like That Flying Fish 257 \$8.98 List Produced by Jon Hartley Fox, Michael Rasfield and The Hotmud Family

This record is very confusing. At times it really has some cooking bluegrass licks that seem almost effortless and then all of a sudden it seems as though something is distracting the band. There are enough good times to warrant owning this one; you just have to skip over the weaker tunes. This record is a great excuse for owning a cassette recorder.



Norman Blake

& The Rising Fawn String Ensemble

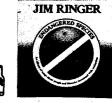
NORMAN BLAKE & THE RISING FAWN STRING ENSEMBLE Full Moon on the Farm Rounder 0144 \$8.98 list Produced by Norman Blake

Throughout the years Norman Blake has maintained a quality in thi splaying and recordings that is surpa-sed by no one. This record is nexception to this rule. It is refreshing flawless and yet has mough any edge to keep it from being boring. It's almost singul how Norman and the rest of the players make it seem so effortless. Norman you have a lot of gall but please keep it up.



DILLARD-HARTFORD-DILLARD/Permanent Wave
Flying Fish 233 \$8.98 List
Produced by Michael Melford -Road Apple

It's a shame that such talented people feel they have to screw around and not use their talents more constructively. Be careful wher you listen to this one or you'll need your hipboots.



JIM RINGER/Endangered Species Flying Fish 242 \$8.98 List Produced by Larry Murray

Ringer is one of the finer songwriters around these days. On this record featuring the great talents of the Dillards, the Hot Band and the Burrito Brothers, he performs songs that he calls "songs about people and lifestyles threatened with extinction".

On this record Ringer shows a great ability to

On this record Ringer shows a great ability to use bittersweet humour in a biting yet docile manner often making fun of himself as much as the listener. If you're looking for something with a little texture this is one record you can sink your teeth into.





RIDERS IN THE SKY/Cowboy Jubiles
Rounder 0147 \$8.98 List
Produced by Fred LaBour and Woddy Paul

Well folks ol' Ranger Doug, Too Slim and Woody Paul have really outdone themselves this time. With all their yodeling, down home playing and wonderful harmonies, I can't imagine a record being better. If you want to have good down home stompin', rompin' wing-ding this is the record. These guys are the best thing going round.



RICKY SKAGGS/Waitin' for the Sun to Shine CBS-FE 37193 \$8.98 List Produced by Ricky Skaggs

This is Ricky's first effort on a major label, but he hasn't sold out. This is a very high class record that shows his talents at their best. Not only does Ricky show his great playing ability, but also he shows good vocal talent and very good production technique. Yes folks you won't go wrong with this one.



000

MARK O'CONNOR/ Soppin' the Gravy Rounder 0137 \$8.98 List Produced by Mark O'Connor



O'Conner is surely one of the premier fiddlers in America today. When he wants to, he can play as good as anyone. On this record he shows this ability at times, but overall he seems to be sluffing off a little bit. He is still young and I'm sure we're due to hear bigger and better things from this young genius of the fiddle.



JOHNNY CASH/The Baron CBS 37179 \$8.98 List Produced by Billy Sherrill

IVE

As a kid growing up, a big part of my musical influence was through Jo years, my favorite song was Ring of Fire. To this day I still hold Mr. Cash in the highest reverance and now even more with the additional talent he has brought us in the form of talented children such as Rosanne. As far as this record is concerned it shows he has not lost the talent of making bonafide hits with songs like "The Baron" and "Hey Hey Train" but I am a little disappointed at the record as a whole. It is really a very up and down record with really high and really low points. The one thing I do know is that the high points are worth owning the record.



JETHRO BUMS/Live Flying Fish 072 \$8.98 List Produced by Robert Hobart

This is a very good record and is both unique and entertaining. The picking on this record is of course some of the best around, but you also get something that only a live record could provide which is Jethro Bum's superb comedy wit mixed in with his excellent playing. So if you're in the market for a double good time, here is a little gem for you.



DOUG KERSHAW/Instant Hero CBS 37428 \$8.98 List Produced by Don Perry and Doug Kershaw



Well folks this one is a real stinker. You should hear it once just to see how bad it really is.



THE SELDOM SCENE/After Midnight Sugar Hill 3721

Produced by Seldom Scene and Bill McElroy

If there's a better bluegrass band around these days I'd like to see them. These guys can pick and sing with the best of them. This record cooks from the first note till the last. Of course, these guys are all hot pickers, but on this record their vocals are ever stronger than they're playing. This is one hot shit band.

# BEST OF THE BUNCH

STEVE YOUNG/Seven Bridges Road Rounder 3058 \$8.98 List Produced by Steve Young

Believe it or not except for the little cut this record was made ten years ago. This one is picked as Best of the Bunch because it is a very timeless recording. The quality and meaning of the songs are as pertinent today as they were ten years ago. Steve Young



through the years has produced several good records but none were better than this one, and I'm just glad Rounder was able to obtain and release it.

# Le Roi's ROCK QUICKIES

Because I was compelled to review country records this issue I wasn't able to write any rock reviews. There are some records of merit out at this time so I feel you should know of their existence. So in lieu of reviewing them I will at least rate the non-review status, but that will be back next issue. It's like the man or woman said, "A quickie is better than nuthin' at all!" \*\*\*\*\*

ROLLING STONES/Tattoo You Rolling Stone 16052 \$8.98 List

\*\*\*\*
TIM CURRY/Simplicity
A&M 4830 \$8.98 List

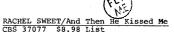
\*\*\*\*
DEBBIE HARRY/KOOKOO
Chrysalis 1347 \$8.98 List

\*\*
BOB DYLAN/Shot of Love
CBS 37496 \$8.98 List

\*\*\*\*
MICK FLEETWOOD/The Visitor
RCA-AFL1-4080 \$8.98 List



\*\*\*\* DIRT BAND/Jealousy 81' Liberty HO6 \$8.98 List



IAN HUNTER/Short Back n'Sides Chrysalis 1326 \$8.98 List

\*\*\*
STEVIE NICKS/Bella Donna
Modern-38-139 \$8.98 List

GO-GO's/Beauty and the Beat CRS 70021 \$8.98 List

## NOVO COMBO

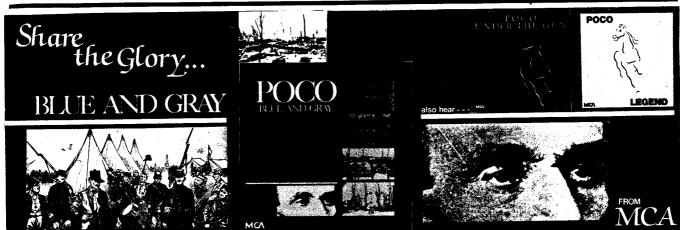


NOVO COMBO/Novo Combo Polydor 6331 \$8.98

\*\*\*\*
RICKIE LEE JONES/Pirates
WB 3432 \$8.98 List

\*\*\*\*\*
RAMONES/Pleasant Dreams
Sire 3571 \$8.98 List

\*\*\*\*
PRETENDERS/II
Sire 3572 \$8.98 List



SNIFF 'N THE TEARS/Love Action MCA 5242 \$8.98 List

THE SINCEROS/Pet Rock

CHRIS SPEDDING/Friday the 13th Passport 6007 \$7.98 List

\*\*\*\*

SPLIT ENZ/Waiata A&M 4848 \$8.98 List

SAD CAFE/Sad Cafe Swan Song 16048 \$8.98 List

RANDY VANWARMER/Beat of Love WB 3561 \$8.98 List

PAT BENETAR/Precious Time Chrysalis 1346 \$8.98 List

Needs a WOW stamp

ZZ TOP/El Loco WB 3593 \$8.98 List

LITTLE FEAT/Hoy Hoy WB 2BSK3538 \$15.98 List



# outhern End of the **Prophet Empire**

# by Charlie Wrobble

This edition starts right here in River City, Austin, Texas, one of the true music empires spawning their own sound for over 10 years. What does it mean when we sit back and what does it mean when we sit back and watch another tradition crumble? With Within the watch another tradition crumble? Within the last year we have witnessed the closing of The Armadillo World Headquarters, and now Soap Creek Saloon and The Third Coast are things of the Past. Surely it can't be that the club scene is following in the grande tradition of Radio.

Five years ago radio here began to phase out any exposure of local talent, then they began weeding their playlist week after week until it got down to the 40 songs deemed as important music by their omnipotent understanding of what the public wants to listen

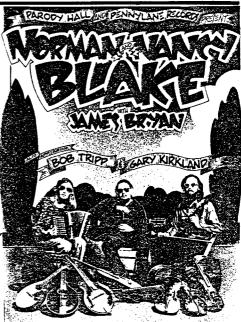
of course, this makes perfect sense after all, with video honing in and showing live performances of those same 40 songs. Competition is tough.

But what gripes me, is where do these 100 new groups get off releasing records each month; I mean if they kept up with the audio visual industry at all, they'd know there visual industry at all, they'd know there is no market for their so called talent! These jerk-offs get a write-up in some small time newspaper or magazine and sell 10 or 20 thousand copy's of an album there is no market for. Just what the hell do they think they're doing?

After talking this through, my vote goes with radio. Let the clubs close down; there aren't anough decent groups left to draw a crowd. And after the print medium sees the light and starts catering to the 40 worthy groups, we can close even more Jubs.

Get your shit together and stop listening to every Tom, Dick and Harry who has a piece of vinyl to peddle.

P.S. Welcome Back Karen & Richard Carpenter-has it really been 5 years?



WEDNESDAY SEPTEMBER 16.9:PM BILW 39 PARODY HALL 531-5031 TICKET PARODY HALL - 5- PENNYLANE RECORDS

OAK CLEANING SERVICE RESIDENTIAL AND COMMERCIAL

CLEANING

K.K. O'CONNOR

E. MOLINE

931-9839 648-3429 Kansas City's best small showcase lounge!

Parody CALENDAR CONCERT September 811 W 30 Hall 531~5031

' Mo	Tu	We	Th	Fr	Sa
Texas 7	кс 8	1	10	Chicago 11	Lawrence 12
Roomful	COWI	1	Caribe	Luther	Caribe
of Blues	RAN	GERS	Salsa,Ska,	Allison	Salsa,Ska,
Blues	Blues,	Swing	Calypso' Reggae	Blues	Calypso Reggae
14	15	Colorado 16	Springfield 17	18	19
_		Norman Blake Springton THE MO		HE MOREL	RELLS
		Bluegrass	R	ock & Rol	
2 T 21	Columbia 22		24	25	
he Secre Riddim	The Bel Airs	Four Friends	CAR		Fools Face
The Rid	R&B	Jazz	Salsa, Ska Reg		Rock & Roll
	29	30	Minneapolis 1	2,	3
Up: Blue	The Dancing Cigarettes	Gatemouth Brown	S	HANGOY	<b>A</b>
	Rock & Roll	Blues		Reggae	
- Bu 5		•	Patrick 8	9	10
Coming	The Corvairs	KC Blues Society	Hazell & The Mother		HUNT INETICS
Ü	R **' R	Jam	Rlues Band		Lawrence

Blues lowa

Session

COMING IN OCTOBER: BLUE RIDDIM BAND, THE SECRETS, THE BEL AIRS, THE MORRELLS, ROD PIAZZA

Rock & Roll

Looking for a GOOD BARGAIN and **GREAT MUSIC?** How about a HAPPY HOUR from 8 to 10 every weeknight? How about a LADIES NIGHT? How about a \_ STUDENTS' NIGHT ? You have them all at PARODY HALL!! Tuesday is LADIES - NIGHT! Thursday is STUDENTS' NIGHT! This means A DOLLAR (\$1.00) OFF at the door! Come see us!



chance: Looking at your list behind stage, I can tell you played some extra tunes, possibly as a result of the good response. So how do you like it here in the mid-west?

IGGY: It's funny that you mention the word mid-west, because I'm from near Detroit. Right?
I always thought of where I'm from as being the mid-west, but actually this is literally the mid-west if you look at the map, right? Once I got into town I found the expectations to be very high, which hyped me up even more. I'm quite happy to play here. There's something I'd like to know. Basically, I'm playing in a college town for a college audience...There's one thing I'd like to know. How many people tonite who came to check the gig were or are from this area?

CHANCE: A large number. Perhaps a majority.

IGGY: I think of them as a terrific audience, frankly. That's my impression. The one thing I did regret a bit was I wished I would have called the promoter to tell him what time we would get into town last night. We got into town and I went to the 7-11 to hang out.

CHANCE: You're talking about Lawrence and not Kansas City?

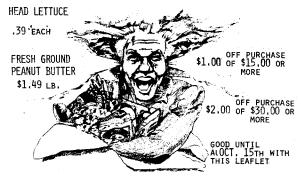
IGGY: Yea, yea. I like Lawrence. We came on a ridiculously long drive to get here from Minneapolis, Minnesota. A very long drive. It was my behest. I said, "Yea, I want to go there again because I had a good experience here last time." I really like it here. I always get into something. I'm basically a student. That's how I try to use what I do for a living. Basically the way you would use a sociology course.

CHANCE: But it's non-compulsory.

IGGY: If you think that, you're a real dumb-ass because if you take Social Anth. 101 or something you only have to show up for an hour and a half every day four days a week. Mine's much, much more compulsory. I got to get here on time, do the sound check....

It's certainly compulsory. I decided to play this gig in late April...You make a very definite commitment. It's absolutely compulsory. You don't ever hiow anybody out. How would you like it if we had a date for dinner and you blew me out? You know what I'd do with you? or vice versa? You know what I'm saying? You don't do that with somebody. There's a certain acceptance and it has to be done or blood.

# WE BLOW YOUR MIND!



### Discover the way food used to taste...

Come explore the world of good eating – nature's way – at K.C.'s largest natural foods grocery store. Now we're better than ever! We're dedicated to offering you highest quality whole foods at lowest prices.

Open seven days: Mon.-Sat., 9:30 am-7 pm; and Sunday, 12 noon-5 pm. There's always something special on our shelves... Fresh organic Produce · Whole grain Breads & pastries · Raw Milk & imported cheeses · Grains, nuts & beans in Bulk · Natural Soaps & Cosmetics

· Imported Coffee Beans – grind your own! · Fresh Sandwiches and Carrot Juice daily · Lots more. CHANCE: Do you do that in the other parts of your life besides performing?

IGGY: Ah, a good question. Perhaps not enough. I'd like to do more so. I'm afraid these days. Life has become such a tight situation for all of us. Let's not kid around. The fact is that even in twenty years only the best of us will be alive. There will begin to manifest a certain selectivity in who's allowed to live and who isn't. And that's the truth. I'd like to get increasingly selective. Generally in the rest of my life I try to be extremely loose because I enjoy goofing around and partying. But I'm afraid that's out of the question once you've got Lybian airplanes skirmishing...

CHANCE: What do you think of that situation and what the United States did (shooting down two Lybian jets)? I can't figure it out.

IGGY: I can figure it out pretty fast. You put me in charge and I'll take care of those Lybies. Blow their ass out of the sky, man. That's pretty simple, isn't it?

CHANCE: That's what happened.

IGGY: That's not going to make me a lot of points with the college audience. Let's put it another way. I think that's a reflection of the combination of ignorance and wealth. And a childish attitude on the part of Mr. Khadafy. I think it's really stupid of him to do that. Was it Newsweek or Time that published the conjecture that the CIA was out to assassinate him? That got the Lybians uptight, and they published their reply, and things got really out of hand. I think the fact is...well, let's put it this way--I'll be dead honest with you. Isn't it ridiculous that, for all we know, every person in this room might be already dead? We may already be dead...in three or four years, but basically already.

CHANCE: What does that oblige us to do?

IGGY: Not a damn thing. It's way beyond you now. We may already be dead in three or four years. However... we may not. I prefer to operate on the assumption that we're not. I prefer just to ignore the whole thing, and to assume that we're not. But damn it,

I've got to admit there's a damn good chance that we already are all fucking stone dead.

But, again, you said the best of us will survive. CHANCE:

Well, no, we'd survive until something like that. If that happens, we're dead.

CHANCE: So what's after death?

(Laughs) Wait...listen, I play guitar, you know? I mean..."What's after death?"! We gotta priest in the house or something? (laughter) I think that's getting into theology. IGGY:

CHANCE: Well, while we're on the subject ...

(Suddenly inspired) Okay! Wanna know somethin'? I already dead, man. This is after death. Not a bad gear, actually. IGGY:

CHANCE: Do you have a "Lust for Death" also?

Well, you know, I'm so good at living that I'll IGGY: probably just keep on...does anybody have a cigarette?
YOU'RE ALLOWED FIVE CIGARETTES A DAY AFTER DEATH, like in jail. In jail, like where I grew up, you got an orange; two cookies, and a ham sandwich. A Beverly Hills jail, actually.

CHANCE: That's were you grew up?

That's life after death. There's a mystique, y'know. Life after death...I dunno. You tell me about it. Are they gonna take away your tennis shoes, or what? Who gives a fuck? What have you been taught? (pauses I'll tell you what the afterlife amounts to. Visions of your father...in the end. In the end, you're the monster going to sleep one afternoon, and having visions of your father. Not the one you were born with, but the person who's really your father...not the one who procreated you through his sperm, but the one you really belong to. That's what you find when you're in death. (Long silence) Shall we close the door and turn on the gas? (laughter) IGGY: (pauses)

I'll take my shirt off so we can stuff the window CHANCE:

(Iggy enters adjoining room, and makes gas hiss: "Sssssssssss".)

(Coming back in) It's a funny thing...I came in tonight and saw these rhomboids? (Indicates some unusual IGGY:

CHANCE: Rhomboids2

tables)

Rhomboids. Three-dimensional trapezoids. (Demonstrates with table) This is a trapezoid. This is a trapezoid. This is a rhomboid. (Extends hand, palm outward, toward CHANCI face) This is death. Take a deep breath. (aaaahn) Where I grew up, the guy next door, every Sunday, he used to take three or four chickens, live chickens, he'd get them from the farm market down the street, and he'd put 'em in a bag and stick 'em on the exhaust of his car, y'know? That was Sunday dinner. (aaaahhhh)

CHANCE: Did they still jerk on the back of the car?

I don't know (laughs), let's interview the chickens. How many teeth do you have?

CHANCE: Probably more than you do

Why don't you take a slow count with your tongue...go ahead, I won't look. Tell me when you're done. Count IGGY:

the top, it's probably the same as the bottom. Let's see how many y got.

CHANCE: (After counting silently) Thirty-two.

(Disbelieving) Go on! Let me count 'em. Thirty-two fucking teeth! (Sticks his hand in CHANCE's mouth) One, two, three, four, five, six...Shit! You do!...seven, eight, nine, ten, eleven, twelve, thirteen...You son of a gun!...fourteen, fifteen, sixteen, seventeen... IGGY:

CHANCE: Arrghhaaauuuuh...

No, I got sixteen! Seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two...aw, fuckin' Al...twenty-three, twenty-four, are we goin' for twenty-five? Do I hear twenty-six? Twenty-six, twenty-seven, twenty-eight, TGGY: twenty-nine, thirty.

CHANCE: Thirty-two.

No, sorry...thirty. You're missing two. IGGY:

CHANCE: I'm missing two?

IGGY: Great. I've got fourteen.

CHANCE: So what's the story behind your teeth?

IGGY: Well, they're reproducing, y'know?

CHANCE: Obviously you know what teeth are all about...

IGGY: I only have fourteen teeth because I got these four I only have fourteen teeth because I got these four capped. I was really sad that I capped them all. I capped mine because I had an abcess, right? This dentist said, "Jim, you never smile." (Iggy stands and froms a rubber-lipped frown) "What's wrong if I never smile?" He said, "If you'd smile, people would like you a lot better." SO HE DRILLED OFF FOUR OF MY TEETH! and made them smile for ever and ever...Would you like to smell my flowers? I got some lovely flowers from Boston.

(Brief smelling episode)

IGGY: So I hear this is a pretty horny town here...

CHANCE: Hell yes. Right in the center, the undulating pelvis of the nation. So are you living in the states?

IGGY: Yea, I'm living in the little Europe on the sea.

CHANCE: You're playing in New York this tour too, aren't you?

Well I played there at this joint called the Ritz.
They gave me enough money to support a family of
eighteen for two years in Kansas. Just for doing
three Hights. What a sickening development. And
now this other joint called the Savoy, for two nights
they're giving me enough to support a family of
ninety-five...at the Alamo. Two nights. TCCY .

WOMEN ON COUCH: What is that based on? Annual income at poverty level?

Well, the price of mustard greens, you know? Thousands and billions of ridiculous dollars that mean nothing. Who gives a fuck? I could live on nothing. I could I don't really need money. I hate it actually. I think it's sick. It gets in our way. It comes between the country of the country o IGGY:

CHANCE: But hasn't success which also comes with m....

IGGY: Success to me...I'll sum it up. This might be very



Success to me is the fact that embarrassing to you. embarrassing to you. Success to me is the fact that you would make the effort like this to talk to me. That's success, man. And you can't buy that. See what I'm saying. It wouldn't matter how much money I had. If you didn't want to talk to me, you wouldn't talk to me. You wouldn't bother with getting backstage and going through all the garbage. If you want to talk to me, you're going to talk to me. So money gets between people. I have it. I hate the stuff. It ought to be outlawed.

This may not have to do with the money, but recently you've had more control over your own production and material... CHANCE:

The more control I have, the less money I make. But I'm not into money. IGGY:

CHANCE: So things are going well, in otherwords?

IGGY: Excellently, yea.

MAN FROM NEW ORLEANS: How did you and Tommy Boyce work

That was a marriage made in Hell. It was the record company's idea. Tommy's into money. He's a dumb-ass. I really hate money, I don't want it. It stinks... (voice falls to whisper)..it's foul and dirty and gooky and horrible and it's not even wild. It has no surprises. (Long pause) I don't really care about it. IGGY:

about it.

CHANCE: So what is it that you really care about?

I care about doing great work and being of value. IGGY:

What do you think is the most valuable thing you've CHANCE:

I don't know...I suppose I could unhinge that door. Going through the door. Maybe I'm unlocking something that maybe didn't get unlocked before, maybe that I hope. That's on the verge of being pretentious to say, or crediting myself. I would hope that I've unlocked a little something once in a while...and I'm going to share it with everybody. I'm going to put it all straight forward, straight out there.... IGGY:

beauty and the beat





DON'T MISS LIVE GO-GOS AT LAWRENCE OPERA HOUSE

# DENNIS BROWN: Reggae Spirit'

DENNIS BROWN, PROLIFIC JAMAICAN SINGER, STRESSED THAT IT IS THE VARIATION OF MUSICAL STYLES THAT MAKES REGGAE SOLID DURING TALKS WITH I-HIGH PITCH STAFFERS AFTER HIS K.C. PERFORMANCE JULY 14TH. ACCORDING TO BROWN, REGGAE IS MUCH MORE THAN A FAD BECAUSE OF ITS ABILITY TO COMBINE MUSICAL TYPES FROM CONTEMPORARY AMERICAN POP TO BLACK ROOTS.

I-SHERYL: Have you been influenced by American artists?

BROWN:

Yes, but there are too many to name them all. It comes naturally to me to hear American artists and interpret the notes into music. I'm not copying their style cause we are each going our own direction.

What do you think of the BLUE RIDDIM BAND's music? I-SHERYL:

BROWN:

I am surprised to hear how advanced they are! I think they are doing a good job with music. Maybe they'll end up as popular as the POLICE.



Dennis Brown reaching for musical heights at the Uptown Theatre, July 14.



Who are some of the ists you listen to? e of the Jamaican art-

So many good very talented people playing and singing in Jamaica. They need to get exposure. Wish you could hear some of the sounds that come out of the concerts BROWN: there. Gregory Isaacs, Freddie McGregor, Beres Ford Hammond...



WILLI IRIE: Will Marley's death have an adverse effect on reggae?

Reggae won't die. Bob's pre-sence will be sadly missed. BROWN: He paved the way for others like myself.

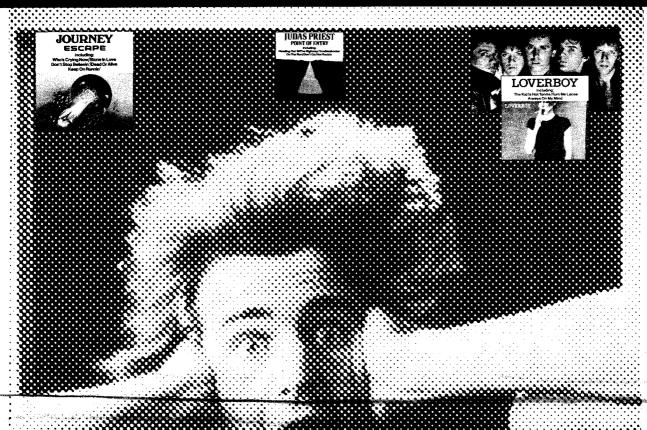


To what do you attribute your popularity? I-SHERYL:

There are many singers better than I. I've never said this before, but I think my popular-ity is because of my consistency and dedication to reggae music. RROWN:

PHOTOS BY WILLIE IRIE

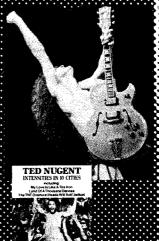
# HEADBANGERS













FC 37099 The album that asks the question, "Should one man have this much power?!" A tenth anniversary blast from the premier power player!

BLUE ÖYSTER CULT = JOURNEY = JUDAS
PRIEST = TED NUGENT = OZZY OSBOURNE



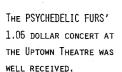
FC 37365 Brad Whitford (former kerosmith guitarist) and Derek St. Holmes (ex.Ted Nugent lead singer) but metal maniacs between their rock and a hard place on their debut THE JOE PERRY PROJECT # FRANK MARINO LOVERBOY # WHITFORD/ST. HOLMES BAND



CBS



August 22 was a big day for hair and hallucinogen with the PSYCHEDELIC FURS rapping with customers, employees, and newest wave enthusiasts at PENNY LANE's Westport store. Chad Musso, School of Reality Photographer, was on hand to photograph the FURS as they were, hours before their performance the next evening.



THE SHOW

WAS A FUSION OF LIGHTS

AND MUSIC, A UNIQUE EXPERIENCE EVEN FOR THOSE FAMILIAR WITH THEIR SONGS. BACKSCREENS WERE LIT WITH CHANGING PATTERNS, ABRUPT COLORS, AND WORDS FROM SONG LYRICS. THE FURS PERFORMED OLD AND NEW MATERIAL FROM THEIR CURRENT ALBUM, TALK TALK.



HIGHLIGHTS OF THE EVENING INCLUDED "INDIA", "SISTER EUROPE", "WE LOVE YOU", "INTO YOU LIKE A TRAIN", AND "IMITATION OF CHRIST"! ONE SPECTATOR'S IMPRESSION AFTER THE CONCERT WAS, "KANSAS CITY IS HUNGRY FOR MORE NEW, GOOD WAVE. 'NUFF SAID, FANS AND PROMOTERS.

Wait a minute fellas, that don't  $\underline{\text{move}}$  me, let's get really gone for a change!! Elvis Presley 1956

Hey, no bull, no pretentions, condescending reviews, I'm no expert, all the records here are great and well worth checking out. Just because something isn't being played on the radio, doesn't mean it isn't any good, I'll try and clue you into some stuff you've probably not heard alot of.

BRAD WHITFORD & DEREK ST. HOLMES CBS 37365 \$5.98 List

Joe Perry split Aerosmith a couple years ago and now Brad Whitford, another guitarist of that stellar band, has flown the coupe. Whitford teams up with Derek St. Holmes, who was the vocalist for Ted Nugent when he was putting out his best albums: "Free-For-All" and "Cat Scratch Fever". This record is no-frills, midwest rock'n'roll in the same vein as the mighty Nuge himself They're record is no-frills, midwest rock'n'roll in the same vein as the mighty Nuge himself. They're playing the song "Sharpshooter" off this album on the radio. Next time you hear it, orank that volume control to the right as far as you can and then light up your tires getting over to PENNYLANE and get this record for the unheard of price of \$4.49. This is what it's all about, the weekend, a case of Bud, 50's on the back smoking out of the parking lot, power booster pumpin' out loud, seaty, rock'n'roll that can be heard a block away. Kick back, have another beer, you know what I mean? Yeeaa, I thought so.

FRANK MARINO/The Power of Rock and Roll CBS 37099 \$8.98

This album really separates the men from the boys. Warning: The Surgeon General of Decibels has determined that listening to Frank Marino can be hazardous to the health of those heavily into the hazardous to the health of those heavily into the Eagles, Fleetwood Mac, or Cristopher Cross. If you think bands like Styx, Journey, REO, and Kansas kick-ass, then there's still hope for you. Buy this album, or any of these mentioned here before it's too late! If you're into Judas Pries Scorpions, AC-DC, Van Halen, or Nugent, you'll really warm up to this album, this guy's fret board is smokin'. Check out the cover, it says it all. continued on pg.14



?Bernardino Luini (c1 481/2-1532) GRIMACE

# BLUE JAM DANCE CONCERTS REMEMBER

ROOM FULL OF BLUES

9-PIECE BAND FROM EAST COAST

SEPT. 7TH 8 P.M. \$3,50 ADV. \$4,00 DOOR

Parody Hall

FRESH FROM HIS EUROPEAN TOUR

# *LUTHER ALLISO*

SEPT, 11TH 9 P.M. \$3,50 ADV, \$4,00 DOOR Parody Hall

BOBBY "BLUE" BLAND

7600 OZARK RD. SEPT. 25TH 9 P.M. \$9.00 ADV. \$10.00 DOOR

AND COLT '45

**CLARENCE "GATEMOUTH" BROWN** 

WITH HIS BIG BAND SOUND

SEPT. 30TH 9 P.M. \$4,00 ADV. \$5.00 DOOR

NATIONAL GUARD ARMORY

Parody Hall

LUTHER "GUITAR JR" JOHNSON

FORMER LEAD GUITARIST WITH MUDDY WATERS

Parody Hall

\$3.00 ADV. \$4.00 DOOR

8 p.M.

SUPER BLUES HARP

## ROD PLAZZA and the mighty fliers

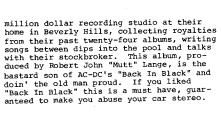
DIRECT FROM LOS ANGELES

\$3.50 ADV. \$4.00 DOOR

"Rockin Blues You'll







THE JOE PERRY PROJECT/I've Got the Rock'N'Rolls CBS 37364 \$8.98 Again

This is it folks, the real thing. The former lead guitarist for Aerosmith on his second solo album gives us the same straightahead, lean and mean guitar playing which gave tunes like "Walk This Way" and "Back In The Saddle" that ass-kickin', crank the In The Saddle" that ass-kickin', crank the car stereo sound which graced the airwaves a few years back when Aerosmith ruled. Side one is eighteen minutes non-stop hardn' fast R-n-R which is guaranteed to put you in airguitar heaven-duckwalk man! Side two is less frantic, but ends with "South Station Blues", a real screamer. Perry has added a new guy, Charlie Farren to grind out rhythm guitar and vocals. This album stacks up to Aerosmith's best stuff.

JOHNNY VAN ZANT BAND/Round Two Polydor 6322 \$8.98

Yea this guy is related to Ronnie and Donnie Van Zant of Lynyrd Skynyrd and .38 Special and this album is just as good as those two groups if not better. This is the best southern rockn'roll album I've heard in a long, long, time. Check out the first song on side one, "Who's Right or Wrong", a real stomper in the classic Skynyrd tradition. Van Zant's vocals are right up there with the best of them—Springsteen, Seger, not those shout and growl vocalists which are found in some southern rock bands. Seger, not those shout and growl vocalists which are found in some southern rock bands. Production on this album is first rate and Steve Perry and Jonathan Cain of Journey help out on vocals and keyboards. If you're not heavily into southern rock n' roll, give this one a chance, and if you dig Skynyrd, .38 Special, and Molly Hatchet you'll like this one.







# metal concluded HEAVY METAL SOUNDTRACK Asylum 9004 \$15.98

The song "Heavy Metal (Takin' a Ride)" by Don Felder is getting alot of airplay, and it's not a bad song for an old guy, but Sammy Hagar's killer, "Heavy Metal" (a different song, same title) and Black Sabbath's "The Mob Rules", grind Mr. laid-back Eagle into dust! These two cuts are hotter than Sammy Hagar at Arrowhead Stadium in the 110 degree July sun a couple of years ago. Trust, the most popular rock band in France, and a favorite all over Europe, makes it's debut to American ears here. Grand Funk is reportedly making a reunion 1p after all these years, and "Queen Bee" is a great song from the grand-fathers of Heavy Metal. New songs from Cheap Trick, Blue Oyster Cult, Journey, Nazareth, and Stevie Nicks (not on her new album), make this two record set worth The song "Heavy Metal (Takin' a Ride)" by album), make this two record set worth

DEF LEPPARD/High'N'Dry Mercury 4021 \$8.98

Last year's "On Through the Night" by the Last year's "On Through the Night" by the English band, Def Leppard gave Heavy Metal a shot in the arm: a young group with hot licks, some scorching tunes, and energy to burn. These guys are barely out of their teens so they know what rock'n'roll is all about. They're not sitting in some two

# dave conn's



There have been a great many new classical releases of late. Much of the activity is due to the major labels' continuing interest in promoting mid-priced product. Virtually every label is involved, and the result is renewed availability of some truly "classic" performances. CBS has just intoduced the Great Performance Series, DG has Privilege Resonance and Concours. Philips has Festivo, London has a Treasury Series, and Angel is introducing the Red Line series. True, most of these are re-issues, and are not meant to take the place of full priced LPs, but if your budget is as far off as mine usually is, they are a marvelous way to get your money's worth.

In most cases the sound has been cleaned-up and the pressings are superior to the originals.

up and the pressings are superior to the originals. They retail at PennyLane from \$4.49 to \$5.99 and during the month of September, are 50¢ to \$1.00 OFF, tapes included.

Here are some late arrivals from Polygram:

Philips-6302.124
That's Entertainment/John Williams and the Boston Pops

This digital recording features selections from Broadway, including "Evita", "A Little Night Music", "Annie", "Fiddler on the Roof", "A Chorus Line", and "GiGi".

DG-2532-008
Beethoven: Moonlight and Pathetique Sonatas

Originally recorded by the great Russian Pianist  ${\tt Emil}$  Gilels.

DG-2531-334 Vivaldi: L'Estro Armonico (Nos. 5-8, 10 & 12) Berlin Philharmonic

 $\frac{\text{DG-}2531\text{-}344}{\text{Nielson:}}$  String Quartet, 2 Preludes for Solo Violin. Danish String Quartet.



London Digital-LDR 71018 Del Tredici: Final Alice

A world premiere recording, A world premiere recording, commissioned by the Chicago Symphony and performed by Soprano Barbara Hendricks and the Chicago Symphony, conducted by George Solti. The opera is based on Lewis Carroll's Alice in Wonderland.



London Digital-LDR 71028
Ravel: Daphins and Chloe (complete)
Charles Dutoit conducting the Symphony Orchestra
of Montreal. A great showpiece done Brilliantly!

London Digital-LDR 71037 Greig: Symphony in C Minor Karsten Anderson conducting the Bergen Symphony Orch.

A world premiere recording of his only symphony, not performed publicly since 1867. The work was with-drawn by the composer due to it's influence of Schu-mann and Mendelssohn which he felt contrary to his nationalistic style.

CONTINUED.

# STOP. LISTEN. AND LOVE.

MASTERPIECES FOR ALL TIME

# A classical sweep: the standouts of the season



\$4.49







# **CBS Records Presents** Great Performances

Begin your classical record library with CBS Records "Great Performances" series. Each album has been carefully chosen and compiled from the vast CBS Masterworks catalog and features critically acclaimed performances by the world's top classical artists. Each "Great Performances" album features reviews by the best critics, making each "Great Performances" selection a safe investment...a recording to the company will delight in today, and trassure for years to company you will delight in today and treasure for years to come.

.RACHMANINOFF: PIANO CONCERTO NO. 2 N.Y. Phil./Graffman; Bernstein

.STRAUSS: DON JUAN Cleveland Orch./Szell

.BEETHOVEN/SCHUBERT: UNFINISHED SYMPHONIES

N.Y. Phil./Bernstein

.PROKOFIEV: CLASSICAL SYMPHONY, BIZET: SYMPHONY IN C N.Y. Phil./Bernstein BEETHOVEN: PASTORALE WAGNER: RIDE OF THE VALKYRIES

Col. Orch./Walter

Cleveland Orch./Szell

.BEETHOVEN: PIANO CONCERTO NO. 5 (EMPOROR)
Serkin: N.Y. Phil./Bernstein
.SMETANA: THE MOLDAU-DVORAK/SLAVIC DANCES
Cleveland Orch./Szell .SHOSTAKOVICH: SYMPH .SHOSTAKOVICH: SYMPHONY NO. 5

N.Y. Phil./Bernstein
MENDELSSOHN/TCHAIKOVSKY: VIOLIN CONCERTOS

Stern: Phil. Orch./Ormandy

.STRAVINSKY: FIREBIRD SUITE, PETROUCHKA

N.Y. Phil./Bernstein SYMPHONIES NOS. 40 and 41 (Jupiter)

Cleveland Orch./Szell .BEETHOVEN: "MOONLIGHT", "PATHETIQUE", "APPASSIONATA" SONATAS: Serkin

.ORFF: CARMINA BURANA Harsani, Petrak, Presnell; Phila. Orch/Ormandy



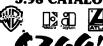




\$4.49













SALE INCLUDES THESE ARTISTS:

JAMES TAYLOR DOOBIE BROTHERS BONNIE RAITT MICHAEL FRANKS

RY COODER
ZZ TOP
GEORGE BENSON
JIMI HENDRIX

TOM WAITS LINDA RONSTADT EAGLES HARRY CHAPIN





RASCALS
ARETHA FRANKLIN
EMERSON LAKE & PALMER
CROSBY STILLS & NASH
BOZ SCAGGS
YES
BUFFALO SPRINGFIELD
BAD COMPANY
KING CRIMSON
BETTE MIDLER
MANHATTAN TRANSFER
ROXY MUSIC

# DRIVE HOME WITH 3 NEW ONES!\*



**Limited Time Offer** 



London Digital-LDR 71017 Shostakovitch: Symphony #1 and #9. Haitiuk and the London Philharmonic

The fifth release in maestro Haitiuk's Shostakovitch series which has received critical acrolades. Sonic blockbusters!

London Digital-LDR 72007

Berg: Wozzeck
Christoph Von Dohnanyi conducting the Vienna Philharmonic Orchestra, Chorus, and Soloists.

The first digital recording of this 20th Century

ANGEL PICKS:

Angel Digital - DS 37817 Holst: The Planets Simon Rattle conducting the Philharmonic Orchestra



With Voyager II passing close to Saturn, the Planets are back in the news and with this recording as well. The young British conductor Simon Rattle at 26 is well on his way to fame. He is principal conductor of the City of Birmingham Symphony as well as guest conductor of the Rotterdam Philharmonic. The Planets really shine under his baton. The tempos are just right, the dynamics are great, with just the right amount of contrast. The digital recording technique preserves the range of dynamics and clarifys the subtleties of this rich score. Highly recommended!

Angel S2-37726
Gounod: Symphonies #1 and #2.
Plasson, Orchestre du Capitole de Tonlouse

Seraphim 1B-6117 (2 LP's)
Brahms: Lute Piano Music
Walter Gieseking. Includes Klavierstucke, Op. 76,
118 and 119 and Fantasia Op. 116

Angel SZ-37555 Rimsky-Korsaker: Scheherazade Svetlanov, London Symphony Orchestra

A QUARTET OF NONESUCH RELEASES:

Nonesuch D-79010 Music of Padre Antonio Soler Igor Kipnis, Harpsichord

Nonesuch Digital D-79012 Dvorak: Quintet in G Major. Seguoia String Quartet; Julius Levine, Bass.

Nonesuch H-71396
Tohn Sheppard: "Cantate" Mass, Responsory John Sheppard: "Cantate" Mass "Spiritus Sanctus Wulstern, Clerkes of Oxeuford

Nonesuch Digital D-79016 Weill: Sonata for Cello and Piano; Dohnanyi: Sonata in B Flat for Cello and Piano; Jerry Grossman, Cello; Diane Walsh,

# **KCUR &**

Missouri Valley Folklife Society

# present



"probably the best band playing Irish music to 

# STOP LISTEN. AND LOVE.

MASTERPIECES FOR ALL TIME.

# DIGITAL and HALF-SPEED MASTERED RECORDINGS

Zukerman Vivaldi: The Four Seasons St. Paul Chamber Orch.

\$12**.**99

(HALF SPEED MASTERED) (DIGITAL RECORDING)

ALSO SPRACH ZARATHUSTRA ZUBIN MEHTA







# STATE-OF-THE-ART SOUND & PERFORMANCES FROM CBS MASTERSO

Mastersound records and cassettes are a unique combination Mastersound records and cassettes are a unique combination of the latest technology and old-fashioned, intensive quality control. DIGITAL MASTERSOUND RECORDINGS take you closer to live, concert hall sound than regular recordings ever could. HALF-SPEED MASTERING preserves more of the original mastertape sound, including deeper bass and high end "air" than conventional mastering. Mastersound makes a difference you can hear, on any stereo system.

.LAZAR BERMAN, Brahms: Piano Concerto No. 1 Chicago Sym./Leinsdorf

ZUBIN MEHTA/Stravinsky: Petrouchka (The Comp. Ballet) New York Philharmonic

EUGENE ORMANDY Grofe: Grand Canyon Suite (N.Y.P.O.) .ANDREW DAVIS
Rossini-Respighi: La Boutique
Fantistique-Toronto Symphony

YO YO MA .YO YO MA
Saint-Saens: Cello
Concerto No. 1/Lalo: Cello
Concerto-Yo Yo Ma/Orch.
National de France .MICHAEL TILSON-THOMAS (w/N.Y.P.O.) Gershwin (1925 Piano Roll)/Gershwin: Rhapsody in Blue: An American in Paris

ALL CLASSICAL RECORDS & TAPES 50¢ TO \$1.00 OFF DURING THE MONTH OF SEPTEMBER











# SHARE A LITTLE JOKE WITH THE MOUNTAIN



# by David Brown

The following is an interview with two brothers concerning their experiences with some hallucinogenic mushrooms, while on vacation in the mountains of Colorado. The two have chosen anonymity for this interview and so will here after be referred to as Jiva, the first brother, who has done hallucinogens before, and Bub, the second brother for whom this was his first experience. It is presented with the hope that those who are interested in consciousness exploration will be moved to attain ever higher states of mind!

? LET\*S START WITH WHY YOU DID THE MUSHROOMS?

Jiva: Being a student of the occult, and with an interst in mystical experiences, I wanted to see what other planes and states I could experience. Some things that I experienced, such as the fluidity, melting and sensuous nature, are all characteristics attributed to the lower astral plane.

Bub: To be set free naturally!

? WHAT INITIAL FEELING DID THE MUSHROOMS GIVE?

Jiva: An increased awareness of the forces that flow into my body.

Mainly centered around the solar plexus. The release of these forces I believe is what gives one the ability to see and experience different states of consciousness.

? HOW?

Jiva: Let's say your consciousness has a certain amount of force coming into it daily to function normally. If you somehow open the center through which the force flows; wider, (whether by meditation or mushrooms) you can then ride this rush of forces up to experience higher states of consciousness.

Bub: My arms became numb after about 45 minutes.

? WAS THE EXPERIENCE COLORFUL?

Bub: NONSTOP! Upon closing my eyes I saw a blend of orange and brown, with deep blue holes drawing me towards them. With my eyes open everything was kind of technicolor and out of proportion. The world was totally fluid and it all seemed to be melting. It was intense!

Jiva: The colors were beautiful; orange, red and green all melting and flowing as one. With me right in the middle.

? WOULD YOU DESCRIBE YOUR STATE OF CONSCIOUSNESS?

Bub: On a high plane. Like being on top of a mountain and seeing your life below. I was able to view all from a totally objective view. And find patterns, etc...when i closed my eyes the feeling was that of blowing through the skies on a gale force wind, except more enjoyable and controllable.

Jiva: BOUNDLESS! There were no limits. One was free to go and go. You could become a tree one minute and a cloud the next. Watch the play of nature, without feeling like an observer; I was a part of it and it was me.

? ANY CONTACT WITH OTHER "BEINGS"?

Jiva: Not exactly beings, but I did get some wild visions of Indians and ancient Egyptians that surprised me. Unfortunately words can't explain. I believe its possible however, to contact "beings". My only question would be: Now can you be sure that what you contact wasn't your own creation?

Bub: I saw several but when I tried to contact them, they dissipated. However, my cigs seemed pretty friendly.

? WERE YOU ABLE TO LEAVE YOUR BODY?

Bub: It would have been possible, and I came close several times, but I was too busy enjoying the physical pleasures of the mushrooms to leave completely.

Jiva: Not in the astral projection sense. However the line between inner and outer was only defined by opening or closing my eyes. With eyes closed I would find myself floating amongst patterns and shapes. Some of the patterns reminded me of snake skin.

? DID YOU REALIZE ANY UNIVERSAL TRUTHS?

Jiva: One thing that hit me was the fact that something similar to what I was experiencing must be what all the Yogis and students of meditation, kundalini etc. are trying to attain. I say this because I was feeling extremely blissful and elated without any distorting of consciousness. In fact quite the opposite, a very intense and aware mind; a mind that was free of the past and totally in the moment.

Bub: All objects are fluid. That is; in constant motion within time; which is the exact inverse of your mental processes.

? ANYTHING WILD OR CRAZY HAPPEN?

Bub: Constantly--Many things I couldn't explain. However, the bathroom near our trailer was the intensity capitol of the mountain. WOW!

One other time I discovered myself sitting on the floor, laughing for no reason (well, there must have been a reason, but I sure as hell couldn't discover it!) Later, after I smoked a bowl I went out to the car and spaced out on Hendrix for awhile. Intense City Arizona! Oh well...

Jiva: One of the wildest was right at the start of the trip. I was laying on my bed and I looked at my skin and it was moving, sort of expanding and contracting like it was breathing. It really gave me a strange feeling cause we're so used to thinking of our skin as just there. Not something in constant motion and breathing! Later this jeep drove up and nobody got out, they just let their dog out for a whiz; I nearly died laughing.

? DID YOU LAUGH ALOT DURING THE TRIP?

Jiva: Yes, at first we laughed at every and anything until we couldn't laugh anymore. Then we'd rest up (gain control). But soon we'd be laughing again. It lasted for about 1½ hours until just about the peak. Bach laughing fit seemed to intensify the experience greatly.

? WHAT ADVICE CAN YOU GIVE TO POTENTIAL TRIPPERS?

Bub: Allow 5-6 hours. Stay mellow, and away from rowdy types completely.

The vibes from them are Too wierd. In general just stay relaxed and let it flow. Also stay away from people you are unfamiliar with.



# SHARE A LITTLE

Joke Conclude

I suggest that the person have a good idea where they are at psychologically, so they don't let loose any demons of their mind. Fasting about 8 hours before helps speed up the time they take effect. All hallucinogens should be taken on an empty stomach for best results. A place where one can feel secure is the only other main thing.

WELL... ARE YOU EXPERIENCED?

Yes, in the sense that I've seen the other side of this life and I know because of it that I can never look at things the same way again.

WHAT DO YOU MEAN?

We are so conditioned to look at something and define it. We are so conditioned to look at something and define it. This definition then gets in our way, putting distance between ourselves and the rest of the world, so that we never experience anything for what it is, only what we think it is. After you see this, it changes your whole outlook, you have been freed to experience life anew.

HOW 'BOUT YOU BUB, ARE YOU EXPERIENCED?

Well in the classic sense, maybe. If you are speaking of seeing infinity in a glass of water or realizing the total fluidity of all things, yes. What would Jim say...?

THOSE INTERESTED IN FURTHER STUDY ALONG THESE LINES MIGHT READ THE FOLLOWING BOOKS:

Joyous Cosmology - Alan Watts This Is It - Alan Watts Doors of Perception - Aldous Huxley Electric Kool-Aid Acid Test - Tom Wolfe

ROCKIN

The Beatles Oct. 1-4. Six movies from Liverpool to Shea British Invasion

Montery Pop Oct. 16, 17 and 18.



Wattstax 24 and 25. Seventh Annual Wattstax Festival with Issac Hayes

Blank Generation

PRICE OF THE AND CITY MOVIE-CENTER AND 4727 TROOST • 561-3046

# STOP. LISTEN. AND LOVE.

MASTERPIECES FOR ALL TIME.

# **CBS Prerecorded Cassettes** at Record Savings!

161-10112/Chopin's Greatest Hits-Various

Greatest Hits-Various

161-10140/Tchaikovsky Greatest Hits, Vol. 2

161-10124/Handel's Greatest Hits-Various

161-10138/Copland's Greatest Hits-Various

161-10206/Debussy's Greatest Hits-Various MT-30573/Nocturne-N.Y Phil./Bernstein

MT-30829/Respigni: Fountains & Pines

MT-31824/Grofe: Grand Canyon Suite-N.Y. Phil

MT-31831/Tchaikovsky: Romeo&Juliet; 1812 Ovt

Firebird: Petrouchka

MT-33208/Rodrigo/Vill obos: Guitar Concerto

MT-33587/Beethoven: Violin Conc. in D Majo

MT-33436/Handel: Water Music, Suites 1-3

TAKE THE MUSIC WHERE YOU'RE PLAYING!



ALL THAT BEAUTIFUL CLASSICAL MUSIC YOU LOVE, BUT WE'RE

ALWAYS UNABLE TO IDENTIFY, IS NOW YOURS WITH THE UNIQUE

CBS THEMEFINDER AT PENNYLANE. THEMEFINDER FEATURES

132 SEGMENTS FROM THE WORLD'S BEST-LOVED CLASSICAL

RECORDINGS. LET PENNYLANE AND THEMEFINDER HELP YOU START OR ADD TO YOUR CLASSICAL RECORD LIBRARY.

MT-31407/Greatest Hits-The Guitar (Bach/Sor/Rodrigo,etc.)-Williams

MT-31815/William Tell & Other Favorite Overtures-N.Y. Phil./Bernstein

MT-31800/Bizet: Carmen Suites/Greig: Peer Gynt-N.Y. Phil./Bernstein

MT-31802/Rimsky-Korsakov: Scheherazade N.Y. Phil./Bernstein

MT-31837/Schumann/Mendelssohn: Piano Concertos-Serkin; Phila. Orch./Ormandy

MT-31818/Beethoven: Sym. #9-Mormon Tabernacle Choir; Phila. Orch./Ormandy

MT-31808/Britten: Young Person's Guide/ St.-Saens: Carnival Chapin-N.Y. Phil.

MT-31816/Espana (Chabrier/Falla/Ravel)

**\$4.45** 

MT-33886/Tchaikovsky: Symphony #4

MT-34125/J. Strauss: Die Fledermaus Ovt.

MT-34205/Gershwin: Rhapsody In Blue

MT-35103/Ravel: Bolero; La Valse

MT-35821/Greatest Hits of 1721 MT-35837/Brahms: Symp #4 (N.Y. Phil./Mehta)

MT-35893/Chopin: Pian Conc. No. 1 in E Minor

MT-34562/Mozart: Piano

MT-35122/Vivaldi: The Four Seasons

MT-35165/Mussorgsky: Pictures At An Exhibt

MT-35834/Dvorak: Symp #9-+From The New Worl

MT-35894/Brahms: Dbl



TOP TWENTY AT PENNYLANE SOUTH WEEK OF AUGUST 24, 1981

- RICKIE LEE JONES/Pirates
- STEVIE NICKS/Bella Donna BOB DYLAN/Shot of Love TOM PETTY/Hard Promises
- PRETENDERS/II

- PRETENDERS/II
  FOREIGNER/Four
  PSYCHEDELIC FURS/Talk Talk Talk
  MOODY BLUES/Long Distance Voyager
  PAT BENATAR/Precious Time
  PETER TOSH/Wanted Dread & Alive
- BLUE RIDDIM BAND/Restless Spirit
- JOURNEY/Escape ZZ TOP/El Loco

- ZZ TOP/EL LOGO ELECTRIC LIGHT ORCHESTRA/Time DEBBIE HARRY/KOO-KOO SHOOTING STRA/Hang On For Your Life B-52's/Party Mix MANHATTAN TRANSFER/Mecca For Moderns 16.

- POINTER SISTERS/Black & White TUBES/Completion Backward Principle

#### TOP TWENTY AT PENNYLANE NORTH WEEK OF AUGUST 24, 1981

- JOURNEY/Escape STEVIE NICKS/Belle Donna
- FOREIGNER/4
  SHOOTING STAR/Hang On For Your Life
  PAT BENETAR/Precious Time
- ZZ TOP/El Loco

- ZZ TOP/EL LOCO
  HEAVY METAL/Soundtrack
  RICKIE LEE JONES/Pirates
  BILLY SQUIRE/Don't Say No
  MODDY BLUES/Long Distance Voyager
- 11.

- MOODY BLUES/Long Distance Voyager
  BOC/Fire of Unknown Origin
  ELO/Time
  LITTLE FEAT/Hoy, Hoy
  BOB DYLAN/Shot of Love
  PRETENDERS/Pretenders II
  WHITFORD ST. HOLMES/Whitford St. Holmes
  GARY WRIGHT/Right Place
  REO/Hi Infidelity
  RUSH/Moving Pictures 14. 15. 16.

- RUSH/Moving Pictures MOTORHEAD/Live



Peur—
Dual-Coated Tape For The Most Critical Listener.
Combines two coatings of different coercivity particles on a single base film; one coating for superior low and middle frequency ponse and a second coating for the finest possible reproduction of high frequencies. The recording enthusiast's music tape.



Sony's Best Tape For Normal Position Record This is the tape that delivers maximum performance out of your machine when recording in the normal position. Ideal for high fidelity tape decks, compact stereo systems



The Economical High Fidelity Music Tape. The Economical right ribetty wan economical tape for people who do a lot of music recording. Ideal for car stereo, radio/cassette combinations and compact stereo systems.



THE ULTIMATE TAPE FOR HIGH BIAS POSITION RECORDS

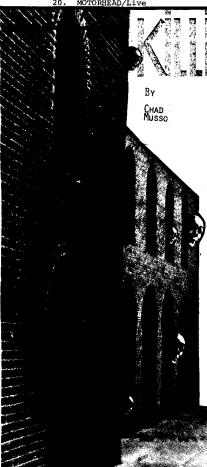
The Ultimate Tape For High Bias Recording.

oated tape that gives you wider dynamic range at low, middle, and high frequencies. The recording enthusiasts' most popular cassette

# Sony Tape. Full Color Sound.

The state of the s

SONY.



at Warhol's UNDERGROUND, NYC

"To hell with the beginning of KILLING JOKE's set. I wouldn't trade this New York skyline experience for any kind of joke," I said to Anne, turning towards her dark eyes. On top of one another, sometimes sideways, on a roof of a building in New York's lower east side, Anne and I were rolling, blackening our sides like bruises, as an early breeze brushed across my ass which contracted into goosebumps. This pleasure, like thousands of tiny mouths, all active, was subsiding. We remained connected, like a knife slicing gelatin.

Somehow I knew we would be on time at Warhol's somenow I knew we would be on time at warnoi. So thic UNDERGROUND club to witness KILLING JOKE. As we searched for the door that led to the street, Anne turned and said, "The formula for lust and desire is lust and desire." We were prepared to make the UNDERGROUND scene.

A Roman-nosed policeman pointed us to the club where we were awarded V.I.P. passes thanks to Ann Carli, the mad lady behind Penguin Cafe Truck Rental at E.G. Records--despite the fact we were covered with roof-soot. We would be on time again and again in the three story, multi-bar, sound/lighting phantasmagorium.

On the lowest level of the UNDERGROUND, KILL-ING JOKE's lead singer raised his fisted arms, jumping in rhythm: a rigid, modern age in-Jumping in rnythm: a right, modeln age in-stinctive,mixed with power-ground primitivism, funked-up riffing, synthesizer, and minimum-effect vocals. The rhythm was unmistakeable. We had to move. We would survive, and dance.

The scene was enough to remind Anne of Henry James. "Turn of the Screw," she said as we descended to the dance floor.

frantic shoes everywhere, sweaty bodies eye-level, Aphros pointing at star projections, greased hair under blue strobes, tiger-skin breasts, a woman with a Japanese hat and two-

toned checked shirt who looked like Douglas Teneral to the Columns are tacky,"

Anne said. "Empty baggage." We danced, wet beyond desire.

The UNDERGROUND scene was pure fashion, as exemplified by Mr. Loud. Mr. Loud was a heavy, bleached blond wearing slit-like eye-makeup and a black leather jacket which read:

god drains Rezille U.Kg. LOUD FAST RULE MAD DOA LOUD.

On one wrist a rivetted dog-collar, on the on one wrist a rivetted dog-collar, on the other three watches. Mr. Loud stood up in front of me. His socks were iridescent blue. He was wearing a kilt. Pinned to the back of his kilt was a sign, in paper and ink, that read:

TRUTH -

Anne and I stood across from the sound system Anne and I stood across from the sound syste which shook us like a giant vibrator. She offered a toast towards 'everlasting life'. Our thoughts turned over each other as the alcoholic fire of the evening entered our bloodstream, tingling our brains as geared robot spot-lights floated overhead.

Outside, we were indecisive as to which of Outside, we were indecisive as to which of her two apartments on the island to ransack. While walking, the city and everything merged (reflections of fiery palms in glass, the grid of a metal grating pressing against our feet, merthiolate lights flickering against chandeliers that fluctuated in air, wind off Hudson Bay against stretched skin) through the red tone of Anne's voice, "Everything's fast in a mini-skirt." **ROCK CINEMA by Chris Owens** 

The experts and critics differ as to when rock first went to the movies. Some say it was in 1955, with the release of Blackboard Jungle, which wasn't about rock and roll so much as It was about rebellion. Of course, rock lyrics have always dealt with rebellious, anti-establishment themes, and Chuck Berry was perhaps the earliest chronicler of teenage attitudes in such songs as "School Days" and "Sweet Little Sixteen". Ironically, it was Bill Haley, an unlikely and chubby baby-faced rocker, and his band the Comets, who enjoyed critical and public acclaim with "Rock Around the Clock," an up-tempo jumper that started off Blackboard Jungle. Even Frank Zappa, leader of the avant-garde Mothers of Invention; said that when the saw that movie as a teenager, he felt excitement clear down to his P. F. Fliers, and knew that "something big" was just around the corner.

That something big did indeed occur, and was helped on, inadvertently, by television. What rock fan alive today has not heard of Elvis "The Pelvis" Presley and his early appearances on the Ed Sullivan, Steve Allen, and Dorsey Brothers shows. In 1956, the network censors thought they would do everyone a favor by not showing Elvis' famous hip gyrations and only filming him from the waist up. (I wonder if Jerry Falwell and his boys were around back then?) This, of course, only added to the King's personality and notoriety and, as we all know, Elvis went on to make many films (some of rather dubious merit), more than any other rock performer to date. If you haven't already seen some of them on afternoon or latenight television, hunt for the old ones. Especially recommended is Jailhouse Rock, which captures the Pelvis in his finest form (from the waist down as well!).

After the initial surge of rock as a force to be reckoned with in the mid-to-late '50's, things quieted down for awhile. Elvis went off to do his bit with Uncle Sam and sent back sappy ballads, and most of his movies were becoming sappy as well. It was the time of the saccharine crooners, such as Bobby Darin and Frankie Avalon. The most memorable music the early sixties produced was surf music, and the most forgettable films were the beach party set, although they were mildly and mindlessly entertaining at times. Perhaps the best of these was Muscle Beach Party, starring Annette Funicello and Frankie Avalon (1964). The surfers pitted themselves against the musclemen and a wild free-for-all beach scene ensued with plenty of singing and dancing along the way. Guess who ends up with Annette?

With the advent of the Beatles and the British Invasion (1964-With the advent of the Beatles and the British Invasion (1964-1966), rock cinema became much more exciting, though technically the films were often very poor (screaming girls drowning out nearly all voices and instruments!) and the story lines still suffered. Although Helpl (1965) started out more coherently than A Hard Day's Night, it ended up every bit as zany and daft as its predecessor. But perhaps that's what audiences wanted. After all, the thrill of seeing their heroes on the big screen was reward enough for many young fans. Who cared if the movie was silly?

But not all British Invasion movies were devoid of plot and thematic considerations. One in particular, Ferry Across the Mersey, starring Gerry and the Pacemakers, had lots of good music and a fine job of acting by Gerry Marsden, who lived with his Mum'n Dad 'n family in a typical British home. Gerry was a good ol' chap, but a bit restless to rock with the lads and generally gad about. He wasn't as outraged with life as the fellow in Quadrophenia (1979) who resorted to suicide, but the film does offer an interesting slice of mid-60's British work-ing-class life. ing-class life.

During the late 60's, rock movies took on a new sophistication. Times were changing quickly. The "acid age" of psychedelia

predicted by Ken predicted by Ken become a reality by 1967. That, of course, was the year of the Monterey Pop Festival, featuring some of the biggest and soon-to-be biggest acts of the era: Jimi Hendrix, Janis Joplin, the Jefferson Airplane, Otis Redding, the Who, etc. When Monterey Pop was released, what became apparent to most viewers was the amazing change in music since the Beatles first sang, "I Wanna Hold Your Hand". It was no longer OK to just stand and lip-sync two minute love ballads. Rock had taken on a much more visual element. A rock concert was no longer a show or a gig — it was an "event", a supreme "happening". Watching Jimi Hendrix set his guitar afire or Pete Townshend mak—windmill leaps into the air was something that had to be seen and not just heard.

Woodstock was the "happening" (and the second the seco

and not just heard.

Woodstock was the "happening" (and the film) that climaxed the 60's and from which the term "Woodstock Generation" was coined. It was an incredible event in both size and magnitude that took place in Watkin's Glen, upstate New York, in the summer of '69. A million and a half people converged upon the site for three days of music, despite the incessant rain and lack of adequate facilities. Some of the same groups who played Monterey were there (Hendrix, the Who) and a few new faces were added, like Country Joe and the Fish whose "Fish Cheer" ("Give me an F...") has become legend, and Ten Years After, a British hard-rock boogie band. Alvin Lee's guitar, with his Woodstock bird and peace insignia, became a symbol that all would remember — flashing wildly across the screen — a monument to the hippies and the late 60's summers of love.

And then came the 70's... A much less definable decade than the 60's, to be sure, and the music and films reflected as much. Rock music became very fragmented: the 70's saw the rise and fall of Jesus and gospel rock, glitter rock, disco and punk, to name but a very few movements. In 1970, Let It Be was released — the final Beatle album, and movie. The once Fab Four were disbanding and what clues one couldn't pick up on in their lp's concerning their breakup (Paul is Dead" rumors, notwithstanding!) were glaringly obvious in the film, which basically boiled down to an in-the-studio power struggle between John and Paul or, perhaps more accurately, Paul and the rest of the band.

So we were on our own in the sophisticated 70's. Of course there was still the Rolling Stones dubbed by many fans and critics alike as "the greatest rock and roll bank in the world". Jagger's stage presence has always been part-Jagger's stage presence has always been particularly captivating and dynamic and lends itself well to the cinema. Perhaps the Stones' best film to date is Sympathy for the Devil (1969), which Vincent Canby of the New York Times described as "a rock Fugue". A strange description for a rock film, perhaps, but it is a very stirring and emotionally-charged plece of cinema. Just ask any Stones freak. A less showy work, though packed with loads of Stones concertfrenzy, is Ladies and Gentleman: The Rolling Stones (1972). One can even witness Keith Richards in the studio, speaking semi-coherently! And, of course, Mick Jagger's "swagger" is in fine form.

The 50's enjoyed an amazing comeback in the early 70's and there were many "revival" concerts and a few films to document this phenomenon. One of the best was Let The Good Times Roll (1972). All the old cats were there, in-Coluding Chubby Checker, Fats Domino, Little Richard, Chuck Berry, Bo Diddley. Performances included old and new concert footage and news included old and new concert footage and news items from the Ike era, including Richard Nixon pumping gas! (I'll let that one alone...) It was interesting to note that most of the performers were black and that many of them were never very popular in the 50's. Some black R&B groups, like the Flamingos and Drifters, had white artists "cover" their songs (Pat Boone and Dion quickly came to mind). The white artists would very often make a mint off the songs while no real credit was given to the originals. While on the subject of R&B, other films with contemporary black artists include Wattstax, featuring the sensual, gravelly-voiced Isaac Hayes and Soul to Soul with an incredible knock-out performance by Tina Turner — the "wild one" incarnate!

Although disco, John Travolta, and the BeeGees did what they could to kill rock'n'roll, movies like The Buddy Holly Story and The Last Waltz were still immensely popular in the 70's. Gary Busey was quite believable as the bespectacled Buddy and his obvious love for the Crickets' music shone through in his own solid renditions. music shone through in his own solid renditic The Last Waltz was more of a documentary and it centered on the last live performance of Band, Bob Dylan's old backup buddies, in San Francisco. Bob was there, of course, as was Muddy Waters, Joni Mitchell and Neil Young, name but a very few. Mr. Young himself created his own documentary, Journey Through the Past, and later concert footage entitled Rust Never Sleeps in the very late 1970's.







# Pitch Free Classifieds

Jazz Guitar; theory, harmony, ear-training, etc. From Berkley. Call 753-4650 Call 753-4650
Polytone 104 Guitar, amp.
Two 12' speakers-\$350
Mutron phase shifter-\$50
Vintage Epiphone Riviera\$475. 363-2666 or 753-4650 \$475. 363-2666 or 733-4650 Desiree: Even a Rose needs water. Let me water your yoni. Plant Lover Does anyone out there want FREE rent? (Yes, Virginia there is a catch) Call 531-2999 usil 531-299
Import Auto Repait-Done
Right At Reasonable Rate
Tune-Up, Brakes, A/C,
Transmission, Electrical
Robert/931-6587 After 3:0
weekdays, anytime weekends
Yamaha 2201 power amp. Like
new. Must Sell-\$600 Firm.
COrvin Vega stage monitor3100 Firm. Call 637-6313
or 637-5730
Who are the Account

Ask Vice Principal
WANTED?! Stumps, dead or
alive! No job to hige
alive! No job to hige
Call anytime, leave message;
Stump Diggin' Lady! Louise
Antwiler-444-445
Lastest Records: "You
Played Your Song On My
Body-Thank God For Loretta
Lynn. Each \$2-3 stamps.
Blue Ribbon Label-Staunton,
Ill. 62088, Drawer 30

Ask Vice Principal

WANTED- Safe As Milk by Captain Beefheart-221-2500 from 8-5. After 5 & wkends-753-5597. Payment in Ameri-can cash, you bet. Ask

can cash, you bet. non 4 John.

Mr. Elliott: Sally will miss you most of all.

REGGAE DEEJAY-Disco Available at Anytime. King Shine International 161-8007/333-7538 Aing Shine International 361-3607/333-7538
WANTED AT ONCE!! FANS...
can you find me any material on stars...who they married, when, and when divorced? And if married against the second and article. Send any amount you can find on movie \$ 17V & country stars. Thank you tokens will be sent to all from which I accept or take from what you send. Send all to: CHAW MANK, P.O. Drawer 30, Stauton, III. 62088
Looking for some old Looking for some old Cavalier magazines. Also Stephen King collectable (stuff!) Call 454-5691 (stuff:) Call 454-5691 Looking for Leslie Speaker cabinet, tube-type amp. Call Stephen at 453-7556 Hey ya Freddie, Remember me? Thumb says 'm': and sends her love. Remember it's not good-bye forever. Love ya still, Fredrica Elvis Memorial Club-\$3.50 Magazine-photos-top mat-erial. Elvis Memorial-Box 30 ABC, Stauton, Ill 52088

Box 30 ABC, Staucon, Ill 62088 If I make it to the island, I'll send you a ticket---l Way. So exciteable boy stay in touch with Sally O BJ the DJ - Off to S.F. K.C. will miss him, but he will be N'Touch.

Playing solid-gold rock'n' roll. Hits from the 60's. "Reflections" is the Band for any occasion. Call Jack-722-3475/Reasonable NUSIC LESSONS-Bryan Hicks (bassist-guitarist w/broad professional experience) Teaches in his home. All styles, jazz emphasis. Call 561-0634, morm. for appt. Call

Yesh it's true, infamous Lawrence rockers Tofu Teddy have once again hung up their rock'n'roll shoes. Somethin' else will happen. Shine On.

The Lawrence League for the Advancement of Non-Verbal Communication invites everyone to say more without opening their

mouths.

Mr. Elliott, I only have
5 weeks left of exciteability. Otherwise I'll call
you in 4 years. Sally ♥

Dances of Universal Peace (Sufi Dancing) happen ever Thurs. at 8 p.m., 4144 Locust. The higer mind is in the heart.

DU CHAMP CONTACT CARD:
c/o Tom Scanlon, 609 E.
Mettleton, Indep., Mo.
64050, 916/252-9183
Hurricane Dennis last seen
lurking in New York City. Rosie & The Cheeks East Coast tour postponed 'til later date.

later date.
Two of the hottest comediates our town with laughter were last the humoring air traffic controllers go that they could bull-shift their way to Scotland and beyond. Look for their names in lights on their next RS. American tour, With love!

VD: Who, me? Factsheet—
Symptoms, prevention, etc.
Box 1594, KC, KS 56117
Underground Commix Source
Directory: Lists several
hundred commix, both initions. Mail \$2 to Third
Eye Commix, 1745 Louisiana
Lawrence, KS 66044
Please inform us if you
know the whereabouts of
Miles Rassiga, thief of
our Sunn Concert Controllet 2 Mixer and \$50.
615/597-5266

50 How's IT Feel, Living in the

# IMPORTS better sellers

- X/Wild Gift UB40/Present Arms JOY DIVISION/Closer 3.
- AU PAIRS/Playing With A Different Sex VANGELIS/Chariots of Fire SHAKIN' PYRAMIDS/Skin 'Em Up
- GRATEFUL DEAD/ZLP Wake of the Flood/Mars
- Hotel AC/DC/Dirty Deeds FELA' ANKYLAPO KUTI/Black President
- SCARS/Author Author

# SOUL better sellers

- AL JARREAU/Breaking Away
- з.
- AL JARKEAU, BLEAKING AWAY SPYRO CYRA/Free Time MAX GROOVE/City People ARETHA FRANKLIN/Love All The Hurt Away KELLY MARIE/Feels Like I'm In Love

DOU'L EVEN WENLLON TELEVISION.

BREN OUT TO THE OL

BALL Game latery?

A THE STATE OF THE

A Penseral Note

Brookes Desolo

GOT ANY STORYS
TO TELL? GOT
ANY LOADS TO PROPE
SOND IT TO ME A
(AS THE STONES SAY)

IF I LIKE IT, ILL DEAD IT FIN HEEP .

POLICY OF ENCOR-AGING BUDDING NEW ARTISTES, ILL TAKE YOUR FANTASYAND WHO KNOWS?

SAME ADDOGGO QUESTION

MONTH-

m-PAN Johnson

IS THE GENE WILDER
USTED IN THE GEORY
OF "FEAR OF MUSIC
BY TALKING HEAD
THE SME ONE HAT
MAKES THOSE COLY
MOVIES? COULD IT
BE?"

ANS: 1 HOPE SO

STILL WATZHIN Prime Time?

NOT

- GRACE JONES/Nightclubbing RICK JAMES/Street Songs BRICK/Summer Heat
- 10.
- DEBRA LAWS/Very Special JEAN CARN/Sweet and Wonderful MILES DAVIS/Man With The Horn
- 12. DENIECE WILLIAMS/My Melody

# PENY PITCH FREE CLASSIFIED ADS ADDRESS CITY

Ad must be received by the 23rd of the month to make the following issue. The PITCH reserves the right to edit or refuse ads.

#### **ROCK CINEMA concluded**

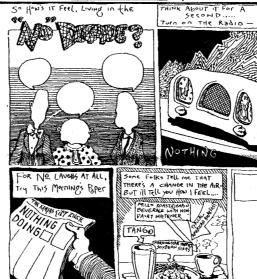
ROCK CINEMA concluded

But through all the dance music and "rockumentaries", the music scene (always a couple of years ahead of the film industry, it seems) was going through a great upheaval, much like what happened during the mid-sixties' British Invasion -- only fiercer. Some say it started in England with the Sex Pistols (who later translated their message to the cinema in The Great Rock'N'Roll Swindle): others maintain New York was where it was at in the form of street poetess Patti Smith. The music was labeled "punk" or "New Wave", the latter being the "nicer" term, and it was a brash, often grating sound, at times pessimistic, that lasted out at the "dinosaur rockers" with fat purses and Rolls Royces, and also at the everopressive social systems and governments of the world. In Britain, of course, things were far worse economically and the Sex Pistols seem prophetic now, in light of recent English street riots, when they shouted "No future!" and really meant it. and really meant it.

A film called <u>Blank Generation</u> (1976) amazingly captured some of the earliest New York punk bands at their brashest and, in some cases, their most creative. David Johansen, formerly of the New York Dolls, gives a rousing performance, as does Patti Smith, Blondie (long before her Calvin Klein days), the Talking Heads and the funtime cartoon rockers themselves, the Ramones. Interestingly, all of these bands have made the "big time", but in '76 all were considered a bit too bizarre for mainstream tastes, though Patti Smith had already enjoyed modest popularity with her debut <u>Horses</u> lp.

Crash and Burn (1977) was a more nihilistic look At the punk scene -- its dark side, if you will. Stiv Bators and the Dead Boys prove that it's almost as much fun being dead as it is being alive! Of course, Iggy Pop demonstrated as much in the early 70's with his aptly-named band, the Stooges...but without the visual aid of the rock cinema...alas!

Showmanship in rock is clearly not dead, just ever-changing, and rock cinema should be willing to grow and adapt to the changes as they occur. As mentioned before, it's the excitement the band or artist behind the microphone generates and of artist behind the micrognone generates and the images they evoke that brings audiences back for more. I still haven't hung up my rock and roll shoes, and mama -- I don't wanna -- not with so much yet to see and hear!



AGAIN CHU Brookes Dosoto 81

STANES QUIZ
ANSWERS
- DELAYED1- TE SUICHT UP
1- TE SUICHT UP THIS PANEL POSED BY JEFFERSON LEPPERT, WHO STILL HAS AN THUTHER 

YOU MAY NOT THINK YOU KNOW MOUSEHEAD BAER,

GUARANTEE YOU ...

HE'S THE ONE WHO CALL'S YOUR NUMBER BY MISTAKE, THEN ASKS WHO YOU HE'S THE ONE WHO TURNS HE'S THE ONE WHO TORNS IN THE NO-LEFT CORNER, LEAVING YOU TO WAIT OUT THE RED LIGHT HAW HAW AND THEN. COUNT ON A COMPLETE LET IM NEAR THE STERE AT ANY PARTY HE HAPPEN TO CRASH .... COMMENTARY FROM MOUSEHEAD AT THE MOVIES ENPLESS .. HEY, AIN'T YOU GOT ANY BILLY JOEL ? ... SHIT. AW YEAH! NOW HERE DID YA SEE IT W

LISSEN! PROMY PITCHO WOULD LIKE TO HEAR ABOUT
WHEN YOU MET UP WITH MOUSEHEAD... BEST STORY
WILL WIN A GENUINE FLI-BACK, PAPPLE BALL!
SEND TO: MOUSEHEAD % PRINTARE 4128 BIOADWAY KC ME GHILL

Vocables !

HI

WHO Brings A CARIFULL EXPRESS LANE, THEN

COUNTRY! --c9700 BRCC.

Hey! IT'S A FRER

# BLIND TEDDY DIBBLE'S BLUES ESSENTIALS

ABOUT THE LIST:

The "32 Blues Essentials" is comprised of albums currently in print. The greatest disappointment with this selection process disappointment with this selection process is a great historical gap created by Chess Records being out of print. Basically this means eliminating the greatest recordings from the 1950's Chicago era, i.e. Muddy Waters, Howlin' Wolf, Little Walter. The list is pathetic. Hopefully someone will solve this problem soon. PennyLane has one of the largest Blues selections in the country. Consequently, you can find "The 32" plus hundreds more. The "32 Blues Essentials" will be on sale for \$1.00 OFF the sticker price during the month of September...Take advantage of

month of September... Take advantage of







If you have any questions about any of this stuff, just corner me at the store; I'm easy to find: 6'4", wear caps all the time, and smell like selected regions of Jowa. I'll help you try to figure it out.

BLIND BLAKE/Search Warrant Blues
BOBBY BLAND/Two Steps From The Blues
BIG BILL BROONZY/Young Bill
LEROY CARR/Scrapper Blackwell - Naptown Blues
ALBERT COLLINS/Ice Pickin'
BLIND BOY FULLER/Truckin My Blues Away
GUITAR JR./The Things That I Used To Do
JOHN LEE HOOKER/This Is Hip
LIGHTNIN HOPKINS/Lightnin Sam Hopkins
MISSISSIPPI JOHN HURT/1928 Recordings JOHN LEE HOUREN/THIS IS HIP
LIGHTHIN HOPKINS/Lighthin Sam Hopkins
MISSISSIPPI JOHN HURT/1928 Recordings
ELMORE JAMES/ONE Way Out
BLIND LEMON JEFFERSON/Double Set on Milestone
ROBERT JOHNSON/King Of The Delta Blues
B.B. KING/Live At The Regal
FREDDIE KING/17 Original Greatest Hits
LEADBELLY/Library of Congress Recordings
PROFESSOR LONGHAIR/New Orleans Piano
MAGIC SAM/Magic Rocker
BLIND WILLIE MCTELL/Early Years
CHARLEY PATTON/Founder Of The Delta Blues
MA RAINEY/Double Set on Milestone
JIMMY REED/Best of Jimmy Reed
OTIS RUSH/Groaning The Blues
BESSIE SMITH/The World's Greatest Blues Singer
OTIS SPANN/Half Ain't Been Told
TAMPA RED/Guitar Wizard
JOE TURNER/Jumpin The Blues TAMPA RED/GUITAT WIZATG
JOE TURNER/Jumpin The Blues
MUDDY WATERS/Hard Again
SONNY BOY WILLIAMSON/Vol. 1 On Blues Classics
SONNY BOY WILLIAMSON (Rice Miller)/King
Biscat Time COPULATION BLUES CLIFTON CHENIER/Bogalusa Boogie

# **Psychic** Palm Reader and Advisor

**PALM and TAROT CARD Readings** 

**ADVISES ON:** 

marriage

business

all matters of life

1118 Westport Rd.





Wilderness Access, Inc. 4110 BALTIMORE

KANSAS CITY, MISSOURI 64111

COMPLETE CANOE OUTFITTING FOR FLOAT, FISHING, CAMPING TRIPS



Pharoah Sanders-- REJOICE Theresa 112/113

Each side of this two-record set is distinct. Beginning with the title track (side A). Rejoice is Pharoah's offering to god and a testament to Sander's important and fruitful association with John Coltrane.

The rhythms in this selection are very happy and vital. Thanks to Elvin Jones and percussionist Babatunde. The combined chordal styles of pianist Joe Bonner and vibraharpist Bobby Hutcherson color this piece in a way that beckons you to experience the whole collection. Side B is the "High Life" side. High Life music originates from the West Coast (Nigeria, Dahomey, and Togo) and is forerunner of calypso, salsa, samba and other third world musical forms. Sander's uses two traditional High Lifes and adds guitarist Peter Fujii and Big Black on congas. This side will have both hands and feet filled with West African Rappiness. The C side contains music closer to home starting with "Origin," a nine bar piece that begins with an out-of-tempo piano introduction by John Hicks, and moves on with a repetitive melody that really grows on you. This piece is complimented by the talents of veteran Billy Higgins (drums), trombonist Steve Turre, trumpeter Danny Moore, and the background vocal arrangements by William Fischer.

Benny Carter's When Lights Are Low serves as an excellent vehicle for Moore's muted trumpet, effectively calling to mind Miles Davis' 1956 recording with the Quintet.

Moment's Notice features some of the hottest and most straight out solo passages Sanders has attempted in a long time, and with positive results. The finishing touch on this Coltrane classic is the lyrics and vocals of George V. Johnson.

Side D is the most sensitive and soothing of these four sides. Sanders' treatment of the Coltrane ballad Central Park West, with harpist Lois Colin, and the cherubic vocal touches arranged by Wn. Fischer, give it a sound made in heaven. Ntjilo, Ntjilo is a South African Iullaby to a child about a narpist Lois Colin, and the cherulic vocal touches arranged by Wm. Fischer, give it a sound made in heaven. Ntjilo, Ntjilo is a South African lullaby to a child about a canary, first performed by South African songstress Miriam Makeba. Pharoah successsongstress Miriam Makeba. Pharoan successfully maintains the innocent quality of this song via tender and mellow phrasing, backed only by harp and piano. Last but in no way least is a tune Sanders penned for his daughter Farah: a duet with pianist Joe Bonner that rides a simple, yet attractive melody that just doesn't last long enough. Rejoice is a fine collection of Third World sounds and traditional jazz ideas.



ROY AYERS/Africa, Center of the World Polydor PD-;-6327 \$8.98

This collection features more vides playing from Roy, and not only vibes playing but marimba, bass marimba, and bala (balaphone) --an xylophone-like instrument with origins that africa which can be heard on "Land This collection features more vibes playing in West Africa, which can be heard on "Lar of Milk and Honey". Saxophonist-Activist Fela Anikulapo-Kuti contributes the title

track, a piece that stirs proud, positive emotions for this listener.

Roy also re-records "Third Eye" arranged quite differently than the original version from a couple of years ago. Also included is a tribute to Sir Bob Marley entitled

"I'll Just Keep on Trying", a nice funk-reggae line for dancers.

The theme of this collection is definitely African, if not Pan-African--A positive step from the days of Wayne Henderson and The Star Booty Project.



By WILLIE IRIE

BLACK UHURU/Red Mango 9625 8.98

This is a great followup to last years classic "Sinsimillia" LP. "RED" has all the right ingredients that should help to establish Uniru as the contenders for the void left by Bob Marley.

The group consists of Michael Rose, lead The group consists of Michael Rose, le-vocals, with Duckie Simpson and Puma, backup vocals. Heavyweight production and rydims provided courtesy of Sly Drumbar and Robbie Basspeare, (or so the credits read), along with several

the credits read), along with several familiar sidekicks.
Uhuru have, as I would say, a "harder" sound than is usually found in JA trios. The lyrics are decidedly militant, with political undertones. This is no "praise Jah Jah peace love and spliff time here. No, Uhuru are taking a stand without concession. Not exactly weak heart music. They relate the discontent and mutual problems shared by Jamaicans and young people everywhere. There's a definite edge to the Sound that pulls you in and keeps you there. Lots of rock hard rydims, chunky style guitar, and thick, meaty bass runs.
"Carbine" stands out as a tour de force, with a strong message and equally tough

with a strong message and equally tough instrumentation. Look for Black Uhuru to exalt your senses

and keep you wanting more.



SUGAR MINOTT/African Girl Black Roots 3000 8.98

Sugar has been a personal favorite for a long time. Without question he's got one of the most distinctive and expressive voices in reggae. He's put out countless singles and albums, but like so many other JA. musicians, has yet to secure a major distribution deal here, so his exposure's

been limited.
I've seen many of his records, and they're practically all on a different label.
But "African Girl" is on Black Roots-Sugar's own label, and I can't help thinking he saves the best stuff for it. Sugar's voice is smooth like silk and he gives every cut a special treatment.
Wis hand Black Roots Players, rounds out.

His band, Black Roots Players, rounds out the set with tight, melodic playing that make dis ya Sugar sound mighty sweet!



FREDDIE McGREGOR/Showcase

Last month I had the pleasure of talking with Dennis Brown after his inspired performance at the Uptown, (hope you were there), and when I inquired who he enjoyed listening to, his first choice was Freddie McGregor. This album appeared shortly thereafter, and I've been hooked ever since. F.M. - "Showcase" is a mindblower! Radiant vocals by Freddie, top knotch rydim backup with the likes of Dennis Brown himself on bass guitar. This album emerges as some of 81's freshest and finest material...addictive stuff it is. "Sitting in the Park" has a classic chorus not unlike something from the best of say, The Miracles or Temps. "Lovers Rock JA. Style" offers an instantly catchy hook line that definitely places this singer in a similar top ranking groove with D. Brown and aforementioned S. Minott.
The versions aren't mixed directly behind the vocals, they reoccur later on in a dubwise deja vu. Freddie's got that kind of instant appeal that almost assuredly will make him a 1st rate contender himself. Last month I had the pleasure of talking



KING TUBBY - PRINCE JAMMY & SCIENTIST/ lst, 2nd & 3rd Generation of Dub King Imperial 002 8.98

As the title suggests, this piece of vinyl is a meeting ground for the three most prominent producers and sound mixers on the scene today. Between the three, they

have been responsible for producing and mixing virtually every major LP dubwise and otherwise to hit the racks. King Tubby was first with his masterful infiltration of echo and reverb, sure to make any track, original or reworked, memorable.

memorable.

Prince Jammy-Well, he's got a different sound, too. Check his production on The Blue Riddim Band LP-- Restless Spirit.

Irie. And Scientist? He's the young blood of this trio and his freshness injects yet another unique sound to this dub showdown

Recorded at King Tubby's and produced by Fatman, this is a melting pot of lethal dub tunes done expressly "jamdown style".

but these tages to a different treatment by each producer respectively. There are no musician credits, but I suspect the ever present Revolutionaries, featuring Sly on drums; Robbie on bass; and "Chinna" on guitar, are responsible for this heady and hypnotic set. As usual with dub, there's an emphasis on bass and drums, but there's some great vocals done up dubwise as well--listen bass and drums, but there's some great vocals done up dubwise as well--listen to the chant-like Second Generation Prince Jammy cut with a rock steady bottom swirling around the vocalist like bees around honey--Bzzzzzzz. There's an interesting variety of rydims and sounds on this above average dub sampler, so get it and move ya!

HEPTONES/Street of Gold Park Heights 001 8.98

The Heptones having long been one of the most popular trios in JA have yet again most popular trios in JA have yet again succeeded in coming up with another highly listenable and danceable set.
Leroy Sibbles, long time resident writer for the Heptones, has checked out to pursue a solo career, but unfortunately his newer releases can't come close to matching the creative and down-right outrageous sound created by his former pardners Early & Barry and replacement Naggu. Naggu.

Naggu.

Defintely one of the classiest albums released in the wave of Master Blaster Marley, this LP features a Marley medley that includes such classic Wailers material as "Simmer Down", "Stir It Up", "Nanny Goat" and "Guava Jelly" with a dash of "The Tide is High" from John Holt. Plus they mixin some of their own classics "Pretty Looks" and "Dancing Mood". This takes up most of side two, and I've been mashing up I-turntable plenty wit dia one. The medley goes through several changes and finally dissolves in a pervasive dub section. dub section.

The same side is rounded out with a killer version of "I Cover the Waterfront' which isn't listed on the sleeve. which isn't listed on the sleeve. This side alone guarantees you a sensual stroll

side alone guarantees you a sensual stroll-down memory lane.
Expertly able back-up includes "Chinner" on rydim & lead, Sly on drums, Headley Bennett, horns, and Robbie on bass. Yeah mon, plan to include dis ya album on your next reggae run at PennyLane!
There's more, but I've run out of space.
Keep skanking!



Foreign

**PLAZA IMPORT** 

4327 Main

Phone: 931-7556 WE'LL BUY YOUR OLD CAR

# MICK FLEETWOOD THE VISITOR



Produced by Richard Dashut and Mick Fleetwo Executive Producer Mickey Shapiro Engineered by Richard Dashut with Randy Ezratty and Bill Youdelman

Alltracks recorded in Accra, Ghana, West Africa January and February 1981 at the Ghana Film Industries, Inc. studio.

ralkin' jazz Youseff Yancy



istlcomposer/performer/music historian/lecturer, has travelled extensively throughout the United States, Europe and Africa appearing as performer and guest lecturer. Yancy has performed/recorded with Sun Ra, James Brown, Garrett List, Archie Shepp, Sunny Murray, Jaki Byard, Byard Lancaster, Abdul Wadud, and Barry Altschul amona others.

In the early slavetrade days, the captains were losing half their cargo: they would bring 1000 blacks to this country and lose 600 of them. They had to figure out a way to keep the cargo healthy—they were losing all their money. So someone brought a drum aboard. And they brought on a banza—an instrument we know today as the banjo. These were used as exercise instruments: twice a day, the crew would beat the drums, play the banza, and march the slaves around the deck. And they began to dance. More of the cargo started to arrive intact. Awhile before the Civil War, though, the slavemasters banned the drum. It was a danger for the blacks to have drums, because In the early slavetrade days, the captains slavemasters banned the drum. It was a danger for the blacks to have drums, because it was like a telephone system, an early IT&T: blacks could talk from one end of the country to the other on these drums. But at the same time they took these away, they introduced the blacks to European instruments: introduced the blacks to European instruments the violin, the various horns. As far as the horns were concerned, they sent the black to the woodshed—that's where the jazz term woodshed comes from, in fact. As long as the slavemasters could hear the black playing, they knew where he was. As the slaves began to develop their use of the horns and other European instruments, Congo Square comes into the picture.

Youself Yancy, multi-instrumentalist/composer/performer/music
historian/lecturer, has travelled extens/vely throughout the United States,
Europe and Africa appearing as performer and guest lecturer. Yancy has
performed/recorded with Sun Ra, James
Brown, Garrett List, Archie Shepp,
Sunny Muray, Jaki Byard, Byard Lancaster, Abdul Wadud, and Barry Altschul
among others.

You can't go to Johannesburg, South Africa
and find a John Coltrane. You can't go to
Switzerland, Sweden, France, or anywhere
else except America, to find the origins of
jazz. This is the place where the crosscultural thing went down. All the world
cultures are mixed into jazz, although it's
been said many times that jazz is African
But it is European melodic and harmonic
content, mixed with the strong African root
thing under it, that creates what we know as
American music. That's why it's so varied.

European instruments, Congo Square comes into
the picture.

Before the Civil War, blacks in New Orleans
and surrounding areas had weekends off, and
they were allowed to go into Congo Square.

In America at this time, the blacks was in the
position where he was unable to talk to his
neighbor-- the owners didn't have five people
from Ghana staying next to each other. All
the nationalities were spiit up. So when
the placks went to Congo Square.

The owners didn't have five people
from Ghana staying next to each other. All
the nationalities were spiit up. So when
the placks went to Congo Square, of the placks went to Congo Square, of the nationalities were spiit up. So when
the placks went to Congo Square, of the position where he was unable to talk to his
neighbor-- the owners didn't have five people
from Ghana staying next to each other. All
the nationalities were spiit up. So when
the placks went to Congo Square, of the blacks went to Congo Square, of the position where he was unable to talk to his
neighbor-- the owners didn't have five people
from Ghana staying next to each other. All
the nationalities were spiit up. So when
the placks wen

Then, during the Civil War, the activities in the Square were suspended. But afterward, it started back up again.
Buddy Bowman was a freed slave who owned a barbershop and printed a newspaper. When he was hanging out, he played the trumpet. Congo Square was still functioning at the time he was a young man, right across the street from his place— all the people were beating drums over there, and he was free, he played the horn, so he drifted in and started playing it, taking the European horn amongst all those tribes and mixing European started playing it, taking the European Norm amongst all those tribes and mixing European melodic content over those African rhythms. And that's where we get it out of that tune "they put it through a horn, and they bent it,"-- "The Birth of the Blues," you know?

volume 2

FEATURES

Diane Covert Glenn Eddins **Dwight Hines** Hugh Merrill and More!

ON SALE IN BETTER STORES . JUST ASK!

# Interview BRIAN AUGER



THE INTERVIEW -- Conducted by Dan Conn with Assistance From Chad Musso

The following is a conversation with Brian Auger, which happened the day following his outstanding performance at K.C.'s own Uptown Theatre on July 30. His new band Search Party displayed some of the best in musicianship and commitment to music itself. Herein are some facts and thoughts from a leader in the formation of Jazz/Rock first of all.

Dan Conn: And about the formation of the Trinity, the Oblivion Express and such I'd like to cover with you some background on you and your career.

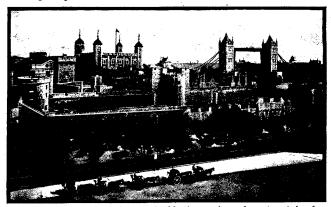
Brian Auger: (BA)

First of all that kind of process (forming bands) must be the same for any musician. I was born in London-I grew up and knew that music scene very extensively and so when it came to putting combinations together for the Trinity, in the early days, there was a wide range of people to choose from. In the mid-sixties I ran around with John McLaughlin quite a bit and we used to go gig on the weekends. There were many people on the music scene at that time, so finding the right people for the Trinity wasn't that difficult. When that broke up, there were more musicians who wanted to play that kind of music than there were bands. These people sent messages throught the office and it was easy to try those people out. We tracked down some pretty good combinations for the Express in the early days. Robbie McIntosh was working in a band in Italy at that time. I was selling big there, and called a couple of friends at RAI which is the state radio network there and asked them to put a message out to try to locate Robbie, which they did. He called me from a phone booth in the North of Italy somewhere. I told him to get to the nearest airport and bring his drums to London and play with us. Steven Ferrone took his place in an excellent band called the Pirhanas who were playing in a small casino there in Italy...it was a small scene for Jazz there at the time. Then when Robbie left to play with Average White Band, I called Steve at the casino and had him come over.

DC: We were talking yesterday about record labels you've been associated with: RCA, Warner Bros., and now Head First (distributed by MCA). You mentioned your disappointment with RCA promotion and support.

BA: I remember calling a meeting in 1973--this will give you an example of the kind of lunacy that went on with that label-- I made the "Closer To It" album and sent it over (to RCA) and they played it and said, "OK, That's the new release". I told them I'd like to play in America; it had been three years since I'd come in. They didn't feel it was worth it with an album like that. I totally disagreed--my vision of

where rock/jazz should be and how it would develop. When I first started experimenting in the mid-sixties I felt rock/ jazz was in the cards. There was an album out in the early seventies called "Headhunters" (Herbie Hancock) on CBS that was at about 509,000 copies sold at the time. I thought my album was in the area and much more accessible. RCA still advised me not to come in (to America) but I felt at that time if I didn't do something with that album, my career was finished and it would be the last album I'd be able to make. So when things are on the line like that you tend to take more risk than you would otherwise. So I called up ATT which is a big agency in New York and sent the album to them. They like it and said yes to getting me a tour. They said they would get me in a club for a week, then into a bunch of cities to see what happens. I called RCA back and told them I had a tour-they said I'd never sell albums out of Jazz Clubs--it just doesn't happen. I couldn't really jump for the air tickets for all the musicians, immigration lawyers, things like that--I was broke, sitting in London and thinking 'to hell with it. I want to play in America" because I realized the first couple of times I played here, my playing not ke aquantum step forward. I think the reason for that is the music I'm interested in which is basically made my playing make more omners on the environment itself made my playing make more one more time in my life and I was prepared the copt to jail if necessary when I came back: I had one credit eard left and I bought all the tickets and paid for everything up front. Then I called RCA again and said "OK I'm coming in anyway for the tour. Could you give me a lift from the airport because I've got to play the same night I get in and I've yot all the equipment and luggage." They said, "Sorry we can't do that. We can send you a car that you'll have to pay for yourself." I can get a lift in any city in Europe-it's just what we call common courtesy. I realized I wouldn't get any help from RCA, where rock/jazz should be and how it would develop.



the company at that time, and all the various department heads and I said, "Look, don't you realize their is a new movement in music?" Herbie's album was by now up to 800,000 sold. I said, "Look at CBS. They know this thing I've been trying to put together for years is coming into its own time. So if you really want to sell some product, you've got the album to do it with." But, they disagreed. "This Hancock thing is a fluke." I told them they were gonna have to eat their words because this movement is here to stay. No other album has "crossed over" all the Billboard charts. Another thing that happened; The promoters in every club I went to were telling me we were drawing a strange crowd. At that time, generally, white artists drew white audiences, black artists drew black. Our audiences, they said, are about fifty-fifty; they'd never seen that situation before. I returned to England knowing I'd set myself up in America--It was like having a new career in a way. "Closer to It" continued up the charts.

NEYI ISSIE OF THE PENNY PITCH.

NEXT ISSUE OF THE PENNY PITCH: BRIAN AUGER INTERVIEW, PART II

MAIL ORI	
SUBSCRII	
\$1.29	100R C031
1.49	
2.49	
2.98	2.49
3.98	
4.98	3.99
5.98	4.49
6.98	

 YES, MUSIC LOVERS, FRIENDS OF VINYL, AND ALL-OUT RECORD JUNKIES:

YOU CAN MAIL ORDER ANY RECORD
MENTIONED IN THE PITCH THAT IS
ACCOMPANIED BY CATALOGUE NUMBER
AND LIST PRICE. AND WITTE
LABEL, NUMBER, AND STILE
ON THE FORM BELOW. YOUR COST IS
LISTED (AT LEFT). MASTERCAM
AND VISA ACCEPTABLE. SORRY, NO
C.O.D. ORDERS, MAKE CHECKS PAYABLE TO PENNY LANE RECORDS.

### ORDER TODAY!

IMPORTANT: IF THE RECORDS YOU ODERED ARE NOT CURRENTLY IN STOCK, PLEASE CIRCLE ONE OF THE FOLLOWING:

1) I AM INCLUDING ALTER-

1) I AM INCLUDING ALTER-NATE RECORD TITLES. 2) I WISH TO BACKORDER. 3) I WOULD LIKE A REFUND.

WE PAY POSTAGE ON ORDERS OF 3 RECORDS OR MORE, ORDERS OF 1 OR 2 LP's, ADD \$1.00.

REFUND BALANCE

BACKORDER (90 DAYS MAX.)

LABEL/CAT.# ARTIST/TITLE YOUR COS

M/C OR VISA # POSTAGE/HANDLING
EXPIRATION DATE POSTAGE/HANDLING

NAME/ADDRESS

- ENCLOSED WITH THIS HANDY ORDER FORM ARE RECORD TITLES AND MONEY.
- HELP! I'M NOT ON THE PENNY PITCH MAILING LIST. PUT ME ON! SEND THE PITCH TO MY HOME OR BUSINESS. NO CHARGE NECESSARY.



Daryl Hall John Oates



# **PRIVATE EYES**

low price everyone can afford.

SPECIALLY PRICED NOW AT PENNY LANE: \$5.99 PER DISC OR TAPE.







# calendar SEPT. 1. SON SEALS. 2. BLUES SOCIETY JAM. 2. EXCESSIVES. 3. THE ROCKETS. LOH Parody LITTLE RIVER BAND. KELLY HUN'T THE KINETICS. SIRENS. ROOMFUL OF BLUES W/CHICK WILLIS. COMTOMN RANGERS. DON'T MISS IT. SAUCY BROWN. GLORY BOYS. COMTOMN RANGES. PETER TOSII. COMTOMN RANGERS. ALLEY CATS. CARIBE STRIKE UNDER. MICHAEL STANLEY. GO GO'S. SECRETS. DE DANANN. (Irish) LUTHER ALLISON NORMAN BLAKE . LOH .Parody .Parody .MB .Uptown .Kemper .LOH THE CEAR. CHUCK WILLIS AND FRIENDS...BYOB. MARTIN MULL. GET SMART & EMBARASSMENT. ASSOLATION ARTHUR ARTHU .MB .Parody WILLIE DIXON. DANCING CIGARETTES. CLARENCE "GATEMOUTH" BROWN. ROSY'S BAR & GRILL. SHANGOYA. SHANGOYA. SHANGOYA. SHANGOYA. SHANGOYA. BUCKTRRUSTERS. WITH YARD APES. SHANGOYA. BUCKTRRUSTERS. WITH YARD APES. BANCOCKS. PARTICK HAZEL! KELLY HUNYA THE KINETICS. THE REACTORS. LEEY HUNYA THE KINETICS. CARL FONTANA & ZOOT SIMS. FRANKIE SINATRA. THE YANES. Parody Parody 23. DU CHAMF. 24. DU CHAMP. 6. GEORGE THOROGOÓD & THE DESTROYERS...

AVAILABLE AT-LOVE

Mark's Second Coming

Tiger's Seventh Heaven Music Exchg

PENYLINE

keeps albums looking new

sound vestments

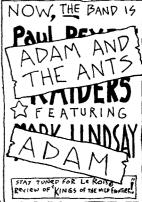


quality4mm plastic album sheathes





WE HOTE TO BLEAK IT TO YOU PATHETIC YONK HOS-BEENS,









## CALENDAR KEY

LOH-Lawrence Opera House Hoch Aud.-K.U. Campus FK-FoolKiller/39th & Main MB-Music Box/47th & Troost Muncpl.-Municipal Aud. UKKC-White Necital Hall MF-Party House Aumory Allasom NOA-Mar Louse Aumory Missouri JCC-Jewish Community Center

#### SEPTEMBER TV & FILM EYE-LIGHTS

FILM---City Movie Center Sept 24-27 \*\*Dread, Beat and Blood\* Rastafari Voices "Dread, Beat and Blood" Rastafari Voices TV CRANNEL 19
Sept 2 "Soundstage Special" "Chicago Jazz Festival with Herbie Hancock, Carmen McRae, 6 SunRa and Arkestra Bpm Sept 12 "Soundstage" George Benson, Chet Arkins, 4 Earl Klugh 9pm Sept 13 "Soar Peterson w/John Williams and the Boston Pops 7pm Sept 19 "Osuthbound" Jazz blends. 10pm Sept 20 Toots Thieleman w/Boston Pops 7pm

WALN	UT VALLEY SPE	ECIAL ADVANCE DISCOUNT COUP	ON
Ticket Info Advance: At Gate:	Weekend \$22 Weekend \$25 (admissio purch Childi No M	(Fri - \$13; Sat - \$13; Sun - \$18) Amy in to Thursday evening free to those sating a weekend festival ticket; res under age 12 free with adult all orders after September 10th nos tickets guerantee admission	r 2 days \$18 No Drugs Alcohol, Animals, or Motorcycles (due to noise

Name	
Address	City
State2ip	FHOR
	Manager of Enistern at 413

of Saturdays at \$13 Number of 2 day (specify which 2 days — Pri-Sat or Set-Sun) at \$1.8 — MOREPUNDS—
—MOREPUNDS—
—MOREPUNDS—
—Which will will be a specific proper or specific property or specific p

10th National Guitar Flat-Picking Championships September 17, 18, 19, 20

1981 3 Days and 4 Nights

The Biggest Music Value In The Midwest



## association, inc.

Bob Redford, President

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

Folk Arts & Crafts Festival September 18, 19, 20

DESIGNED FOR FAMILY ENTERTAINMEN

NO DRUGS, ALCOHOL OR ANIMALS,
NO MOTORCYCLES (Due to nois



FEATURING IN PERSON: The David Grisman Quartet (Fri only)

- Norman & Nancy Blake
- Berline, Crary, Hickman
- Bryan Bowers
- Red Clay Ramblers
   Jim Post & Randy Sabien
- Hotmud Family
- De Danann
- Denis LePage & Station Road
- · Hot Rize
- Front Porch String Band
   The Backwoods Band
   Cathy Barton & Dave Para
- Cathy Barton & Dave Para

  New Prairie Ramblers

  Mary Faith Rhoads

  John Pearse

  Ken Bloom
  Beverly Cotten
  Art Thieme

  Kimberlite

- Washboard Leo & Nutra Frogs
   Ron Wall & Friends
- Harvey Prinz & Lilah Gillett
   Bluegrass Country
   Neal Hellman
- - Indicates first appearance at the National Flat-Picking Championship Festival.

Professional Sound by SUPERIOR SOUND Wichita, Kansas

- Security personnel on grounds 24 hours Rough camping with weekend or 2 day ticket purchase
- City Water
- Ten Concession booths on ground
- Entertainment for the Entire Family Electrical hookups \$2 for Weekend (300 outlets available first come, first serve

#### 'Picker's Paradise Festival Schedule Thursday, September 17th

Concerts
Finger-Pick Guitar Contest
Thursday free to weekend ticket holders only.
The Arts & Crafts Show does not open until
Friday P. M. 5:00 P.M. - 7:00 P.M. st 7:30 P.M.

- Friday, September 18th

- Old-1 me Fusia.

  Concerts

  10:00 A.M. Midnight

  Saturday, September 19th

  Flat-Pick Guitar Contest

  9:00 A.M.

  Crafts Open to Public

  10:00 A.M. 10:00 P.M.

  Workshops Begin

  11:00 A.M.

  Hammer Dulcimer Contest

  2:00 P.M.

  Concerts

- Autoharp Contest
  Concerts
  10:00 A.M. 9:00 P.M.
  1981 Contests
  National Finger-Pick Guitar (Thurs. Eve.)
  National Mountain Dulcimer (Fri.)
  Walnut Valley Mandolin (Fri.)
  Walnut Valley Mandolin (Fri.)
  National Flat-Pick Guitar (Sat.)
  National Hammer Dulcimer (Sat.)
  National Hammer Dulcimer (Sat.)
  International Autoharp (Sun.)

- A Minimum of \$18,000 in Contest Prizes, Cash and Trophies including custom crafted instru-ments by the following master craftsmen:
- · 2 Series 3 Hoffman Special Guitars by Charles A.
- 2 Winter Wheat Special Guitars by Mossman

- Guitan

  72 Special Guitar by J. W. Gallagher & Son

  72 Special Guitar by C. F. Martin, Co.

  HD 28 Special Guitar by C. F. Martin, Co.

  Hammered Dulcimer by Dr. Harwey Prinz

  Hammered Dulcimer by Round Family Dulcime

  Hammered Dulcimer by Breezy Ridge Instrum

  Imperial Style I Banjo by Imperial Banjo Co.

  3 Mountain Dulcimer by The Dulcimer Shopp

  3 Oscar Schmidt Autoharpa