

PENNY PITCH

BULK RATE
U.S. POSTAGE
PAID
Permit No. 2419
K.C., Mo.

FREE

FREE

NUMBER 12

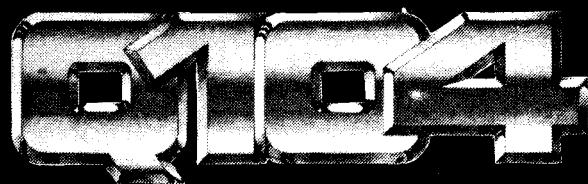
YOU'LL NEVER GET RICH READING THE PITCH

OCT./NOV. 1981

HALLOWEEN MADNESS

SALE DETAILS, PAGE 3!





**We'll knock you out
with
the best seats
in the house
for
The Moody Blues
ELO**

Dan Fogelberg

Listen to



for details

PENNY PITCH

is published by

PENNYLANE4128 BROADWAY
KANSAS CITY, MISSOURI 64111
(816) 561-1580EDITOR.....Charles Chance, Sr.
ASSISTING ...Rev. Dwight Frizzell
...Jay MandevilleCONTRIBUTORS: Rosie Scrivo, Gary Houston,
Rev. Dwight Frizzell, Jay Mandeville, Chris
Kim A, LeRoi Johnson, Milton Morris, Morris
Martin, Rodney Franks, John Geier, Scott
O'Kelley, Ole Unkel Bob Mossman, E. Collins,
I-Sheryl, Willi-Irie, Youseff Yancy, Lane
Turner, Bob Redford, Joe Steinger, John
Heuertz, Brian Colgan, Sid Musso, Chad Mus-
so, Brookes DeSoto, Brian Auger, Dan Conn,
Dave Conn, Jim Tucker, EJ George, Phil
Bourne, Greg Galvin, Marc OlsonThanks to Phil Bourne for assistance with
ad layouts.

TABLE OF CONTENTS:

WEST COAST REPORT.....	4
LEROI'S REVIEWS.....	2
TRUE TALES OF LEPINEY.....	2
LOUISA'S STORY.....	8
MILTON ON SINATRA.....	7
RODNEY'S JAZZ NOTES.....	10
DICK WRIGHT.....	10
OLE UNKEL BOB'S OLD TIME JAZZ.....	11
SOUTH AFRICA.....	12
KING SHINE INTERNATIONAL.....	12
REGGAE.....	13
YOUSSEFF YANCY'S TALKIN' JAZZ.....	15
WINFIELD.....	16
SWINGIN' GRASS (BLUEGRASS).....	17
METAL.....	21
FASHION ALERT!.....	21
BRIAN AUGER (PART II).....	22
AGENT ORANGE EXPOSED.....	23
CLASSICAL NOTES.....	21
UNCLASSIFIED.....	22
FRESH AIRE.....	22
BROOKES DESOTO.....	20
MUSO COMIX.....	20
CONCERT CALENDAR.....	27
MAIL ORDER.....	27

INSPIRATION: LMB and New Traditionalists

THE PENNY PITCH ENCOURAGES READERS TO CON-
TRIBUTE--LETTERS, ARTICLES, POETRY AND ART.
YOUR ENTRIES MAY BE PRINTED. ORIGINALS
WILL NOT BE RETURNED. SEND TO:CHARLES CHANCE, Sr.
PENNY PITCH
4128 BROADWAY
K.C., MO 64111

PENNY PITCH:

Help! We just returned from another fun week at Winfield, Ks--I missed getting a record of the De Dannan group. They are the best Irish group I've ever heard. Can you tell me where to get their albums and how much? The pink trailer was out and so were they under the stadium when I tried to get one Sunday--Sept. 20--Thank you so much--

Mrs. Andrew Sherman
Independence, KS.

(Mrs. Sherman: DeDannan records are now available mail order in the PENNY PITCH. Please turn to page 27 for our convenient form. Their latest lp is STAR SPANGLED MOLLY, Shanachie 79018 \$8.98 list. Raves about DeDannan's performance have poured in from those fortunate enough to share the Winfield experience with you.)

Dear Sir/Madam,

I've just finished reading an issue of PENNY PITCH and really enjoyed it. Could you put me on your mailing list? Thanks.

Deborah Camp
Memphis, Tennessee

(Dear Deborah: How are things in Memphis, home of Elvis, the ancient Greeks, and the rhythm and blues explosion? Be assured you are on our mailing list. Editor Chance, although androgynous psychically, is a sir. Enjoyed hearing from you.)

Deare Charles,

As you may have noticed, I have moved to Kansas City. This area offers more opportunity to purchase and enjoy fine Jazz records. My home town, Omaha, lacks a Penny Lane or anything remotely resembling same.

I enjoy visiting the Westport area. On any particular evening you may find me at Lee's, Kelly's, Penny Lane or the Bijou. These establishments form a Metropolis on to their own and why not enjoy them, after all You Only Live Once.

My NSU sedan has only 85,000 Kilometers on it. I plan to keep it another 5 years before trading it in on a new one. Can you help me find a local dealer?

In the evening I relax by listening to the latest Jazz Recordings from Penny Lane, for now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.

I must, at this time, lay down my pen. They're Coming To Take Me Away, Ha-Haaa!

Sincerely,
Dr. W.D. Mabuse

P.S. Fritz Lang, Jerry Samuels, and Ingmar Bergman are the key.



ad art by gary houston

MOONLIGHT MADNESS**PENNYLANE RECORDS**
FRI. OCT. 30 • 6-12 MIDNIGHT**EVERYTHING ON SALE! HOURLY SPECIALS!****WESTPORT**
4128 BROADWAY**NORTH**
2631 N.E. VIVION RD.**BOTH STORES WILL BE CLOSED FROM 4-6 PM. DOORS OPEN AT 6 PM!**

BUY 1 GET 1 FREE

Somewhere in Santa Monica
California, USAmerica
20 September, 1981

Rev. Dwight Frissell
Assisting Editor, PENNY PITCH
4128 Broadway
Kansas City, MO 64111

Dwight:

Los Angeles. Hard to figure, harder still to figure out.
What can one say?
This is the city, Los Angeles. No matter what Jack Webb
says, this is still L.A.--for better or for worse.
You know, a bit of a warning might have helped.

L. A. ...
Think about it. Think about everything you know of L.A.
and then think again. Whatever it is you're thinking, whether
you've been here or not--maybe you've just left Los Angeles.
It doesn't matter. It's just different. Every day it's dif-
ferent. You know, it's one of those things that's different
all the time, but it's the same. One of those same but different
things.

Now, you know me--never one to think of things in terms
of concepts, never one to be caught with my pants down concep-
tualizing about this or that (I may have, for the sake of
argument, presented something in different terms, created a
new or strained reality in order to get some point across,
or just to see what it's like), but here in L.A. people are
fighting tooth and nail to get the rest of us bowled over by
their "revolutionary" new concepts. However, I am not one,
as aforementioned, to be spreading any of these to you. Perhaps,
my own nature, I can not relate any of these to tell you of some
of these, but until that time, you'll just have to take me at
my word. (Well, for one thing, there's a town not far from
here called "Playa del Rey", if that tells you anything.)

Enough said. On to the business at hand.

Really,
Chris Kim A
Chris Kim A

WEST COAST REPORT

by Chris Kim A

PART 1



The ORIGIN of the LOS ANGELES
(excerpted from a personal letter)



"...It'll be a real blessing in disguise when that earth-
quake finally decides to come and swallow this place up. ... (Los
Angeles actually got its name from a bastardization of Spanish
using a conjunction of...English (or, more correctly, Anglo)
(words)... The (story)... goes along these lines: 'Soon after
God had put man on the earth and had banished him from the
Garden, He sent angels down to help man out--as teachers, etc.
However, He had neglected to tell the angels where to find this
new ("man"), and the angels spent many years looking--having
given up a lot of their celestial power. The fact of the matter
is, they arrived in (North) America mistakenly and in an act
of desperation they set up a colony of their own (very close to
where Studio City now lies), hoping that mankind would (search
them out, or at least) somehow stumble upon them. With the
powers they (had managed to) retain, they were able to make
much of the surrounding area very beautiful and scenic, hoping
that by doing so, that man would know (that) he was in the
presence of the working hands of God. Man, however, too stupid
and greedy to figure it (all) out, came several hundred years
later (perhaps several thousand) and instead of asking for
guidance from the angels, drove them out brutally (and mercilessly)
from this land and claimed it as their own. The angels were
more overwhelmed by this action than (angered), and were much
at a loss for words. Thus, the name for the city that the
angels had (been driven out of): "Los(s) Angeles".

(Post Script to the story.) It is said, that to punish
man for this awful event, the angels managed (during their last
few days here) to cause a fissure in the land to appear. It was
the idea of a man called Andres (pronounced ahn-DREEZ), perhaps
the only human that realized (at the time) that they were indeed
angels. His idea was, in fact, to allow the Spaniards to take
the land and do with it what they would--then, at some pre-
determined time (unknownst to man), have all that man has done
here, as well as man himself, swallowed up into the very earth
that he (man) so ruthlessly (had taken). The Angels took Andres'
proposal into consideration, weighed out the possibilities,
and made it their plan. For helping them out, the angels
bestowed eternal life (unto) Andres and gave him certain angelic
properties and powers. Not long after the angels returned to
Paradise (Andres stayed behind to try and help mankind), the
men of the area caught wind of Andres' plan and blamed him for
their own impending doom. Thus, the fissure in the Earth came
to be known as "Saint Andres' fault"--which has since become
the "San Andreas Fault (line)".

Please it to your own discretion to decide whether or not
to believe the above. However, there are a few facts to con-
sider as well, BEFORE you make your decision. You would be
well advised to weigh them out for yourself. They are:

- 1) The above story was, indeed, an excerpt from a letter.
- 2) The location of Los Angeles and the San Fernando Valley
itself, in respect to--big mountains to the north, a big desert
to the south and east, and the largest ocean in the world, the
Pacific, to the west.
- 3) Scientists and psychics alike the world over have been
warning mankind of the impending doom hovering over Los Angeles
(and they don't mean the smog) for years, and yet for each one
of those years, more and more people have moved here.
- 4) Los Angeles has become the 'entertainment capital of the world'
as well as one of the (if not THE) cultural center of this country.
- 5) The President of the United States and Charles Manson have both
lived here. Even at the same time.

Again, I ask you to carefully consider for yourself the above story and facts,
and, given these, make a clear choice.

The decision is yours.

Really,

Chris Kim A
Special Correspondent
to the PITCH

enc.
OKA/ck

Go Johnny Go & Elvis Shorts
Oct. 20, 21 & 22. Chuck Berry, Jackie Wilson.

Wattstax

Oct. 23, 24 & 25. Isaac Hayes, The Staple Singers, Richard Pryor.

Blank Generation

Oct. 29 - Nov. 1. Bette Smith, Blondie, Talking Heads and the Ramones.

The Wizard of Waukesha

Nov. 19-22. Legendary guitarist Les Paul plus Different Drummer: Elvin Jones

Alice's Restaurant

Nov. 24, 25 & 26. Arlo Guthrie.

How I Won the War

Nov. 27, 28 & 29. John Lennon.

CITY MOVIE-CENTER

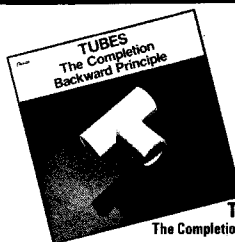
4727 Troost Avenue • 561-3046

The FURY of Kansas City's FIGHT for QUALITY CINEMA!

THE BIJOU STORY

IT'S ALL TRUE!
ADVENTURE!
GASPING MAGNITUDE

pick up your New Calendar NOW!



TUBES

The outrageous Tubes are at it again with a new look, a new sound and a new concept in entertainment designed to turn your brain around. Wonderfully whack! Wickedly humorous! Lots of rock 'n' roll fun! Features the single "Don't Want To Wait Anymore" plus "Sushi Girl" and "Talk To Ya Later."



LITTLE RIVER BAND



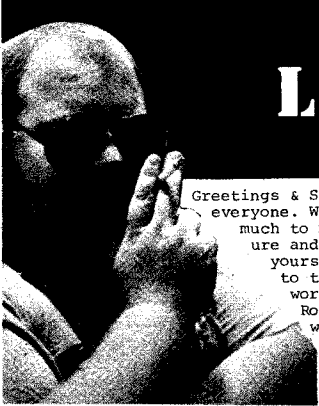
THE TIME IS RIGHT!



BILLY SQUIER
Don't Say No

State-of-the-art hard rock from Billy Squier, a rock 'n' roll talent who won't be denied. *Don't Say No* features "In The Dark," "The Stroke," "You Know What I Like" and "What Do You Want From Me." Say "yes" to Billy Squier.





LEROI'S ROCKIN' REVIEWS

Greetings & Salutations everyone. Well folks, much to my pleasure and hopefully yours, it's back to the rock world for Le-Roi. Sure it was fun writing about country music, but let's face it, my

footing is much steadier on a rock than it is standing in cow patties.

We're coming into the meat of the music season for new releases and thus far there have been many good releases, but there are a few of the frisbee varieties we will have to bring to your attention also.

One thing I would like to mention to our readers is that if you are able to read these reviews then there is a very good chance you are able to write also. Now remember our motto at the PITCH is "We be workin' cheap!". One of our greatest rewards is when we get cards and letters from our readers. Now folks it's been nigh on four months since I heard from anyone and I'm really hurt. REALLY! So how about it folks!

Note: We will have a new award starting this issue. It is dedicated to the man who discovered it and will be named after him. It is an award given, that most exemplifies the true meaning of rock and roll, not just rock, which includes anything from Styx to Christopher Cross. Records receiving this new award will exemplify the record that is more in the tradition of the greats such as, Chuck Berry, Richie Valens, The Beatles and Crispin St. Peter. This award will be called the **LOU WHITNEY MEMORIAL SHAKE & PUSH AWARD**. Yes, I know Lou is not dead, but what good is a memorial if you can't be around to enjoy it. Right?

THE JOHN HALL BAND/ALL OF THE ABOVE
EMI 17058 \$8.98 List
Produced by Richard Sanford Orshoff and John Hall

As you probably know Hall is most heavily involved in the anti-nuke movement and in the past his music suffered slightly from this, but not this time. Hall has put together a record of straight ahead power rock, that has enough energy, if harnessed might solve his problem for alternative energy sources. There's above average vocals on this one, but the stand out is Hall's hard-rockin' guitar that at times borders on intense.

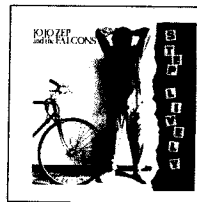


**
DIXON HOUSE/MASKED MADNESS
A & M \$8.98 List
Produced by Mike Flicker

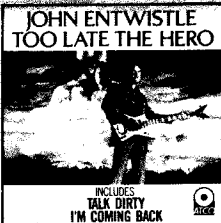
There are a couple of listenable tracks on this record, but I wouldn't rate it more than mediocre at best. Their previous record was much more acceptable than this.

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

BILLY BURNETTE/GIMME YOU
CBS 37460 \$5.98 List
Produced by Barry Seidel & Barry Beckett
Another sparkling effort by one of the better rock and rockabilly artists to emerge lately. Although this record is not quite as good as his last effort, not many records are. This is definitely a record with owning.



JO JO ZEP & THE FALCONS/STEP LIVELY
CBS 37047 \$5.98 List
Produced by Peter Solley
This is another very good effort from this Aussie band. They have expanded their sound from their last effort and in doing so have added a lot more consistency to their works. They give you a fine mixture of rock, ska, and a couple of sixties R & B covers that really give the record that added punch it needed. At times they really have a strong Garland Jeffries sound that detracts nothing from their overall sound.



JOHN ENTWISTLE/TOO LATE THE HERO
ATCO 38-142 \$8.98 List
Produced by John Entwistle & Cy Langston
This is very typical of previous Entwistle solo efforts. It is brilliant at some points, weak at other points and often just a little over indulgent. Entwistle often pisses me off because he can give some of the best sounds around and then turn around and come up with some run of the mill junk that the Knack or somebody should be doing. I still gotta say I like this one after all is said and done.

CHARLIE DORE/
LISTEN!
CHRYSALIS
1325 \$8.98

Produced by
S. Levine



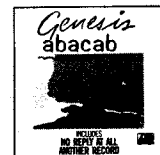
Although not as strong as her first album this record still merits listening to. It has several strong cuts that could make it a seller, but don't count on it. The reason it doesn't rate higher is that it has a few weaker tunes that unfortunately detract from the stronger songs. Probably her strongest asset is that she does write most of her own material, and she does come up with jewels quite often. A real jewel on this one is "Sister Revenge."



YOU ARE WHAT YOU IS

FRANK ZAPPA/YOU ARE WHAT YOU IS
BARKING PUMPKIN 37537 \$15.98 List
Produced by Frank Zappa

Ah, yes folks, more disgusting music, with disgusting titles and disgusting lyrics. The stuff this guy gets away with is more than I'll ever figure out. Frank's songs degrade any thing from women to religion. Frank covers it all. It always seems to take him two albums to get all his disgusting language and sexual connotations out. Its just disgusting and I love it.



GENESIS/ABACAB
ATLANTIC 19313 \$8.98 List
Produced by

Remember when Genesis was the premier art-rock band around? Well it seems they have decided to grow beyond that boundary. With the same style and vigor as Phil Collins has used on his previous release Genesis has made the jump into the 80's. Backed with the Earth, Wind and Fire Horns the sound has a lighter touch not so heavy handed as before. This record really takes the split from Peter Gabriel to the fullest lengths.



RONNIE WOOD/1234
CBS 37473 \$8.98 List
Produced by Ronnie Wood & Andy John's

Ronnie Wood has through out his career, has had this sort of intense nonchalance about him that always intrigued me to no end. The music is good but maybe a little too loose. Its hard to tell. Actually I think this is the record Dylan should have put out.

BARBARA LEWIS/HELLO STRANGER
Solid Smoke 8014
Produced By Ollie McLaughlin W/ Bert Berns & Jerry Wexler

VARIOUS ARTISTS/WILD, WILD YOUNG WOMEN
Rounder 1031 \$8.98 List
Compiled By Mitch Diamond

Tie for
SHAKE
and
PUSH
AWARD

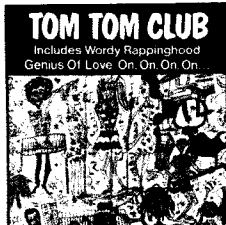


These two must-have records showcase musical talents of pioneering women in rock music from the 50's and 60's. These records receive this prestigious award for the merit that they clearly show the spirit of shake and push and its just damn good listening.



THE KINKS/GIVE THE PEOPLE WHAT THEY WANT
ARISTA 9567 \$8.98
Produced By Ray Davies

Just because I think the Kinks are the best rock n roll band in the world is no reason to think I would in any way be prejudiced in reviewing this record. This is the greatest record the Kinks have done since Muswell Hillbillies. It's hot shit. Need I say more?



TOM TOM CLUB/SAME
SIRE 3628 \$8.98 List
Produced By S. Stanley, T. Weymouth and C. Frantz

This is what's not in the discos these days. It's a mixture of disco, rapping and new wave. It's hot, it's got a beat, it's fun, it's funny, it has no social redeeming factors, it's contagious, it's outrageous, it's the future, and it's now.



JACK GREEN/REVERSE LOGIC
RCA-AFLI 4122 \$8.98 List
Produced By Jack Green

What a fine follow up to his debut album from last year. Last year's record was one of the best last year and this one is no exception for this year. It may take a while for this guy to break but if RCA sticks with him they are bound to have a real star in the making. He has a good concept of what a pop sound should be like yet is able to keep enough individuality to make sure you know it's Jack Green playing the songs. He is a talent to be reckoned with.



MINK DEVILLE/COUP DE GRACE
ATLANTIC 19311 \$8.98 List
Produced By Willy Deville

Early in his career Willie Deville was collared with the New Wave label that he is still trying to overcome and become the established star that he is. Deville has always had too much R & B in his soul to be a punk and to much punk to be a soul singer. Thus he is always on the outside pushing in and maybe, just maybe he'll make it this time. There's never been anything lacking in the music, it's just a missed concept of what he plays. If people will listen to him they'll know he has plenty of talent.

JOE ELY/LIVE SHOTS
MCA 5262 \$8.98 List
Produced By Michael Brousky

This is one of the hottest artists going these days. If you haven't had the pleasure of hearing Ely yet you're in for a rockin' good treat. Ely is one step beyond rockabilly. This record has been out for some time on import, but finally MCA records got wise to the rise in their Levis.

NILS LOFGREN/NIGHT FADES
AWAY Backstreet 5251
\$8.98 list Produced
by Jeffrey Baxter



This is a very good record, don't get me wrong. the problem with it is it suffers from too much talent, Lofgren has been one of the best for a long time and part of his talent was leaving enough raw edge with the players around him that he could really excel and not over do it. The talent is so good here that he merely blends in and loses the edge. If not for this the record could have been a five star record.



JOAN ARMATRADING/WALK UNDER LADDERS
A&M 4876
Produced By Steve Lillywhite

Armatrading is one of the most talented women in music today and once again she has come up with another winner. Although not as strong as Me, Myself and I, it is still a very strong record. One thing Joan has done is switch to a predominantly new wave producer in Steve Lillywhite thus putting a lot more edge and rawness into her sound. After you hear this one a few times I'm sure you'll be amazed.



DARYL HALL & JOHN OATIS/PRIVATE EYES
RCA AFLI 4028 \$8.98 List
Produced By Hall & Oates

This will be a definite contender for my best of the year. Hall and Oates are fast becoming one of the clear cut pop bands of rock and R & B, and their great ability to write catchy tunes and lyrics they may be on they're way to true superstardom. Between their last release (Voices) and Private Eyes they definitely are on the right track.

ALICE COOPER/SPECIAL FORCES
WB 3581 \$8.98 List
Produced By Richard Podolor
If I was in Special Forces I would call in a airstrike on this piece of shit.



MARIANNE FAITHFULL/DANGEROUS ACQUAINTANCES
ISLAND 9648 \$8.98 List
Produced By Mark Miller Mundy

Faithfull, after having reestablished herself and a strong performer with Broken English, has followed with another fine effort this time. Her music is not what one would call pretty, but it is effective. The songs have come up a level on the depression scale beyond the suicide level to that of merely just wanting to do heroin.



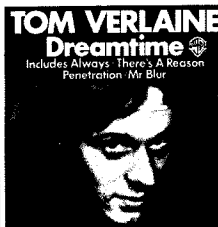
BARRY MANILOW/IF I SHOULD LOVE AGAIN
ARISTA 9573 \$8.98 List
Produced By Barry

Although he received heavy competition from Rex Smith, Barry still has won out as the number one candidate to be the guy most likely to die of terminal cuteness.



REX SMITH/EVERLASTING LOVE
CBS 37494 \$8.98 List
Produced By Rick Chertoff

Rex baby gave Barry a real run for his money but sorry Rex, Barry is just a little too cute. Sure you can sing just as sickeningly sweet, your're young and cute and probably never had a zit but Barry's got a few years on you and has done a ton of shitty songs. Maybe next time.



TOM VERLAINE/DREAMTIME
WB 3539 \$8.98 List
Produced By Tom Verlaine

If this guy would have been around in the late 60's he would have been one of the most revered guitarists of his day. As it is he is highly acclaimed and highly unknown. His style of playing is very 60's sounding yet updated enough to put him past the norm of great guitarists. He has done superb work since the beginning with Television but now has even outdone himself with this great record.

TIE FOR BEST OF THE BUNCH

BRUCE COCKBURN/INNER CITY FRONT
MILLENNIUM BXLI 7761 \$8.98 List
Produced By Bruce Cockburn

Cockburn is the poet laureate of the seventies and eighties. His lyrics are touching, soft and yet piercing like a knife at times. His music changes with the times, but the words are timeless. One day people will recognize the awe some talent this man possesses and hope fully he will finally receive the accolades he so well deserves.

RODNEY CROWELL/SAME
WB 3587 \$8.98 List
Produced By Rodney Crowell

I really didn't believe this guy could ever get any better than he was. I already thought he was the best song writer around, but Rodney has shown me you can improve on excellence. This record is a very strong contender for record of the year. Of course it doesn't hurt to have a crew of musicians that could blow anybody's shit away, but even without them there is no doubt in the quality of this material. I've run out of superlatives to use for this record. Lets just say listening is believing so listen to this one.

BRUCE COCKBURN
INNER CITY FRONT



TRUE TALES of LE PINEY

I SAT WITH PEN AND PAPER in front of me for two long months before something happened. Then, suddenly I began to write... Things that had been stored away for years began to surface as characters, plots, and stories. At first the whole idea, every thought, line, conversation, was dull, lifeless, until it gradually fizzled out altogether, and I ended up stealing vast portions of an old 1938 copyright book I'd bought at a garage sale a year ago. That wasn't such a hot idea either, but at least it was already written.

I came across Le Piney Mike and his mule Burt just this side of Piney Bluff, halfway up Piney Knoll, in the Piney Mountains. Piney was an emaciated old fart, with ringworm and athlete's foot; Burt had dogbreath something awful. Le Piney Mike and Burt looked like death warmed over when I came up on their camp. Seems they'd been out prospecting in the Piney Mountains for six months or more, and had run out of grub 'n whiskey. Burt was suffering more than any mule I'd seen suffer in a long time, and Le Piney? Well, he had himself a good case of the crabs-- probably picked 'em up off some little tart down at Pineyville. Burt was down with Flatulism: seems he'd had nothing but bean burritos and beer for a solid week, and he was as full of gas as an all-night Mobil station. The first night I spent in that camp was a bad 'un, I'll tell you. Le Piney scratched, and Burt farted, the whole night long. Luckily, I had thought to bring along some medicine. Ol' Le Piney had travelled many a mile, and he had many a yarn to spin. He talked on and on until the medicine was all gone, and all three of us were pretty well lit. "One more tale and it's off to bed," said Piney. Burt crooked a hind leg and cut a fart that'd a-ripped the pants off a man. Le Piney continued after the air had cleared a bit, and I heard every word he said.

("The True Tales of Le Piney" continued next ish.)

louisiana's story: chapter one

collage: richard van cleave



I WAS THIRTEEN & SO BRAVE that November when the Major arrived at Prairie du Chien Academy to teach us girls to speak & think French.

I had been a Robinson Crusoe & the Academy's shadow had been a sea, separating me from the mysteries of men.

Then, one damp, mushroom-like dusk, I was alone on the far side of the field where Headmistress had once been trapped by spiders. Each autumn, confiscated books were burned there, & as I sat on a little mound that resembled a breast, the Major came curling from the woods like a tramp drawn by the smoke.

He uncorked some wine, & saying that the fire wasn't warm enough, he pressed me to drink a little, & lit a mild Indian cigarette.

"We must visit here often," he told me, " & you shall be one of my girlfriends."

"I'm sure I won't," I said quietly. "The two of us will move closer & closer together," he continued as if speaking to the flames, or dreaming of flames. "We will be strangers at first, & you will feel strange. But you will enjoy yourself, your lack of control. & we'll become enmeshed in the most natural &

delirious milieu you could ask for."

"I would turn to leaves first," I said in a determined voice.

He laughed then, & took a long drink. "That's what Headmistress said. Now she would kill her own grandmother for me."

"You're dangerous," I asserted, but my voice seemed distant & unconvincing.

The Major stood shimmering behind the fire; the empty winebottle was rolling away from his feet.

"Danger is taking shape, but it will come from another place." He began walking toward the woods. "Danger will come to your room, turn the key in the lock, at last reveal itself. What it is you can't be sure, for danger takes many shapes: a spider, a blind man with a gun, the Underground, or the act of love."

(To be continued....)

presenting...

DUCHAMP
with guests

Halloween Weekend
at the Music Box

BOSTON

brought

straight to

you by

The Drifter

GO TO BOSTON

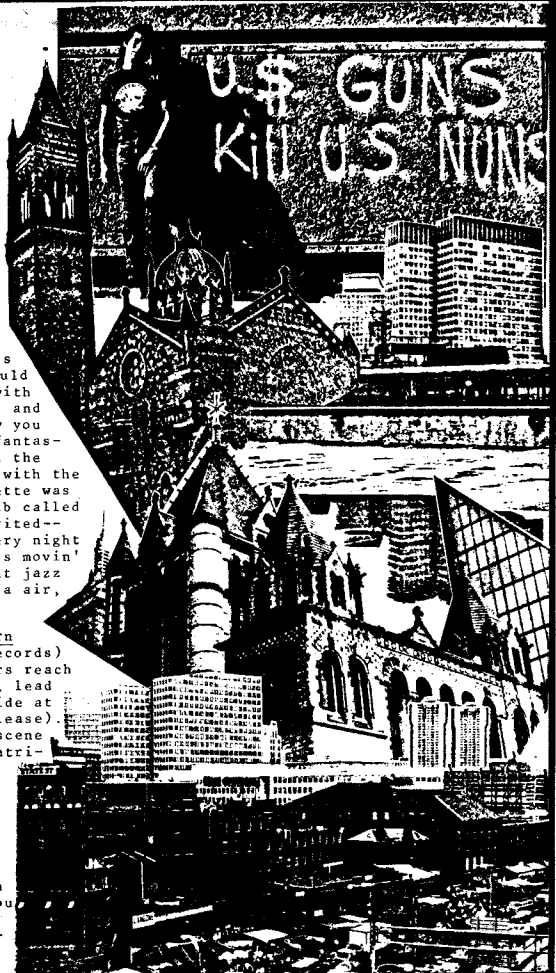
where you inevitably end up sitting next to someone else's grandparents. If you want to steep in history while you eat then go the the Union Oyster House and eat some of their fabulous clam chowder (yes, it is the best!).

If you're into Music-Live, Boston is a smashing place to O.D.. Preppies (and reggae-addicts on Sundays & Mondays) will love Jonathan Swift's (Harvard Square). Young Punkettes should check out The Rat (Kenmore Square), with bands like The Taxi Boys, Bad Habits and Markey Mussell & the Clams, you know you can't go wrong. Tripping the light fantastic Hurricane D. & the Cheeks showed the kids at SPIT (Lansdowne St.) how-to with the tunes of the Suburbs. This old punkette was specially impressed with a small club called the Inn Square Men's Bar--Ladies Invited--(Inman Square). A different band every night with plenty to keep those twinkletoes movin' & groovin'. There are also waterfront jazz joints to go along with the salty sea air, high tides and low tides.

Movie--we hope Decline of the Western Civilization (soundtrack on Slash records) hits KC before any more of it's stars reach their demise (sad note: Darby Crash, lead singer of the Germs, committed suicide at age 22 shortly before the film's release). Decline covers the punk-neuvo wavo scene in LA from Dec.79 to May 80. This intriguing bit of celluloid is a should-see for a perspective on American Youth.

Sightseeing--cruising Boston by Shark, Subway and my own two legs showed me, architecture, history, trash, and magnificent beauty. Granted, you may not fall in love with Bean Town as I did but it will give you something to think about and to remember ("One if by land, two if by sea", remember that one?).

The Drifter is back from the city of clocks. If you too are looking for escape from Mid-West mellowocracy take a chance on this hip harbor city. You'll find sights and sounds that will truly amaze you. Food fun is everywhere. Plenty of little street stands, hot dogs, apples...and hot pretzels bigger than my hand. Deli's everywhere, a cheap one right in the middle of the city on Tremont St by the Boston Commons called Lox, Stocks & Bagels with plentiful variations of food, a menu full of trivia ?'s, but lousy restrooms. For good New England food there's a wonderful place in the farmer's market area, Durgin Park, refuted to have the bitchiest waitresses in town, but just my luck--I was served by a most congenial one. Lots of atmosphere, long community tables



MILTON ON FRANK SINATRA

Jazz & Juice Stories
BY MILTON MORRIS



FRANK'S KICKS

I'll never forget one time when I had a juke-box. This is going back in the 60's. Frank Sinatra was on. They were playing his recording of "I GET A KICK OUT OF YOU." We were packed that night. And everything stopped. Everyone listened to Frank. He was laying it down, man. They were all relaxed. When he finished, everyone kind of leaned back. Man, how great is it? How great it can be? I'm back at the bar and I walk by and this one cat liiks up at me and he says, "I feel sorry for him." I said, "You feel sorry for Frank Sinatra?" He said, "Yea, man, like who can he listen to?" That just knocked me clear out.

FRANK'S BRONZE

The first day that Sinatra opened at Caesar's Palace, Basie told him about me. And Sinatra sent me this bronze medallion that's hung on my wall since '68'. It reads:

MILTON

IN COMMEMORATION OF THE INAUGURAL PERFORMANCE
OF THE NOBLEST ROMAN OF THEM ALL AT CAESAR'S PALACE.
BE IT KNOWN BY THIS DICTUM
THAT YOU ARE ELECTED ONE OF THE CAESAR'S SPECIAL GUEST
WITH THE REQUEST TO ATTEND
THE FRANK SINATRA PREMIER PERFORMANCE
NOVEMBER, 1968.

FRANKIE

It really knocked me out when I got it. It was so pretty when I got it. It came in a velvet box. But smoke got to it. So I went out there. He paid my way out there, my accomodations, and my way back. It's the only way to go.

FRANK'S MONEY

This friend of mine came into the joint, he's a famous band leader, and he always had me play Sinatra records when he was here. Pretty soon he turns to me and says, "That rotten mother, that son of a....". He's going on with that kind of language. I said, "Sinatra? What are you talkin' about?"

He said, "Well, we were in the air flying and doing some one night stands and Sinatra saw that I was depressed. So he asked me what the problem was. I finally broke down and told him it was the money I owe. I owed everybody 'cause I was playing horses then. I owe some pretty bad people all across the country." Sinatra said, "Just make out a list of everyone you owe and how much. I'll straighten it out." And I said, "Hey, that's great. What are you calling him all them mothers and all that jive for?" He said, "Well, all he did was re-establish my credit. Now I owe him all that money and I owe all them again." You know what he did? He paid everybody off so this famous Kansas City band leader got to them again. His credit was good. "That rotten mother. I owe Frankie and I owe all them again."

FRANK'S BEST RECORD

The best record Frank Sinatra cut was "COME FLY WITH ME." If you ever get your hands on that record, keep it.

FRANK AND BASIE

Frank and Basie cut some records. I saw Bill later and said, "Bill, it was great. But with you two I expected the greatest." He said, "You know what happened, Milt? We were respecting each other too much. I didn't want to get in his way and he didn't want to get in my way and we goofed."

FRANK LEARNS TO SING

He was at his greatest at the time of that story about "I GET A KICK OUT OF YOU." He was a crooner when he was with Dorsey's band. And working with Dorsey you learn how to hold notes and all that. Frank was great as a crooner. Then he fell in love with Ava Gardner and he married her. Then she dumped him for a bull-fighter. He found out what the hell he was singing about. He became a singer. Yea, he had a thing about Lauren Bacall, too. He had 'em all. He's entitled to 'em all. He's one of them cats that can do no wrong as far as I'm concerned.

FINALLY FRANK

I've met a lot a chicks in my life that have been around Sinatra. Ones he's made it with or whatever. They rave about him. What a great cat he is! How courteous he is. And what a gentleman he is. Have you ever seen the wife he's got now? She used to be married to Harpo Marx. Barbara: the prettiest, sweetest thing in the whole world. Finally, finally, finally.



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



FOR GOVERNOR AND BINGO & HORSE RACING

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

The PENNY PITCH sure has been kind to me.--Milton Morris

And Milton, its at least a two-way street. You sure have been kind to us and our readers. Thanks again.-- ED

LENA HORNE

The Lady And Her Music

Live On Broadway

winner

1961 Tony Award

winner

1961 Tony Award

LENA HORNE: The Lady And Her Music

Includes

- Stormy Weather
- Bewitched, Bothered And Bewildered
- I'm Gonna Sit Right Down And Write Myself A Letter
- I Got A Name

QWEST On
Qwest
Records
and Tapes

JAZZ NOTES

RODNEY
FRANKS

GIL SCOTT-HERON/Reflections
Arista 9566 List \$8.98

It seemed (for me, at least) that Gil Scott-Heron was concentrating more on singing his message on his last two albums than rapping, though some of his best pieces feature this unique vocal style - a half singing, half talking kind of style, one that has endeared him to folks from all walks. Reflections is a nicely balanced mixture.

I'm not saying that Side 1 of Reflections is superficial, but Side 2 makes this album worthwhile. For example he treats Marvin Gaye's "Inner City Blues" with respect, expanding it's concept with a poem, "Siege of New Orleans", taking Gaye's idea one step further. And there's "B Movie" in three parts showing G-S-H in his famous bad-ass radical form (something for you Ronald Raygun fans).

As you can read, I've devoted most of this space to Side 2 but there are jewels on Side 1 as well as "Is That Jazz?" is a dedication to Black Musicians past and present. He also offers an interesting rendition of Bill Withers's "Grandma's Hands". Something for everyone can be found on the latest from G-S-H....

Now in the same tradition and taking it one, no....a few steps further is Amiri Baraka (Leroi Jones) with a collection of Poetry-Music:

AMIRI BARAKA/New Music-New Poetry
India Navigation 1048 List \$8.98

This album features Amiri Baraka with Tenor man David Murray & Drummer Steve McCall, two heavyweights in the new black music (avant-garde) form. More so than G-S-H, Baraka's poems make for either enlightened minds or very tight jaws. The concept of incorporating poetry and music is nothing new and Baraka is one of the pioneers of this more modern form. "The Last Revolutionary" is a poem by Abbey Hoffman and I'm quite sure he would wish it otherwise. There's also "In the Tradition" (for Black Arthur Blythe), a piece using Arthur as a positive influence and displaying excellent musical rapport between McCall and Murray. "I Love Music" is a poetic-musical testimonial for John Coltrane mentioning damn near every song he ever recorded and this piece becomes more energetic as it progresses much like Coltrane's music toward the end of his life. New Music-New Poetry expresses emotions that can be felt on the 8th & Vines, 25th Avenues & MLK Drives across the country, the us emotion as Baraka puts it.

GERALD WILSON'S ORCHESTRA OF THE 80'S/
Lomelin Discovery 833 List \$8.98

This is Gerald's first recording in 11 years, but during this period, he was by no means stagnant. He developed some interesting associations: as the host of a jazz radio show in L.A. (KBCA), a music instructor at Cal State University and has worked with the L.A. Philharmonic under Zubin Mehta, just a few of his accomplishments over 11 years.

His latest collection entitled Lomelin is definitely in the G.W. tradition. Possessing all of the fire and imagination of his Pacific Jazz recordings of the 60's.

He pilots a 21 piece band of quality musicians too numerous to mention (but I've gotta drop a few names) Snooky Young, Jimmy Cleveland, Jerome Richardson, Harold Land & Shuggie Otis. This collection contains 6 pieces all Wilson compositions. He penned one tune in honor of Mehta "Blues for Zubin", and there's "Triple Chase" which includes brilliant tenor solos from Ernie Watts, Harold Land & Jerome Richardson.

In comparing Wilson's earlier recordings say, Moment of Truth (LN 10098) to Lomelin you'll find those Gerald Wilson elements that make him an important force in big band jazz.

PIECES OF A DREAM
Elektra 6E 350 List \$8.98

Pieces is a trio of young Philadelphians - Curtis D. Harmon: Drums, James Lloyd: Keyboards and and bassist: Cedric Napoleon. Grover Washington Jr. produced this project and his influence is heard through much of this album as well as his soprano work.

There's an impressive quartet rendition of Maurice White's "All About Love" showcasing Lloyd's abilities on Steinway Acoustic Grand-- his style calling to mind a 1962 Ramsey Lewis. The three penned half of the tunes contained on this effort. Among them is a nice two-stepper entitled "Lovers" featuring Napoleon on vocals. This effort definitely has wide musical range, from traditional to "air the room out" funk. Nice going for their first time out.

Rodney Franks can be heard on KCUR-FM's Jazz Place Wednesday 10-1am.

DICK WRIGHT: His Love of Music Benefits Listeners



photo by Suzanne Burdick courtesy of THE LAWRENCE JOURNAL WORLD

Few things mean more to Dick Wright than music, including Pepsi (and those who know him will testify that he's giving it every chance). Dick Wright's love for music, especially jazz and opera, has been to the benefit of Kansas University public radio listeners since 1956. Wright had been director of radio stations KANU-FM and KFKU-AM for several years and often played an important role in KANU's opera programming. Dick Wright, however, is best known to the area's listeners as THE voice of jazz from the University of Kansas. As a collector of jazz records and a researcher of jazz history for many years, Dick Wright earned a reputation as a jazz enthusiast respected by his listening audience as a source of entertainment and information.

Dick Wright's jazz programs include THE JAZZ SCENE (Saturday mornings at 10:00 on KANU) and THE WORLD OF JAZZ (Weekday evenings at 7:00 on KFKU). Along with recorded jazz, Wright's Saturday program often features guest appearances by local and internationally renowned jazz artists; many of whom see Wright's program as an effective means of exposure for their recordings and public appearances.

Wright's newest music program, NOSTALGIA BALLROOM (Saturday evenings on both KANU and KFKU), is devoted to the popular big bands of the 1930's and 1940's. The program gives recognition to the "sweet" and "corn" bands as well as the jazz orchestras from the period, and was the program for which Wright won the award for air personality of the year among noncommercial stations from the Kansas Association of Broadcasters.

Before the building of KANU's jazz record library, the music heard on Wright's programs came entirely from his own collection. Even now his collection provides the bulk of the music he plays. The reason is not surprising. Wright's collection contains approximately 13,000 LPs as well as tapes and 2,500 78's. The collection, thirty years in the making, is being sold to the University of Kansas music library to help start a jazz studies center. The collection is expected to be of great help to those who wish to pursue an in-depth study of America's most characteristic music.

The loyal listeners of Dick Wright's programs are hardly ready to accept much other than what they've come to expect. Rather than burdening another announcer with the enormous task of trying to fill his shoes, he will do his own program on tape and explain to his audience why he's "cheating again". Most listeners can hardly tell the difference between Wright's taped and live programs.

Dick Wright is a full-time member of the University of Kansas music faculty and is devoted to spreading the word of jazz to the students who attend the Lawrence campus.

Wright originally went to the University of Kansas to study operatic roles and pursue a career as an opera singer. Although his love for opera never faded, it was his other musical love which determined the shaping of this outstanding air personality.

--John Geier

SPOTLIGHT ON DOLPHY AND LAKE scott o'kelley

ERIC DOLPHY/STOCKHOLM SESSIONS
ENJA/INNER CITY 3007 List \$8.98

Well, what can you say? Twenty years later and it sounds like brand new album. Recorded in 1961 while taking a break from Coltrane's European tour, Dolphy is in top form. The album starts out with the vigorous "Loss" and the level is sustained over two sides. The versions of "Miss Ann" (here called "Ann") and "GeeWee" on Stockholm Sessions are the best to be found. This "Ann" is even better than the one on the Last Date LP. If you remotely like Dolphy or if you're not sure, this album will convince you one way or another. It also proves that Miles was wrong, Dolphy can play his ass off.



OLIVER LAKE/PROPHET
BLACK SAINT 0044
\$10.98 List import

When the Rev. first told me about the new Oliver Lake LP with a version of "Hat and Beard" I was more than a little anxious to see how anyone could improve on the original. Well, Black Saint's got another winner. On Prophet Lake does some really nice things not only with "Hat and Beard", but also with "Something Sweet, Something Tender" and the title cut. The tempo is a bit faster and the approach a bit more manic, but the Dolphy flavor is still there. He also does three pieces of his own, one of which, "Cotton IV", is reminiscent of his work with the WSO. A very nice album that makes the wait for the new World Saxophone Quartet album a little easier.



Blue Jam Productions presents

cocktail shorty AND THE TABLEROCKERS

INCLUDING FOUR ORIGINAL MEMBERS OF
LITTLE JIMMY VALENTINE & THE HEART
MURMURS...SHAKE, RATTLE AND ROLL!!!

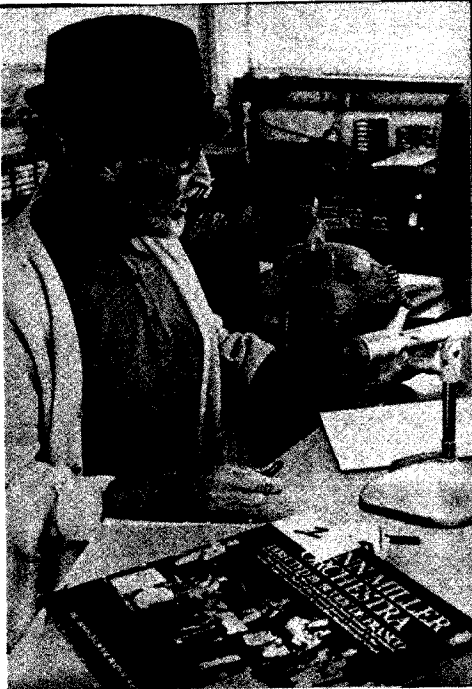
Nov. 20 & 21 at 9 p.m.

**Parody
Hall**

TICKETS ARE \$3.50. (JUST \$3 FOR PLUES SOCIETY MEMBERS). K.C.B.S. MEMBERSHIPS ARE JUST \$5.
MAIL TO: K.C.B.S., BOX 10418, KCMO 64111

OLE UNKEL BOB'S OLD FASHIONED JAZZ CORNER

Penny Pitch is happy to announce that Robert "Oub" Mossman who calls himself the world's oldest, living male DJ (now temporarily unemployed) begins a new column with this issue.



UNKEL BOB MOSSMAN IN ACTION ON KSSS-AM, COLORADO SPRINGS, 1976.

OUB (which is short for Ole Unkel Bob, O.U.B., get it?) was there when it all started in the roaring twenties. His own private collection goes back to King Oliver, Louis Armstrong, Bessie Smith, Jelly Roll Morton, "Fatha" Hines and other early greats and he saw and heard many of these Jazz people in person. For 13 months he, along with various student announcers, did a two hour show Saturday mornings on KCUR-FM which he quit because of clashes with the management. As a teenager he was a "stringer" (local correspondent) for KDKA Pittsburgh, the world's first radio station in his native town of Oakmont, Pa. He recently celebrated his 78th birthday and as he says all of his friends are either dead, in the looney bin or in the advertising business. So, OUB take it away!

OUB appreciates the opportunity to talk about early American Negro music. I do not like to use the word "black" being of the old school and growing up in the melting pot of America, many of my school chums were Negroes and it was in Mrs. Gray's cottage in Oakmont that I heard my first Louis Armstrong recording of "Coal Cart Blues" on a 78 rpm wind-up Victrola that changed my life from that day on. We had a similar machine at our house but no Negro Jazz, which could be purchased only in the Negro sections of Pittsburgh, Wylie

Ave. in the Hill district or Frankstown Ave. in East Liberty, where Mary Lou Williams lived until she was 15. I had to play these records in the privacy of my own room because if my mother ever found them they would be broken and thrown out. Today Jazz courses are taught, as you know, in most universities in the country.

Now, for a few words about PennyLane, one of the greatest record stores that ever was-

OUB has bought phonograph records all over the USA in big stores, small shops, Flea markets, garage sales, by mail, and Penny Lane is the best store with the largest selection of labels and artists that he has ever seen since he started buying 78's in the Negro sections of Pittsburgh in the early 20's. The reason is that the stock you see when you walk in the Broadway store is like the tip of an iceberg. In the basement there 7 dwarfs, or gremlins, filling orders for dealers all over the USA because PennyLane represents a national distributor (House Distributors) stocking some 20,000 records representing some 370 record producers in the USA, Europe, and Japan. If they don't have it and can't get it for you chances are it ain't available. Next time you enter the store at 4128 Broadway ask a sales person to show you the wholesale dept. downstairs. You will be amazed, but, please don't feed the leprechauns.

The Reverend Dwight Frizzell, ass't editor of the Penny Pitch has asked OUB to review three recent releases in the Jazz or big band corner where you will find the largest selection of albums by musicians like Glen Miller, Artie Shaw, Stan Kenton, Woody Herman, Tommy Dorsey, Jimmy Dorsey, Benny Goodman, Charlie Barnet, Louis Armstrong (especially his recent MCA recordings from the early days) and many, many other greats too numerous to mention here.

DUKE ELLINGTON/Sophisticated Ellington
RCA CPL2 4098(e) List \$8.49
Stereo effect reproduced from monophone. 2 record set.

Duke Ellington lovers will love this new release produced by Ethel Gabriel, remastered by Bob Simpson, with 24 of the Duke's most popular songs chosen by Gabriel as the best of many recordings of the same songs over the years. For example, she has chosen his May 10, 1928 recording of "Sophisticated Lady" as the best of some 10 cuts he made of this famous classic. "The Moochee", another Ellington gem, recorded Oct. 30, 1928 gets the nod over many Moochees made over the years and how they make a 53 yr old 78 record sound like 1981

beats me. This is an excellent chance to up grade your Ellington collection with most of the Duke's songs like "I Got It Bad", "Mood Indigo", "It Don't Mean a Thing", "Take the A Train", "Caravan", "Cotton Tail", "Solitude", "Don't Get Around Much Anymore", and 14 more songs recorded between 1927 and 1966 that sound like today.

CHARLIE BARNET/The Complete Charlie Barnet
Volume II 2 record set
AMX 2 5577 List \$11.98

Charlie Barnet, tenor sax man, had difficulty living down the tabloid label "millionaire maestro" simply because he came from a wealthy family. He started playing the saxophone at 12 and at this writing is alive and well at 68. As a teenager in the 20's he hung out in the jazz joints of Harlem. He loved the Negro big band sounds of Duke Ellington, Don Redmond, Fletcher Henderson, Jimmy Lunceford, and as George Simon-Metronome Magazine critic in the 30's said; "This (Barnet's) is the Blackest White Band of all." and the songs 32 of his greatest are in this recently released Bluebird RCA Victor 2 record set included are "Cherokee", his most famous record, "Tin Roof Blues", "Knockin' at the Famous Door", "Scotch and Soda", "Miss Annabelle Lee", "I Never Knew", "Ebony Rhapsody", "S'Posin'", "Swing Street Strut", and 22 more. Don't miss this historic album even though you might have many of the songs on other releases.

THE WIDESPREAD DEPRESSION ORCHESTRA
Stash Records ST 212 List \$8.98

Nine excellent young musicians, 3 saxophones, trombone, trumpet, vibes, piano, bass and drums playing in the old style of the Negro bands of the 30's and 40's with arrangements by Horace Henderson, Louis Jordan, Michael LeDonne and others is selling records like hot cakes. If you bought their first and second albums better latch onto this their third which has added ballads. Among the 12 songs on this record are "Sunday", "It's You or No One", "The Days of Wine and Roses", "Taking a Chance on Love", and 8 other songs. Don't miss this one.



SOUTH AFRIKA

By E. COLLINS

The Union of South Africa, which spans nearly the lower fifth of the continent, is, because of its vast deposits of diamonds, gold, and minerals, one of the richest nations on earth. Although it has great mineral wealth, South Africa is engaged in a fierce political and escalating military struggle for survival. The essence of the problem there is centered on the issue of race, as blacks are forced to live in nearly sub-human conditions by a racist system of separatism called "Apartheid." At the root of this system is the basic assumption that blacks are "inferior" to whites and that the "superior" whites are sanctioned by God Almighty to separate, restrict, and oppress blacks and coloreds in South Africa.

"Apartheid," which means literally to be "separate," is the culmination of the whites' negative attitudes toward the blacks. The ruling National Party in South Africa, which is led by Prime Minister Pieter "Pik" Botha, formally installed "apartheid" some thirty years ago. It limits or bans every conceivable aspect of a black person's freedom concerning where he lives, works, travels, or worships, and it may determine whether he is allowed to do any or all of these things. For instance, most blacks are subject to curfew, required to carry passes for travel authorization, receive about one fourth the pay of whites for comparable work, and are relegated to living in rat-infested shanty slums where facilities and services do not exist.

The "South African" way of life is threatened not only from rising militancy from within, but from liberation forces on nearly all its borders. Neighboring "Zimbabwe," formerly known as "Rhodesia," has succumbed to "majority rule" in the last two years, and was preceded by Angola and every other major country on the continent. Very crucial to South Africa's international political stability is its handling of independence for the mineral-rich territory of Namibia. The Southwest African People's Organization (SWAPO) is the guerrilla movement that has been fighting there for years, and if the government can insure protection of the whites in the area, and supervised elections, it appears ready to concede the area to the guerrillas.

Even if South Africa does grant independence to Namibia, it will fall pitifully short of assuaging the devastating impact of apartheid on the nation as a whole. In a nation where the descendants of the original inhabitants (blacks) outnumber the ruling whites (mostly Dutch immigrants) by about four to one, it is only a matter of time before armed struggle engulfs the entire country. Already there have been fierce riots in the black township of Soweto, and guerrilla attacks in Capetown, and even Johannesburg. The government has responded with even greater repression by jailing some political leaders and assassinating others, like the outspoken Stephen Biko, who died "mysteriously" in a South African jail.

Although under intense international pressure to ease the stranglehold it has on its black citizens, the Botha regime is preparing to wage an all out war rather than share power with the blacks. Enormous wealth has made South Africa's military second to none on the entire continent, and its weapons industry is itself a source of major foreign trade. It is strongly believed that South Africa is one of nine nations in the world with nuclear capability, and its government has stated publicly that it "will use every available means to preserve the South African way of life."



*King Shine International: Words of Truth Live On...



Alvin Barrett, 22, was struck by a stray bullet and killed at a party where he was D.J. Also known as King Shine International, his musical was top ranking sound around town and when he would D.J. in front of the Blue Riddim Band all was irie! Barrett rapping out words of truth, backed with the musical sounds of blue riddim would make this dancers heart soar. These words are written in the memory of King Shine with the spirit of I and I where his spirit rests, King Shine made it his occupation to communicate with people. Reggae music is a vehicle to express that love for the universal creator Rastafarians call Jah. Reggae also stresses the importance of being with I and I--that spirit that keeps our breath in motion. King Shine was a brother spreading that one love to others through music. The DJ is the spoken word instead of the written word, and reaches many people. We won't hear with our ears your words King Shine but with our hearts we will still hear the message. LOVE LIVES ON.

Many citizens possess and carry handgun. I'm not isolating Jamaican's by any means. It is ironical though that any person who would call themselves Rasta, one who strongly believes in love & self-pride, would carry a weapon on his/her body. Sure it is a rebellious action to carry arms against the government in Jamaica since guns are outlawed there. But think twice, to carry a weapon is rebelling against the individuals in the community not the system. Good people like Alvin Barrett suffer the consequences not the oppressor man. I and I know it is not possible to conquer greed and evil with tools of hate. Only love is more powerful. It has a chance as long as you try. Jah love protect us from the guns of Babylon. Brothers and sisters please open your heart and carry forward the Spirit of King Shine. Encourage that love that is in each and every person to multiply.

MUSIC IS LOVE MUSIC IS NATURAL

And reggae is one with the heartbeat a natural step forward



WHY CARRY A GUN? NATURAL THING IS LOVE NOT HATE VIOLENCE IS DREAD SO ARE UNNATURAL OBJECTS GUNS - OBJECTS OF FEAR AND TENSION

Wake up and look at what is happening around us. Many people are being killed with tools of hate. The only way to defend ourselves against the violence is to project positive vibrations. Wake up and love. Sisters and brothers it is the only way out of this mess. How many accidental & naturally senseless murders are we as individuals & communities going to watch before we realize violence and tension are out of control and we must take action. Communities must realize gun control is necessary. Now isn't it common sense that if we register automobiles & license drivers, shouldn't we do the same for an instrument as lethal, a handgun? While the stories of those who have already suffered from the mounting menace of handgun crime are deeply moving, statistics are cold, hard facts: In your lifetime you stand a 1 in 5 chance of being assaulted by a person using a handgun. So does every member of your family. 250,000 more Americans will become handgun crime victims during the next 12 months, nearly 20,000 will die. The National Rifle Association blocks every attempt at the handgun control legislation that you & 81% of all American's want. Because we allow this carnage to continue, we are all part perpetrator. And because these crimes affect us all, we are all part victim* gun control would make it more difficult to obtain a gun not impossible that is why we need to begin with ourselves as individuals projecting LOVE. Why carry a gun? Open your heart. No matter what color, creed, religion, love is universal so let us acknowledge that fact.

* Information taken from info distrb. from HANDGUN CONTROL, INC.
810 18th Street
Washington DC, 20006
202 - 638 - 4723

REGGAE

By WILLIE IRIE

GREGORY ISAACS/More Gregory
PREX List \$9.98

If you're into Jah music you've undoubtedly checked out Gregory Isaacs somewhere along the line. If you haven't this is a perfect opportunity, as this record is one of those rare gems that is so good you'll become instantly attracted by it.



Isaacs is no newcomer, in fact he's been creating consistently outstanding music for several years. In Jamaica and England, where they actually chart reggae singles and LP's, I cannot think of another artist, aside from Bob Marley, whose records have achieved the notoriety and popularity (by going to the top) of Gregory Isaacs. This album is currently #1 in both countries.

Why? For starters there's his voice---whoa, what a voice. He could be singing "The Star Spangled Banner" and make it seem a rocker's delight! He's put out so many LP's and disco singles I could devote quite a bit of space to his discography alone, (which I'll prob-

bably do in a future issue) because honestly, every record is worth having and there's more than enough variety to sustain one's interest.

MORE GREGORY is definitely in a "lovers rock" style and it suits this illustrious singer's voice very well indeed. Backed by the Radic (they've shortened it from Roots Radics), the ten cuts offer a glimpse at some of the most innovative and memorable tunes to rock 'n groove by yet.

"Front Door" sets the pace with poor Gregory confused and forlorn over a dissolving relationship he's having trouble accepting. But with "Flabba" Holts propelling bass and "Bingy Bunnys" ratchet guitar licks, you know somehow things will get better. And they do.....

The next cut, "Permanent Lover", starts out with some of the smoothest and most ear-pleasing horn action imaginable. The Radics have been working with Isaacs live and on vinyl for some time now and the congenial interplay is obvious. They're meant for each other.

I don't know what else to say except that I'm knocked out by MORE GREGORY and I think you will be too.

WISER DREAD
NIGHTHAWK List \$8.98

Iry. Here's a tasty collection of tunes compiled from various artists between '72-'78. There are well knowns (Bunny Wailer, The Morwells, and lesser knowns (I-Tals, Sang Hugh and Jackie Brown) but all work very well collectively and separately.

Nighthawk is a new label that's been formed in St. Louis and hopefully this is an



BUNNY WAILER/Rock and Groove
SOLOMONIC List \$7.98

Continuing to confirm the possibilities of the progressive state in reggae music along with G. Isaacs is Bunny Wailer, whose new album ROCK AND GROOVE is a masterpiece to be savored like a bottle of fine wine.

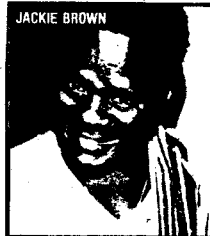
Of the original Wailers, (along with P. Tosh & B. Marley), Bunny has stayed the closest to the real roots sound of which true reggae is all about.

Like Gregory, Bunny is backed by the Radics along with Sly N' Robbie on a couple of cuts. This set is nothing less than awesome. Bunny has mastered the knack of writing instantly classic melodies with thought provoking lyrics that are all done in a manner entirely exclusive to Bunny.

There are seven cuts, all done disco style (vocals melting into versions). The title cut starts tings off with seductive horn blasts from Headley Bennett and Dean Fraser, then builds into an entrancing rhythmic collage with Bunny voicing the pleasures of what it is to "Rock & Groove" J.A. style. From there he gets into "Another Dance", a Curtis Mayfield number performed ala Bunny with Style Scott on drums keeping the swaying riddims right & tight.

The Radics are quickly becoming the band to play with in Jamaica. What with Sly N' Robbie involved in so many projects ranging from Joe Cocker to Ian Dury- the Radics are holding down the strictly roots sound and getting better all the time. Eric (Bingy Bunny) Lamont is the guitarist and his rhythm/lead 'picking' style accentuates the sound into a new realm, very much an enhancement.

As with G. Isaacs, words can't really describe the incomparable excellence of this LP. Get it and any other B. Wailer record you come across, as they all possess Bunny's magical sound and style and see for yourself why this Wailer is the one to have evolved into the most gifted and innovative of the three.



indication of more great things to come. The packaging itself is not only aesthetically pleasing but most informative as well. There are color photos of the artists, a brief background on each, and printed lyrics to one or more of the songs each performs. The quality of the disc itself is unusually high with above average sound quality. Obvious care was taken on this project.

The tunes are basically short but provide a lot of variety and employ some fine backing riddims from an ensemble of various session players.

Bunny Wailer's two cuts, "Arabs Oil Weapon" and "Life Line" display the developing maturity of an artist on his way up. Backing from the original Wailers along with the I-Threes brings back pleasant memories of days gone by.

Jackie Brown's "Wiser Dread" relates the common thoughts shared by the Rasta-Breth-Brethren in singing about the Ethiopian Emperor Selassie-I. The sincerity is contagious and continues throughout the album.

The I-Tals "In Dis Ya Time" offers some nice lead vocals from Keith Porter and a funky, stark, guitar riff that keeps this track aloft.

Sang Hugh has got more of a traditional sound and again delivers an ethnic appeal for black unity and hope for a brighter future.

For me the nicest sounds come by way of The Morwells. Bingy Bunny (guitarist for The Radics) is the group's writer and lead vocalist which really says a lot for this multi-talented artist. He's been responsible for many classics himself. Fortunately there are three prime examples included here. "Reggae Party" sets the mood with a beat that's sure to get you rockin' in time, and with a promise that Gregory Isaacs and Big Youth are sure to be there, who wants to miss out? "Africa We Want to Go" is more subdued but has some tasteful synthesizer fills that keeps things moving. The high point comes with "Cut Them Down", another leg shaker with a memorable melody and red hot backup from The Radics.

All in all "Wiser Dread" has something for everyone and is an excellent addition to

please turn page



willieirie reggae review concluded

anyone's collection as well as being a great sampler for those just developing an interest.

THE LONE RANGER/M-16
J&J Records List \$7.98

Anthony Waldron, alias The Lone Ranger, is one of Jamaica's more interesting DJ "toastmasters", who scat "talks" rather than actually sings over these nine dub-wise tracks. If you're familiar with U-Roy, I-Roy, Ranking Joe and the like, then you've got an idea of what to expect. These guys have mastered the Jamaica patois and use it effectively to create a mind blowing jam of skanking riddims and hypnotic speed rap chatter.

All the cuts are nice, and easy to get into. "Uptown Style" uses an echo-plex with The Ranger's voice to create further madness. A great tune. The band providing da riddims is Sly 'n' Robbie with Rad Bryan on guitars, Ansell Collins on Keyboards, and Dean Fraser on Sax, along with a couple of cohorts. As usual they create an electrifying mix (engineered by Scientist) and will definitely nice up the dance.

The popularity of toasting has diminished somewhat over the past few years - probably because it's a fairly limited idiom insofar as originality goes. It's like if you've heard one you've heard 'em all - but Lone Ranger seems to have come up with at least one more effort that makes this practice still worth checking out.

FLO AND EDDIE/Rock Steady
EPHIPHANY 4010 List \$7.98

Are you ready for this?! Surely you remember fun loving Flo & Eddie, those golden throated heroes who graced the airwaves in days of old. First with 60's rockers the Turtles, and later with Frank Zappa's Mothers, then as a not so successful novelty act. I was afraid they might have slipped into Rock 'n Roll limbo, since they haven't been heard from in a while, but nooooo.... They're back with an LP's worth of some of the all time reggae classics. While some domestic artists are taking an occasional stab at yard music, Flo & Eddie have dived in head first and believe it or not have pretty much succeeded in making it work.

Recorded at Marley's Tuff Gong Studios in Jamaica with production assistance from Earl "Chinna" Smith and a back up band including "Familyman" Barrett on bass, Augustus Pablo on keyboards, "Santa" Davis on drums, "Chinna"-guitars, and Dean Fraser and Nambo on horns, this record's got quite a bit going for it already. Although Flo & Eddie have competent enough voices, the real magic lies in the riddims and the choice of material: "Dancing Mood", "Moving Away", "Prisoner of Love", The Heptones "Party Time" and what seems to be the most covered song this year, "Sitting in the Park" from Freddie McGregor's showcase LP (reviewed last issue).

"Chinna" and the boys do their best to uplift Flo & Eddie and it helps but I can't help wishing it was F. McGregor or say, Delroy Wilson putting this set together. Oh well-the sound is clean and every cut's got a good feel. The only Klunker is a throw away "Happy Together" from their Turtle days that's been reggaized.

But with the all-star assembly of players and the juicy mix, this is one novelty item worth getting into---

Cool Runnings

REGGAE SALE: From now through the end of the month we will be featuring a select group of LP's and Disco Singles priced at or below our cost. This is for two reasons: 1) make room for new stock and 2) give you an opportunity to check out some sounds you may have been interested in, but found the price prohibitive. So...come on in, take a look on some low priced RASTA-TUNES. I-Sheryl or Willi-Irie are usually around to make suggestions so just ask!

Blayney's Blayney's Blayney's

**under
Westport
Square**

live music every night

week of

Oct. 20.....Robinson Pike Band

Oct. 27.....Coman Brothers

Nov. 3.....Diamond Jim

Nov. 10.....Caribe

serving food 11-9 daily



K.C. Blues Festival

Nov. 22

Parody Hall 3-11pm

FEATURING

Tom Bark	George Jackson Trio	Claude Long
Colt 45 Band	Sonny Kenner	Roy Searcy
Rick Hendricks	King Alex & the	Mike White
Rich Hill Group	Untouchables	Lawrence Wright
Chick Willis	Little Joe Blue	& Starlighters
and Claude "Fiddler" Williams		

TICKETS ARE ONLY \$5 (\$4 FOR BLUES SOCIETY MEMBERS)

BLUES SOCIETY MEMBERSHIPS AVAILABLE NOW...JUST \$5

MAIL TO: K.C. BLUES SOCIETY, BOX 10418, KCMO 64111

DOWNLINER

**LIVE
BANDS**
Tues & Wed
Audition Nights

**Oct 22-24
The Suspects**
**Oct 29-31
The Corvairs**
Big Halloween Costume Party
**Nov 5-7
The Tunes**
**Nov 12-14
The Suspects**
\$2 cover

**NEW
WAVE**
4719 Troost

TALKIN' JAZZ



Youseff Yancy

Youseff Yancy, multi-instrumentalist/composer/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 among others.

The Irish invented the blues, and I'm going to tell you how that came about. Not all the people that ran the plantations were rich. Some of them were up-tight all the time. The Irish were a working people--people that work with their hands, potato diggers themselves. They are close to the earth in the same way that the black of the South and the black of Africa is close to the earth. We can imagine an Irishman owning a plantation and actually getting out there and working with the blacks. So whatever vibes are coming up from the ground and hitting the blacks are surely hitting the Irish. The difference is that the Irish immigrated here whereas the blacks were brought in as slaves. That is a big difference. But from the pressure of that situation, like the pressure that creates a diamond, a beautiful music resulted. We might not like the process, but we like the result. If we say we love this music and then think about where it came from, that doesn't make us stop loving it. Now the Irishman working out there in the fields had a tendency to be soft-hearted and cry. I can't imagine an African shedding tears. We are talking about a young man who goes out to fight a lion to prove his manhood has arrived. He's got the claw marks on. A kind of ritual. The

thing is not about crying. So that particular feeling which got into what we call the blues, must have been inserted from that particular point. Of course the Italians had something to do with it. Everyone that came here. This is an American culture.

Jim Reese Europe and Sidney Bechet first came to Europe in 1917. Jim Europe was a black man that played piano and was a composer like Sun Ra. Europe was the musical director for Irene and Vernon Castel, the ballroom dancers that Fred Astaire and Ginger Rogers worked with. He played in the Waldorf and high society places around the world. Monte Carlo, and Paris because he was their musical director. Being in such a position, the offer came to him in World War I from a black band to represent the blacks fighting overseas. Of course he put together a band. Bill "Bojangle" Robinson, the tap-dancer, was the drum major. Of course young Sidney Bechet, who played with Louis Armstrong in New Orleans, was in the band along with other to-be-famous musicians. While they were in France it was awkward for them being in the military. They didn't know that you weren't supposed to play so high and free. They went right out through the top. They were free. Buddy Boman, for example, didn't know that you weren't supposed to play the trumpet higher than a G. Right from the beginning he went out like the birds. He was screechin'. He didn't know you were supposed to use pianissimo. So he played it like it was a foghorn. He blew himself right on into the crazy house. While Jim Europe was in France, the rags went over. The rags were avant garde. Scott Joplin had just died this year, 1917. So that was really new music. And the French loved it. They loved it so much that a young composer living there named Stravinsky wrote his piano rags in 1918. And Darius Milhaud, one of Le Six, composed some rags at about the same time. Milhaud even went to Harlem.

Joe Oliver was offered a gig at the Cotton Club, a club set up in Harlem for whites. They hired black entertainment and light-skinned ladies. It was all that jungle stuff. Palm-leaves all over the place, people dancing on drums, and ladies in

leopard skins. It was that kind of thing.

Joe Oliver was famous and was offered that job and turned it down because it didn't pay enough money. So he went on down south and had some bad luck and died. A horrible story. The point is that Duke Ellington got the gig. In 1923 we see a young Duke Ellington playing with a man named Wilbur Sweatman who played like Roland Kirk--two or three clarinets at one time. Sweatman was also the man holding the papers with Scott Joplin. When THE STING came out and that tune "The Entertainer" became popular, the Sweatmans were holding the papers because Scott had his business together. Now the whole family is doing really, really well.

We see Stravinsky writing his piano rag, the rags are in, and Duke Ellington got the gig at the Cotton Club. All the rich whites and entertainers would drive up to Harlem, in the middle of the jungle, go in and they would see this whole scene. Now let's talk about the kind of musical material that came out of there. Take Bach. Bach wrote a lot of music. But that ain't nothing, man. Bach worked for a church. And every Sunday, if he was going to pay his rent, he had better have some music written for the new Mass. Bach had to do a new show each week and coincidentally wrote a lot of music. That's what Duke was confronted with. When we hear things like "Mood Indigo," "Caravan," and "In a Sentimental Mood," they all came in a package, in a show. Not one show, but many shows. Some of them like "Satin Doll" popped out to become standards individually. But it was originally written as part of a show. And he had to write that music because the Cotton Club show changed every week. That was where Duke really got his thing together and became famous. All the writing he did being in one spot with an every night job and a big band. He had to and became prolific. Ellington mixed a kind of intellectual thing with an ethnic thing. As far as the environment is concerned, it comes from a downtown intellectual level to an uptown, Harlem cross 110th Street, to an uptown ethnic soul kind of thing. This mixture is an American concept. It has always been our concept to mix two seeds and come up with a better grapefruit.

PARODY HALL CALENDAR

OCTOBER 1981

19 Reggae Music Party	20 Jimmy Valentine & Home Cooking Blues	21 The Embarrassment Rock	22 To Be Announced	KC 23 BLUE RIDDIM BAND	24 Reggae
26 Four Friends Jazz	27 THE BELAIRS R & B	28 Columbia	29 Blue Riddim Band & The Method	Springfield 30 THE MORELLS	31 Shake & Push
2	3	4 KC Blues Society Jam Session	5 The Bangkoks	Lawrence 6 CARIBE	7 Salsa, Ska, Calypso, Reggae
9	10	11 To Be Announced	12 Springfield	13 FOOLS FACE	14 Rock n' Roll



Parody Hall

811 W 39

531-5031

WINFIELD IS BLUEGRASS

10th National Walnut Valley Festival
September 17, 18, 19, 20, 1981

WINFIELD FAIRGROUNDS
 Winfield, Kansas

BY LANE TURNER

PHOTOS COURTESY OF BOB REDFORD

If you aren't familiar with the festival, I will attempt to explain the goings-on. On Thursday the 17th, people began to filter in seeking a prime camping site, in the designated camping areas. There are two camping areas, one with electrical and water hookups for the extravagant campers, and the other for free style camping (tents, vans, etc.) This seems to be one of the big attractions to the festival goers; you can bring the family, camp out, and catch all the pickin' you can handle for 3 whole days. As I see it, the only draw back to the festival is that it becomes very crowded by Friday. Nonetheless, a good time can be had by all.

The festival, as in the past, did present some top notch entertainment, including DAVID GRISMAN, NORMAN BLAKE, DAN CRARY, BYRON BERLINE, JOHN HICKMAN, RED CLAY RAMBLERS, JIM POST, HOT MUD FAMILY, HOT RIZE, FRONT PORCH STRING BAND, KEN BLOOM, ART THIEME, DENIS LePAGE AND STATION ROAD, and of course the usual hit, BRYAN BOWERS. But one act did seem to be the unexpected crowd pleaser-DE DANNAN. A new Irish band to this country, whose jigs and reels seemed to take the audience away to a simpler time. They are a five piece band, which unusually includes a percussionist. He played a hand-held drum with his thumb and fingers, in which he could get many different tones, and at the same time generate a strong beat. Needless to say I was impressed with DE DANNAN, as was the crowd, whose acceptance was overwhelming. There were many people who were unable to contain the band's infectious beat, and they began to dance traditional Irish jigs and free style Irish-type dancing. It was very entertaining to observe these happy dancers. (If you were among those who attended the concerts, you know what I mean!!)

Moving along, the festival is known for its contests. Including-Flat picking, Finger picking, Fiddling, Hammered Dulcimer, Auto Harping

Supposedly this year's attendance was down from previous years, but you couldn't tell by the jammed parking and camping lots. It did get a little brisk (ed. note-Brisk, hell, it was downright cold!!) Thursday evening and early Friday morning, but overall I thought the weather was beautiful for this year's events.

Another nice thing to do while camping is, after the days events are over, to walk around to the many campsites and catch the striving young and old pickers and fiddlers, jamming around with old and new friends. Some say this is where the best pickin' at the festival is heard.

The fairgrounds are full of eating establishments, many arts and crafts, dulcimer, guitar, and just about any other type of gift booths you can imagine. Of course PENNYLANE had its own record booth set up selling lots of hard-to-find records people are looking for. I cannot really convey the festival feeling as well as I would like; all I can say is, if you like acoustic music and festivals be sure to attend next years WALNUT VALLEY FESTIVAL in WINFIELD, KANSAS. By the way DE DANNAN has 3 records-all available through our PENNYLANE mail-order system. They are all on the SHANACHIE Record Label. Their numbers are 79001, 79005, 79018 (new one) they are \$8.98.

See you next year!!!!



First Finger Picks: Harry Reid and Charles Hoffman



First Mandolin: Dan Harlow



Flat Pick Winners: First-Richard Culley, Second-Dick Shelton, Third-Jim Renz



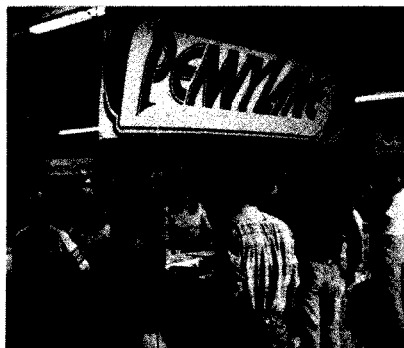
Winners: Russell Cook with Harvey Prinz



First Autoharp: Martin Schuman



Banjo Winners: First-Lynn Morris, Second-Dennis Bailey, Third-Jim McKinney



PJ(visible), Joe Joe, Mark, and Hal compliment the fest with record sales, open ears for good times.



Fiddle Champ: Steve Gillian

SWINGIN' GRASS!

BLUEGRASS REVIEWS

by John Heuertz



DAKOTA DAVE HULL AND SEAN BLACKBURN/River of Swing Flying Fish 236 List \$8.98

Here's another band that's got it bad for the music of the 1930's. Hull and Blackburn, from North Dakota by way of Minneapolis, sound like a cross between Asleep at the Wheel and Willie Nelson. They use the same sort of straight-ahead country swing charts that the Wheel uses, and their vocals are apparently Willie Nelson-inspired, except that his singing is much more polished. Their best number is an instrumental, an old Bill Boyd tune called "What's the Use?"—really a sweet, cheerful little tune. Another little tidbit that tells you where Hull and Blackburn's heart lies is that this album is dedicated to the nearly-forgotten Milton Brown, of Bob Wills and "Musical Brownies" fame.

Hull and Blackburn's problem is that they have trouble staying tuned up. This by itself can be entertaining enough....it shows you why records are your best entertainment value...other than that, they have a mix of interesting originals and interesting tunes done by other people. "River of Swing" is a more urban-sounding arrangement than the Bill Boyd tune; "Fargo Wind" is a sort of hard-times ballad set to dance music. They finish their tunes with big-band signatures from Benny Goodman, with extra-smooth three-part harmonies a la the Andrews sisters, and with the above-mentioned country swing arrangements. They may be influenced by Willie Nelson and maybe even Bryan Bowers (a little), but basically it's the 30's and 40's all the way. If your taste runs to music like that, you're in for a good time with this record.

Hull and Blackburn also have an interesting crew of sidemen. Jack Herrick, of Red Clay Ramblers fame, is unmistakable on cornet in a nice version of a Blind Willie McTell tune called "Searchin' the Desert for the Blues".

All in all, while this band has unattractive rough edges, it also has enough originality to make those edges worth putting up with. Sean Blackburn and Dakota Dave Hull have appeared at Foolkiller at least once recently; of they come through town again, I suggest you check out this interesting, tuneful act.

DAVID GRISMAN/Early Dawg

Sugar Hill SH 3713 List \$8.98

DAVID GRISMAN/Quintet '80

Warner Bros. BSK 3469 List \$8.98

There's a big, big difference between these two records. The only thing they have in common is David Grisman himself, and therein lies our tale.

Early Dawg was recorded in 1966, except for one track. Be warned--fifteen of the sixteen cuts on this record are in mono. The masters apparently were on cassette. A Telarc-Soundstream presentation this is not, but the fidelity is OK. (It's nothing special, though.) Several of the cuts were recorded live in Washington,

D.C., to enthusiastic applause from a small audience. One track was recorded in Grisman's apartment.

This album features some fine sidemen, among whom is Frank Wakefield, to whom Early Dawg is dedicated. Other players include Bill Keith, the well-known banjo player; brothers Del and Jerry McCoury; Artie Rose; and Winnie Winston, another famous name in early 60's era folk-revival bluegrass.

They sound like a sure-enough bluegrass band that plays a mix of instrumentals and high, lonesome, Bill Monroe-style vocal numbers. They even play three of Monroe's tunes, including the treacherous "Rawhide". All these musicians are virtuosos. The really amazing thing about this record is the absolutely blitzkrieg picking; Grisman himself could pick faster than anybody, at least in this band. Anyone who admires sheer technical skill with string instruments will admire the music on this record. This album is also sure to please anyone who likes no-frills bluegrass music, because that's what it's all about.

Bluegrass music, as we all know, is music that is written and played by a fairly strict formula, deviations from which are not appreciated. Bluegrass fans and pickers have even formed an organization, SPGMA (Society for the Preservation of Blue Grass Music in America), to guard the performing traditions of bluegrass.

Bluegrass music is rather stylized as a result, and has a kind of ritual quality. It's aesthetic problem is to conform to an established model, and not to expand or even alter that model significantly. The great drawback to this arrangement is that it forbids an art form to develop by its own inner logic.

Bluegrass music is acoustic string music played by no more than five or six, or less than three, musicians at a time. That's the kind of music Early Dawg is all about.

That's also what Quintet '80 is all about, which makes David Grisman so interesting. Grisman has enlarged considerably the scope of his musical statements since his days as an ace picker on the East Coast. He's different now. He has a beard and his hair is longer. He's put on a little weight. Even his mandolin has changed, from a Gibson F-5 to a custom-made John Monteleone. And his music has changed, too, all out of recognition from the 1966 mainstream bluegrass that his band played so well.

He's got another first-rate band. Darol Anger plays violin, violactra, and cello. He also wrote some string arrangements for this album. (This does not mean Mantovani-style string arrangements. It means arrangements for three players or less.) Anger is about the hottest violinist in this neck of the musical woods.

Mark O'Connor plays guitar all the time and fiddle part of the time. O'Connor, winner of lots of national fiddling and picking championships, is a first-rate violinist and superlative guitar player. He clearly has the power to improvise as well. Mike Marshall plays mandolins and violin, and Rob Wasserman plays the bass.

Grisman's approach has its limits, too: we've heard some of this music before. His scope has broadened considerably since 1966, though. Now Grisman's band plays John Coltrane tunes ("Naima", to be specific, in a really nice arrangement that does this reflective ballad justice), and quotes early Beethoven.

The 1980 David Grisman is now not the successor to Bill Monroe, but rather to Django Reinhardt. Grisman's music is so smooth and polished; it just rolls right along, even though the tonalities are very strange in places. I find this music exciting and sophisticated, but not everyone will agree.

Early Dawg has pretty good liner notes. They say, among other things, that the important thing about David Grisman is his talent as an arranger. It seems to me that this is true only in a very broad sense, and that the really important thing about him is his remarkable power to crowd his tunes with harmonic possibilities that are supple and fruitful enough to allow his fellow players to explore in an improvisatory, leisurely fashion. One interesting thing about this music is that, even at top speed, it never sounds hurried and almost always sounds relaxed. This is music to carve wood by, to watch your children play by. It's music to savor the pleasures of home life by.

Where will he go from here? It'll be interesting to see. Grisman's music, like the bluegrass music that spawned it, has definite limits to its potential, but anything can happen. Maybe he'll get interested in music theory and re-invent chamber music. As for me, I find what has been produced so far by this remarkable man very satisfying to listen to, and I hope he can continue to innovate, to expand the boundaries of his field.

A footnote: On the back of Quintet '80 it says: "Mandolin players unite! Contact David Grisman, c/o Mandolin World News, Box 2255, San Rafael, CA 94902." Remember, mandolin players, you read it first in the PENNY PITCH!



DAVID GRISMAN/Mondo Mando

Warner Brothers BSK List \$8.98

I didn't find out about this album until after I had written the two reviews above, but I was pleased to learn about it, since A) there's a Django Reinhardt tune on it, and B) there's a string quartet involved. Mondo Mando was recorded this past July. The basic story here is that Grisman has continued in the direction he staked out for himself in Quintet '80, and has broken some important new ground as well.

All the regulars are back for this one. Mike Marshall plays second mandolin, and does some fine guitar work as well. Darol Anger is listed sometimes playing the violin and sometimes playing the fiddle. Rob Wasserman plays bass, and Mark O'Connor plays fiddle and guitar. Tony Rice, often →

bluegrass concluded

associated with Grisman and appearing on his albums in the past, plays guitar on one track, and another track even features a koto player, Joanne Sakai.

This album offers a nice contrast to some of the Early Dawg music, because the same tunes are involved, such as "Fanny Hill". This tune, plus "Cedar Hill" and the slower "Dawg Funk" sound like they could have appeared on the Quintet '80 release.

"Japan", Grisman's Opus 23, is vintage Grisman except for the inclusion of a koto. This thirteen-stringed traditional Japanese instrument can barely be heard on this cut, except for an interesting kind of Oriental signature to the piece at the very end. This is followed by a short, very soft bridge to the above-mentioned "Fanny Hill". It sounds as though they're limbering up for this fast-paced vintage Dawg number. This in turn is followed by Django Reinhardt's "Anouman", which sounds as though it could've been written by Grisman himself. It's a slow, ballad-like number.

This album was produced at Different Fur studios in San Francisco. "Caliente", the first cut on Side 1, is also the first Grisman piece (I believe) to use a studio-produced sound effect, in this case a kind of sighing noise like a windstorm. From this opening the tune slips in the ear, slowly picking up speed as well as volume. This is followed by the main theme, an extended mandolin break, and a gradual leading of the other players back to the theme. It's very much like the Quintet '80's "Thailand" in structure.

"Caliente" is followed by "Albuquerque Turkey", a good-natured tune with a kind of country flavor. No sophisticated tonalities here: Grisman may have progressed from being a bluegrass-oriented musical innocent to writing sophisticated, urbane, and even witty music, but this tune is more an example of the first tendency than the second. Mark O'Connor's lively fiddling contributes to the general merriment here.

The title track, "Mondo Mando", is the last one on Side 2, and the longest on the

album. It's a very interesting piece of work, because Grisman has attempted to mesh the kind of music he plays with the crowning glory of the string world—the string quartet. It's a logical, and very exciting, development for Grisman's music. This performance features the Kronos Quartet, a prominent young chamber group from the West Coast. There are seven players here altogether, including Rob Wasserman and Mike Marshall.

The string quartet part has been carefully arranged by John Carlini. The other three parts have much more of an improvisatory feel to them. In this piece the Kronos group has only to accompany, as a group, the mandolins. It's part is a kind of obligato. Sometimes Kronos also forms a bridge between sections of the piece, which runs about nine minutes. But so far the incredibly strong and flexible possibilities of the string quartet have just been hinted at by Grisman.

There is no attempt, for instance, to pass the melodic line around, or to explore the solo possibilities of any instrument in the quartet, or to write anything into the arrangement resembling counterpoint. Furthermore, the ensemble possibilities of the quartet are left almost unexplored.

However, these omissions are not to grieve over. To mention them is not even criticism. The important fact is that the quartet is there, and that a real attempt has been made to integrate it into the body of this piece. This fact represents a great breakthrough for Grisman, for this music, and possibly for string music in general. Grisman deserves great praise for undertaking this modest and successful experiment. One hopes it's only a matter of time before the wonderful possibilities of this exciting development will be explored further by others.

Speaking of the Radio Boogie, you're invited to boogie with us

Speaking of the "Radio Boogie", you're invited to boogie with us every Sunday night on the radio at 92 FM. Between about 7PM and Midnight, you'll find a program called the "Flint Hills Special". If you like the kind of music you see reviewed here,

you'll want to check this program out. We try to concentrate on bluegrass music until about 9PM or so. Then we start adding other kinds of American music to our musical mix, until the news at 10PM. After the news it's the fine British Isles and Irish music program "Ballads, Bards, and Bagpipes", produced by our Kansas City friends Gerald Trimble and Dave Brown. Then we play Irish music, or whatever comes to hand, until sign-off time at midnight. That's the "Flint Hills Special" on 92 FM, KANU, from the University of Kansas in Lawrence. Don't miss it!

Boogie

HOT RIZE/Radio Boogie
Flying Fish 231 List \$8.98

For those of you not already familiar with this band, Hot Rize is a bluegrass band (of sorts) from Colorado. They've been very popular in the Midwest and made a big splash at Winfield both this past year and in 1980. The band has one other album on the Flying Fish label; Radio Boogie is their second effort for the Fish people.

Hot Rize does not play orthodox bluegrass music. For example, Nick Forster plays an electric bass, a Fender Precision, and Pete Wernick does strange things to his banjo's utterances, such as phase-shifting them. Certain frequencies are also sometimes equalized out of the voice tracks; thus Tim O'Brien's voice on the title track acquires an old-timey air. (The tune dates from the late '40's.) Another oldie they do is the R&B standard from the '50's, "Walkin' the Dog", sung by Sawtelle. It sounds a little like he has no teeth, but it doesn't look that way in the picture. He's a young man. Maybe he fights a lot...

At any rate, this band is very good at what it does. Even in the relatively wide field of bluegrass music, Hot Rize has developed a sound that is instantly recognizable.



five years of marriage

janice & bob zohn

sixteen years of love



METAL



BRIAN COLGAN

"Mr. Programmer, I got my hammer and I'm gonna smash my, smash my radio..... we want the Airwaves!"

Ramones 1981

Heavy Metal has reached global proportions, in fact metal is very big in England, Motorhead's latest live LP went to number 1 and Schenker's latest is like

number 19. Every one of these records is hotter than anything you'll hear on local radio--so come on in to PennyLane North where I've worked for the past two years and bend an ear, we'll be happy to spin 'em for you.

MICHAEL SCHENKER GROUP/MSG

Chrysalis 1336 List \$8.98

Yeeeahh!! Woooahh! Gasp...cough...sheeez! Wait a minute, let me catch my breath. Oh my head hurts, my ears are ringing, but god this feels good! I've been thrown across the room, I'm flat on my back, sweat is trickling down the forehead. A quick glance at the clock, an hour has flown by, man where was I? I thought I'd never make it back. The second Michael Schenker album is nothing less than a trip to another dimension, transcending physical reality as we know it. Sound like the "Twilight Zone"? No way, Schenker and his latest band of airhead metal boys which include the great Cozy Powell on drums will take your mind farther than the Voyager space craft will ever go. Schenker, who has played with UFO & the Scorpions has recently overcome a bout with alcohol and drugs, physically anyway. Mentally, this guy is still the "Mad Axeman" he's always been. As a guitarist, Schenker has always been in a league by himself, but on this album he shows a certain amount of restraint in giving us non-stop rapid fire riffs like he did on his last LP which was damn good, but for different reasons. Schenker has found in Gary Barden vocals, Paul Raymond keyboards & guitars, Cozy Powell on drums, and Chris Glen on bass, a vehicle to travel to Heavy Metal heaven.

RIOT/Fire Down Under

Elektra 5E-546	List \$8.98
----------------	-------------

This is the group's third album, and their last LP Narita was hot, but Fire Down Under will immediately convert the uninitiated into an incurable volume junkie. Don't worry, the bleeding in your ears will stop after side one. This record was determined to be "commercially unacceptable" by the group's former record label, Capitol, but Elvis Presley was deemed "commercially unacceptable" from the waist down on the Ed Sullivan Show, so lack of exposure doesn't have to keep great bands like Riot from making it. These guys from

N.Y. City have gained a huge following in England, Europe, and Japan through extensive touring which isn't surprising, this band doesn't pull any punches. Guitarists Mark Reale and Rick Ventura abuse their Les Pauls with a blistering, non-stop attack which is guaranteed to make you want to crank the volume and share Riot with your neighbors. Drummer Sandy Slavin and bassist Kip Leming, two of the newest members, keep your skull vibrating with a powerful back beat. Vocalist Guy Speranza sings with the sweaty determination and cockiness it takes to front this assault. It's obvious these guys are out for a good time but they're out to knock you on your can, so catch 'em next time they come through KC, but only if you're ready to RIOT!

THE RODS/Same

<u>RODS/ Balle</u>	
Arista 9558	List \$8.98

You want lots of lead guitar, solos that pin your head up against the wall and singe your eyebrows? No problem, you've come to the right place. If you're like me and throw your head back and go into a frantic air guitar every time you hear Schenker, Eddie VanHalen, or Angus Young of AC/DC go into one of their faster than a speeding bullet leads, I guarantee you'll wear out at least one copy of this record. Lead guitarist David "Rock" Feinstein recorded one album with a band called ELF back in 1971 but reportedly left mysteriously and has lived a hermit-like existence for the past ten years for the purpose of "recovering from the sixties". All I know is the guy is hotter than a black vinyl car seat on a July afternoon.

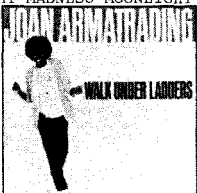
continued >



PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY L
MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNE
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER

JOAN ARMATRADING

WALK UNDER LADDERS



MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30
PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY LANE
MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30

OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30
PENNY LANE PENNY LANE
MOONLIGHT MADNESS MOC
OCTOBER 30 OCTOBER 30
MOONLIGHT MANDESS MOC
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30



SP-4809



SP- 4588

MOONLIGHT LIGHT IT MADNESS
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER
PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY L
MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIG

PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY L
MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT MADNE
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER

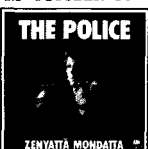
THE POLICE

OCTOBER 3 OCTOBER 3 OCTOBER 3 OCTOBER 3 OCTOBER 3
MOONLIGHT GHOST IN THE MACHINE HT MADNE
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30



PENNY LANE PENN MADNESS MOONLIGHT
 MOONLIGHT MADNESS OCTOBER 30 OCTOBER 30
 PENNY LANE PENN' MOONLIGHT MADNESS MOONLIGHT MADNESS
 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30

Records & Tapes



SP-4831



SP-4792

MOONLIGHT LIGHT IT MADNESS
OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30 OCTOBER 30
PENNY LANE PENNY LANE PENNY LANE PENNY LANE PENNY LANE
MADNESS MOONLIGHT MADNESS MOONLIGHT MADNESS MOONLIGHT

METAL
concluded

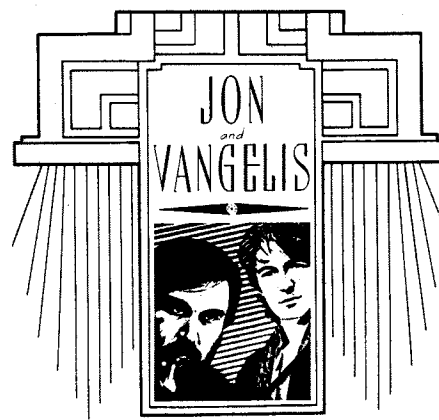
TYGERS OF PAN TANG/Spellbound MCA 5235 List \$8.98

This is a very well-balanced heavy metal record. The Tygers decide where they want to go, and then take you there. Guitarists Robb Weir and John Sykes are forceful but not excessive. When these guys come up front for a solo, they don't over-extend themselves, or try to overpower the rest of the group. Singer Jon Deverill's voice is out front and mighty enough to lead the guitar attack to incredible heights. Every metal band feels compelled to do a "slow" song, and most are boring as hell, but "Mirror" on side one is really effective. It builds slowly and then CUTS LOOSE!

GRAND FUNK RAILROAD/Grand Funk Lives Warner FMH 3625 List \$8.98

Yep, that's right. These are the same guys who were a phenomenon in the early '70s. Actually, it's Mark Farner and Don Brewer and a new member Dennis Bellinger, Mel Schacher decided he didn't want to hassle with touring. The old guys are back and they're rockin' with a vengeance. This album is as good if not better than their early stuff. "Queen Bee" and "Y.O.U." could be as big as "We're An American Band". Hey, do yourself a favor and replace those old scratchy Grand Funk albums with their latest masterpiece.

Look for new releases by Black Sabbath, Rush-Live, Lover-boy, Iron Maiden-live 5 song EP, and lots more. Christmas is coming and that means lots of new stuff.



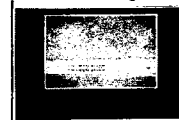
THE FRIENDS
OF MR CARO



GET TO KNOW THEM

and...

Vangelis
"Chariots of Fire"



also:

Vangelis 'China'
Jon & Vangelis 'Short Stories'

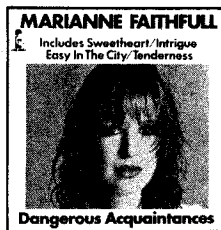
Guaranteed.

TOM VERLAINE Dreamtime



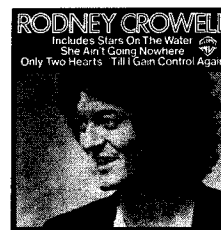
Tom Verlaine/Dreamtime. The enigmatic New York-based singer-songwriter returns to the front lines with a striking collection of songs written in the style he made famous with the legendary Television band. His distinctive sound is heard on cuts like "A Future In Noise" and "The Blue Robe".

MARIANNE FAITHFULL Dangerous Acquaintances



Marianne Faithfull/Dangerous Acquaintances. The sardonic vocals, incessant rhythms and moody melodies which characterized last year's Broken English album are back in songs like "Easy In The City" and "So Sad".

RODNEY CROWELL



Rodney Crowell. He produced current hit albums for Rosanne Cash and Bobby Bare and a song he first brought to public attention, "Elvira" is now a crossover smash for the Oak Ridge Boys. His new album merges traditional country and contemporary sensibilities with "Stars On The Water" and "Shame On The Moon".

PENNY LANE AND WARNER BROS. RECORDS ARE SO SURE YOU'LL LIKE ONE OF THESE ALBUMS, THEY'RE GUARANTEED. BUY ANY OF THESE THREE RECORDS AND IF YOU DECIDE YOU JUST DON'T LIKE IT, BRING IT BACK WITH YOUR RECEIPT AND PENNY LANE WILL LET YOU PICK OUT ONE OF THE OTHER TWO ALBUMS TO REPLACE IT.



FASHION ALERT!

PHOTOS BY CHAD MUSSO

FASHION ALERT! FASHION ALERT!

IT'S THE K.C. PIVOT--THE CORNER OF TROOST STREET & THE FASHION CAPS OF DE WORLD! THE CURVING SPACE AROUND THE PEOPLE OF KANSAS CITY FEELS A NEW LOOK.

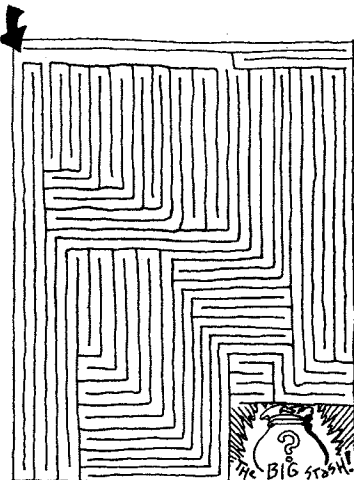
FAR LEFT: SANDY AND KRISTINE EDGE DOWN TROOST TOWARD THE MUSIC BOX.

AT LEFT AND BELOW: SANDY, KRISTINE, AND FRIEND DEMAND ATTENTION INSIDE THE BOX.

FASHION ALERT! FASHION ALERT!



ANOTHER DESOTO® PUZZLE PAGE!

J. LESTER PLATT
PRESIDENTPHINEAS T. BLOATE
CHAIRMAN OF THE BOARD

NOW WE AT DESOTO® KNOW YOU'D NEVER THINK OF STARTING AT THE WRING END AND MESSING UP THE WHOLE MAZE... YOU ALWAYS PLAY FAIR, DON'T YOU? GOOD!

SCRAMBLE

THAT JUMBLED WORD GAME! JUST UNJUMBLE THESE FOUR ORDINARY WORDS, ONE LETTER TO A SQUARE.

THICK

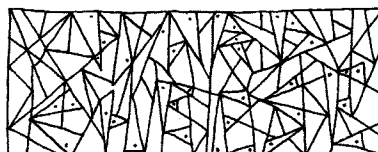
HAWGN

CANTHS

KIONOE



NOW ATTEND THE CIRCLED LETTERS TO FORM THE SURPRISE ANSWER, AS SUGGESTED BY THE ABOVE CARTOON --



FILL IN ALL SPACES WITH DOTS FOR A SECRET MESSAGE!

UNCLE SID'S FUN PROJECT CORNER

- 1) TRY TO FIGURE OUT SOMETHING TO DO WITH OLD EAZOR BLADES, ORANGE RINDS AND EGGSHells.
- 2) WEAR TWO DIFFERENT SHOES FOR A WEEK.
- 3) SPEAK ONLY IN RHYMES TO STRANGERS.
- 4) COVER YOUR BODY WITH RAGU SPAGHETTI SAUCE AND LAY IN THE MIDDLE OF 12th & WAND.
- 5) FOR MORE FUN IDEAS SEND \$5.00 TO DESOTO® 1/6 PENNY PITCH 4128 BROADWAY

YOU Be The ARTIST

SEND IN YOUR ARTWORK
BEST ONES GET PRINTED!



FINISH UP
THIS ARTIST
FEATURING
DESOTO®
OWN X-RAY-SPER!



BONUS POINTS!

WHO IS THIS GUY?

- ☐ CHARLES CHANCE
- ☐ BROOKES DESOTO
- ☐ LEFOI WITH A SHAVE
- ☐ THE GUY WHO OWNS PENNY LANE.

Interview **BRIAN AUGER** PART II



Dan Conn: What a turnaround in just a few months, despite having no label support at the crucial beginning point. Now, lots of people are wondering what Julie Driscoll is doing these days. Is she mostly being a housewife and mother?

Brian Auger: Yes, we'd been through this star trip thing in Europe-- the press at every airport, and such-- Julie was passed the point of not being able to take it anymore. She was offered the cover of Time Magazine but turned it down because she'd just had enough of it. What I think happened is the music started to suffer because of stardom. The struggle is to keep one's freedom to choose what to play with whom you want when you want. I've been able to do that--I feel I'm luckier than most people on this planet.

DC: So after Trinity you wanted to move on to something else.

BA: I wanted to expand as a musician. I wasn't going for the commercial market anymore. And, maybe the new band wouldn't survive very long. That band was called the Oblivion Express, for all we knew, heading for oblivion. In reality that band sort of chewed up and spat out people, because the music was the first thing and all the other things the musicians wanted from it weren't there so they moved on to other places. Even though musicians came and went, there will always be a bond between us that will last the rest of our lives-- it was that kind of experience.

DC: With the Oblivion Express went also your ties with RCA. Then came two poorly promoted albums from Warner Brothers, one with Julie, in the late '70's. You've now settled with a new label, Headfirst.

BA: Right, I think some record companies when they're as big as Warner Brothers tend to sign up artists they know they can't do anything for. They just don't have what it would take to support 360 artists and do a real job for each of them. What they do is politically make decisions to put the money behind this guy that guy and that guy-- and all the rest are written off as a tax loss or whatever. With RCA "Closer to It" and "Straight Ahead" were up to around 200,000 units each they knew I was bound to leave so they didn't do anything on the last few albums. With Warners, they made 30,000 units and got rid of those, and that was it. They weren't going to repress it, and we couldn't get the masters back. They deleted the product--its dead. I felt a great shame. I had a meeting with them and I decided I wanted to leave. And I got out. And, unfortunately just after I got out the music industry almost collapsed. So I was on the outside looking in for maybe two years or so...

DC: That would have been around '78", then...

BA: Yeah. I hung around till I could put a new band together --the Search Party Thing-- it takes time to find the right people, the right balance of personalities that would make for a creative environment that we could all expand in. Last year I took a year of college -- subject myself to some discipline to make sure I wasn't just laying back and losing everything. It was fantastic. I took up the viola and played in a string section in the standing orchestra there; Got a chance to do some arrangements for big band; five trombones, five trumpets, five saxes, piano, bass, guitar, drums, and 12 voices-- I did an arrangement of "Spain" for one of the end of term concerts. It was a very, very good experience. Just towards the end of the last semester I got a call from Headfirst--I know the people there--like, Dave Pell who is the president, used to have the Dave Pell Octet. Those guys are all jazz buffs, and I said "OK, what's your policy? What have I got to do? They said "Brian, do anything that you like, man", I said, "that sounds cool to me." So during that semester I had a chance to put the album together, helped by the people at the record plant who were fantastic. They gave me a great deal knowing we were on a miniscule budget. I don't know how it happened-- when things are right those things are just put in my hand, and I felt those times were coming again, like the Closer To It thing. When you hear that voice inside of you that strong you've just got to go for it, no matter how black everything, looks, you know?

DC: For sure. You mentioned that you wanted now to spend more time at home with composition, and so forth

BA: Well yes I had a kind of gnawing feeling in the later years of the Express that I was hearing music, but I couldn't have really couldn't have played with that band it wouldn't have made any difference. I think part of that thing, was, when you have a vocalist, even if he's as strong as Alex, Alex Ligertwood-- He's like having another instrument in the band--he's probably one of the most under-rated singers I know of. I'd put him up against just anyone on this planet. Yet I felt having a singer there I was bent into writing songs as opposed to writing pieces of music, which is what my heart desired. The great thing about the new band is I've been able to write things for an album that's mainly instrumental--I put one vocal cut on there-- the reason is quite obvious. Radio has changed so vastly over the last five years, that unless you have something in there that can be available to some of the radio formats-- then you're cutting out a whole section of promotion which you need to give you a reasonable shot.

So for some stations that would go that way I put that on there. But apart from that I've been able to experiment compositionally with things like "Voyager", and "Sea Of Tranquility", "Golden Gate", and I feel like I'm really beginning to make a step toward my own music. Everything up to now feels like research. That year of college was incredible to me because it told me one thing. "DON'T LIMIT YOURSELF." I managed to get a very clear cut picture of how the European music grew up--the different periods, chronologically how those things sort of modified themselves and all it did was to show me what I thought along was right. It also exposed me to lots of different music I would have liked to have listened to but never had time to before. They made me do it because every one in the masterworks class had to listen to "Mozart, Beethoven, Haydn, back before that, Bach"-- a lot of the older Renaissance composers--then forward through the Romantic Period, Stravinsky, Debussy--and you had to listen to those things because they would mix up all the movements from each piece and give you a test every two weeks. It opened up my whole perspective from a compositional stand point.

The whole thing is still trying to move forward despite the way radio is, despite the way business is loaded against it. While I can keep that creative aspect open, then I know I'll be satisfied as a musician. If I can't go that way, then I'll go do something else. I'll play music in the evenings and get off and enjoy it for what it is. I hope that never happens. Hanging in there has become an art, you know what I mean?

DC: What about other artists at this point. Who do you feel is making that creativity happen?

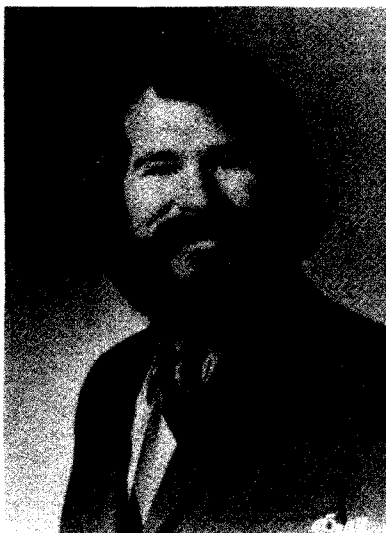
BA: Well, the things I've heard, man, that really reached me are some of the Pat Metheny things. Those guys have a sound that's their sound, their writing is great. It's got plenty of light and shade, plenty of movement, sound blends in the right way, in a logical manner. So they're one of the best in the fusion world. I don't consider myself as having a fusion band, as I've made a move into the rock world. Basically I'm coming at you with what is basically jazz on a decibel level of rock. I liked some of the things Herbie (Hancock) did but I found that Herbie, maybe because of a career move, or management move, had found a formula that worked, and it's always a dangerous thing to do that. You get stuck in that formula and it dies very quick. you are bending the music to fit the formula and you can't do that. You have to let music expand. Once you begin to put it between those boundaries, it's not as open as it could be. You get tired of hearing those same licks and the same sounds...

DC: And that comes across in one's performance...

BA: That does come across and I know it's difficult because I understand the business aspect very clearly, you are however involved in politics, you know? If you let the music become touched by that, then the music will turn around and show it to you very clearly...It's the truth of the matter in the end. If you're involved at that level, music tells you everything about yourself-- whether you've been lazy, laying back too far, smoking too much weed....music exerts its own discipline on you. You have to keep yourself apart from the political part of it, understand it, but not get caught up in it. Music is the true expression of what you are on this planet. That's the thing an artist has to go for--and he can be shot down by all these different things. When it comes down to it, my loyalty has to be to the music first, before everything else.

NOTE: My thanks go out to Dave Burke of MCA Records for being a great guy and helping out, and to Martin and the Up-Town for their cooperation and support.

AGENT ORANGE EXPOSED



THE FOLLOWING ARTICLE IS THE PERSONAL TESTIMONY OF JIM "SAUL" TUCKER. IT CONCERNS HIS FIGHT FOR LIFE AFTER EXPOSURE TO AGENT ORANGE, A DEADLY POISON USED BY THE U.S. GOVERNMENT. SAUL, AS HIS FRIENDS AND FELLOW-WORKERS CALL HIM, IS CURRENTLY EMPLOYED AT PENNY LANE'S WESTPORT STORE.

THE BACKGROUND

AGENT ORANGE is a defoliant that was sprayed over Viet Nam to deny cover to the enemy. It's makeup is a fifty-fifty combination of 24-D and 245-T. This chemical combination is virtually non-biodegradable and will remain in the environment and living tissues for many years. AGENT ORANGE is a dioxin. Dioxin is one of the most deadly man-made poisons known. One-tenth thousandth of a gram is a lethal dose for a two-hundred and twenty-pound man. The primary effect of the dioxin is to cause disintegration of the fatty tissues of the body and of the liver and degeneration of the nervous system. The secondary effects are to cause cancers among the veterans (and others exposed to the dioxin) and birth defects among their children.

The DOW CHEMICAL CO. and MONSANTO CHEMICAL CO. (among others) experimented with what became known as AGENT ORANGE between 1961 and 1963 in North Carolina. AGENT ORANGE was proven to be an effective defoliant, killing most all plant growth, although no extensive research was done as to its effect on human life.

Studies at the University of Illinois and the University of Nebraska show that over 50% of servicemen exposed to AGENT ORANGE retain more than enough to cause death. Death due to exposure to AGENT ORANGE and the complications it causes may not surface until 5 to 25 years after initial contact. The chemical resides in fatty tissues.

Birth defects have increased in areas where AGENT ORANGE was used or tested, including parts of North Carolina, Oregon and Viet Nam. In 1979 the use of AGENT ORANGE was banned by the EPA. It may be important to note that because of President Reagan's cuts, the EPA is now ineffective and unable to control AGENT BLUES, AGENT GREENS, or whatever the future might bring.

THE TESTIMONY

I was not drafted. I got my draft notice the same day I enlisted in the Air Force. When I got to Viet Nam my job was a 60551-Air Force code for air freight specialist. I unloaded and loaded aircraft. While I was doing that, I unloaded barrels with an orange ring around them. I eventually found out that we were handling AGENT ORANGE which I was in contact with from July/1968 to July/1969. There were no warnings on the barrels. Nothing was said to us about the material being dangerous to our health. No tabs...Nothing but an orange ring around these 55-gallon barrels. We unloaded them and some of the lids came off...other barrels were already open. Many times they would be refueling the ranch-hand vehicles (which were C-123's) at the same time I'd be loading and unloading an aircraft. I couldn't wait till they were done refueling the AGENT ORANGE in the aircraft sprayers. The aircraft has a certain time schedule when it has to come in and go out. We had to do it within a certain frame of time, figuring the weight and balance, etc. I could smell the AGENT ORANGE. It smelled putrid...like a terrible gastronomical disturbance. The immediate effects of the exposure to AGENT ORANGE was breaking out in hives or acne on the back of my neck. When I had my shirt off then it would all over my back. I still have scars on the back of my neck. I handled 100 to 250 55-gallon barrels every week. As recently as October 1 (of this year) the U.S. government admitted that they oversprayed the bases in Viet Nam with AGENT ORANGE. I saw them spraying around my base. When I was out on mobility, going out to unload aircraft on fire-bases where the Army and Marines were, there were times when we would be sprayed on by American C-123's while out in the bush. There was no warning for us to get out of the area. It definitely had immediate effects then. The acne would break out.

I didn't have any serious symptoms until July of 1976, seven years after exposure to AGENT ORANGE. I started getting numbness and tingling in my arms, legs, feet and hands. I started getting pain after the first few days of this numbness and tingling. Sharp pains coming in my shoulder. Over a period of a month I didn't have any feeling in my left arm and hand.

The pain spread to my back. It felt like, literally, someone stabbing me. The pain shot up into my head and into other parts of my body. There was so much pain that I could not function. This lasted until June of 1981. I experienced heat flashes, heart palpitations, blacking out, muscle spasms, knots on the spine (due to infections), heavy libido loss, loss of sexual intensity, depression, anxiety, anger, insomnia, and pain so intense I had to scream. During that five year period I rarely slept over two hours a night. And that's a restless sleep, then waking up in a cold sweat.

I was in the St. Francis Hospital in Topeka for five days. I underwent spinal taps and myelograms, brain scans, blood tests...almost all the tests they could run. They couldn't find a thing and suggested exploratory surgery. I refused that and was turned away from the hospital. I threw up on the street on the way out. Not being able to hold down food, I found out later, is a common symptom of AGENT ORANGE poisoning. I've gone from 200 lbs. down to 165 lbs. since I got out of the service. I went to the VA Hospital weeks later because I heard that other people had gotten help there and I didn't have much money. I hadn't worked in four months. It was getting intense. I had to find help. The VA took me in and put me in the hospital for three weeks. All they gave me were valiums, downers, muscle relaxers...They couldn't find anything. They did every kind of test including spinal taps. They wanted to run exploratory surgery on my back. I refused. They referred me to the psychiatrists, who gave me a clean bill of health, saying there was nothing mentally wrong with me except for dealing with a pain that I know nothing of.

I asked officials at the VA Hospital many times about my exposure to AGENT ORANGE and the possibility of this being linked to my symptoms. They always said NO. I had to have stronger symptoms than I had. What am I supposed to do? Foam at the mouth? They were totally unappreciative of my situation, acting like I was a bad apple wanting to take advantage of them. I wasn't there to take advantage. I wanted to get out of pain, to quit hurting so I could go back to a normal life. They didn't want to hear it. I'm not trying to get down on the VA. They've helped people before. But they're not helping me and the other people like me who have these problems. They're ignoring us, and so is President Reagan, who vetoed a bill to help us.

I finally found help outside the VA Hospital at the McDonagh Medical Center. They believe in preventative medicine. They are currently detoxifying my system as if I were poisoned with AGENT ORANGE, using a strong mixture of vitamins and minerals. They are helping me free of charge and are willing to help others free because the government is not helping them. I feel like since I got help first, I should help others. I feel a compulsion to do this because I know what they're going through. Nobody is sticking beside them. They are going through divorces. They don't know what they're up against. I didn't. I lost my wife. Today she still doesn't believe what happened.

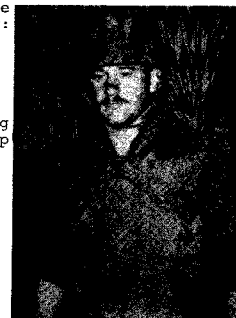
I started going to the McDonagh Medical Center around April 20, 1981. On the 15th of June, I began having all my feeling in my extremities come back, the pain in my back disappeared, my headaches were gone, I was able to concentrate, I could sit down and read more than one page in a book. I started working. I walked fourteen miles three times in one week! Before I got this help, I couldn't walk two blocks without hurting so bad I fell down in pain. I'm not talking about a complete cure. I still have some slight symptoms.

As for the courts, I might be screwed because I'm getting AGENT ORANGE out of my body and the test hasn't been run on me and we can't make the positive ID that it is AGENT ORANGE. The tests to detect AGENT ORANGE poisoning, which involve cutting out fatty tissue in the abdomen, were never done on myself or others affected because the government wants us to die off, according to a senator in South Carolina. The same week that I was turned away from the VA, I went to Truman Medical Center where they found knots on my back and involuntary muscle spasms which are clear signs of spinal infections. The medical records from the VA Hospital show that I had no physical defects.

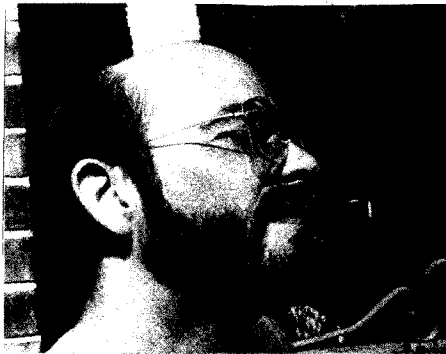
I am involved in one law suit against the VA Hospital and another along with 300 other Vets against the Dow Chemical Co., Monsanto Chemical Co, Hercules, and others involved. As veterans, we can't sue the government because of a 1947 law. This is a ridiculous law but I have to live with it. I think that the government and the VA should live by the law also. Dow Chemical Co. has filed a counter suit against the government. It was so convenient for the government to come out on Oct. 1 and admit to over-use of AGENT ORANGE in Viet Nam. Because of the Statute of Limitations Act, the time has expired for the vets who may find out that they were exposed to the dioxin to file suit.

My message to veterans of Viet Nam who are having problems or believe they were exposed to AGENT ORANGE is to seek the assistance of the people at McDonagh Medical Center: MC DONAGH MEDICAL CENTER 2800 A Kendelwood Parkway K.C., MO 816-453-5940

McDonagh Medical Center is aware of the problems caused by AGENT ORANGE poisoning and is prepared to make tests and to help vets free of charge. There are no promises of an immediate cure, but they've helped me and there's a good chance they can help others.



dave conn's CLASSICAL NOTES



There has been a lot of re-organization in the Classical Section since the last issue of the Pitch. It now includes another full side of bins and will soon have another section of wall racks for display of new releases. We have new cassette racks on the back wall which are ideal for browsing. With many new releases and the arrival of a substantial RCA shipment, we are on our way to being serious about Classical Music and it's buyers. Remember that every Sunday is Classical Day at PennyLane and every LP & tape will be reduced in price. Anything over \$5.00 will be \$1.00 off. Anything under \$5.00 is 50¢ off the sticker price. If you don't find what you are looking for, ask. Anything still listed as available can be special ordered for you at no extra cost.

If you have recently heard a recording you are impressed with and wish to enlighten others, send your review to the Pitch!

DIGITAL



Bartók
Concerto for Orchestra
Solti • Chicago

BARTOK'S CONCERTO FOR ORCHESTRA
Chicago Symphony Orchestra,
Sir Georg Solti
LONDON DIGITAL LDR 71036 List \$11.98

Bartók's Concerto for Orchestra has long been recognized as one of the crowning points in orchestral literature; one of the true masterpieces of the 20th Century. Written on a commission from Koresse-vitsky and the Boston Symphony, the work was finished during the final days in the life of this great composer. As a matter of fact, the \$2500 he received for the score contributed to his final expenses. Most of the piece was written while Bartók was in the hospital suffering from an almost constant high fever. His illness is nowhere evident in the finished product. An example of true virtuoso orchestral writing.

There are many recordings available of the Concerto but next to perhaps Fritz Reiner's early recording, this one really takes my ear. Solti had occasion to work with Bartók in several capacities in Budapest. This personal and professional relationship adds a certain sensitivity and detail to the score not often found. The recording itself is nothing short of spectacular. The brilliance of Bartók's score truly comes forth. The disc is FLAT and quiet. BRAVOS for the great Chicago sound and the baton of Sir Georg!



Tippett
Symphony No. 4
Solti • Chicago

SIR MICHAEL TIPPETT SYMPHONY #4
SUITE FOR THE BIRTHDAY OF PRINCE CHARLES
Chicago Symphony, Sir Georg Solti
LONDON DIGITAL LDR 71046 List \$11.98

I first became acquainted with Tippett's work through an early recording of the Concerto for Double String Orchestra (1939) I bought the record for a chamber orchestra version of Prokofiev's Visions Fugitives and ended up spending more time with the Tippett. I was immediately impressed with his searing ability with counterpoint and rhythm. This was the first in a series of love affairs with his music. At various points in time, there were available recordings of the bulk of his most important works: *The Symphonies* (3), *Concerto for Orchestra*, *The String Quartets*, *The Operas--Midsummer's Marriage and Knot Garden*, *The Oratorio--A Child of Our Time*, and *The Piano Concerto*. The music ranges from purely musical to heavily philosophical and spiritual in content. The *Symphony #4* is of this last category, covering human existence from the first breath of life to the last gasp of mortality. In seven connected sections, all laced together with great craftsmanship, the piece folds and unfolds through powerful abstraction to lyric beauty.

The Chicago Symphony under the direction of Sir Georg Solti, render what can only be described as an authentic and poignant reading of this score, which was done on commission from them. Once again the London digital technique is breathtaking. This record makes an important addition to the now pathetic list of this important 20th Century composer's recorded work.



TCHAIKOVSKY'S SYMPHONY #3 in D (Polish)
Philadelphia Orchestra, Eugene Ormandy
RCA ARLI 4121 List \$9.98

I have always liked, if not preferred, Ormandy and the Philadelphia sound for Tchaikovsky. By nature of upbringing, a Germanic sound, full bodied and dark, they naturalize nationalism to me. This recording, Ormandy's first of this symphony in a good many years is no exception. There are many familiar sounds to the Tchaikovsky lover's ear, both thematically and rhythmically. The Third was completed in 1875 just prior to Swan Lake. The music of the Symphony is non-programmatic (only the Second Symphony of the 6 is likewise composed) and there are five movements instead of the traditional four. An interesting symphony which contains all the ingredients that later made Tchaikovsky the master he was to become but

prior to the morose period of this life. This is delightful, spirited and very refreshing both musically and interpretively.

RCA has also made first appearance on the Christmas albums this year with two apparent delights:

RCA ARLI 4132 List \$9.98
CHRISTMAS WITH THE CANADIAN BRASS
AND THE GREAT ORGAN OF ST PATRICK'S CATHEDRAL Contains all the old standard carols beautifully played by this popular quintet.

ARLI 4136 List \$9.98
CHRISTMAS WITH RENATA SCOTTO AT ST PATRICK'S CATHEDRAL with Orchestra and Choir.
A great voice performing wonderful arrangements of standard carols.



Schubert
Quintet in A major
THE TROUT
Sviatoslav
Richter
piano

What a fine recording! The intricacies of Schubert's Chamber Music have never been so apparent in recorded sound. Richter has always been high on my list of "monster" pianists. The grace with which he interacts with the Borodin is amazing. The piece is one out of Schubert's 22nd year and shows his lyrical style in full bloom. It is a five movement work. Schubert departed from the traditional form by adding a theme & variations movement which is based on his song "FORELLE" (The Front). The exuberance of the score and this performance make it a great experience in chamber music, even for those who don't particularly care for chamber music.

Superior Entertainment!

The Second Symphony is the "brightest" sounding of the Sibelius Symphonies. It is scored for smaller orchestra and thinner orchestration than it's companions. Lending to it a "warmer" overall sound. It was completed in 1902 after the composer returned to Finland from Italy. The climate of Italy probably knocked some of the chill out of him as well. It is a patriotic piece full of national fervor and so is this recording. Wonderful digital technique only helps to convey the performance which should be in every Sibelius lovers collection.

Von Karajan has a way with Sibelius which imparts the true nationalistic soul of the composer. The strength of his performance of the Second holds as well today as his earlier Sibelius recordings, especially of the Fifth which really turned my head regarding this Symphonic giant.

Once again thanks to our label Reps: Steve Miller, Bill Lavery, Pat Jones, & Cliff Schueltz for supplying copies of these LP's for review.



FREE UNCLASSIFIED

Original DEVO suit for sale. Inquires write: Contrast Magazine 911 W. 44th St. Suite 111 K.C. Mo. 64111 Tapes of local bands-are you interested in trading? Glenn-913-841-8429 Blues Society Members: I ran for office & didn't win-Thanks to everyone who voted for me. Carol. Moving & Hauling, Renovating service. Robert-921-9676

Graphic designer will custom design a logo for you. Also illustration cartoons and mascots PTL. George-228-2309 Just published: Underground commix Source directory, lists all commix, fanzines, sci-fi, counter-culture material, Mail \$2.00 to: Third Eye 1745 Louisiana Lawrence, Ks. 66044 G.C. I was wrong! It was only a dime store reprint after all. C.A.H.

Help Wanted: Part time. Clerical & phone work. Cathy 753-3337 Will trade e-z LP records. 741-4956 Want to meet single man age 25-35 who is into rock & roll and can show a lady a good time. Respond with letter. Nana Patterson "Gypsy" 8203 E. 93rd K.C. Mo. 64138 Must Sell. 1977 Plymouth Fury Sport. Very nice. Best offer. 587-1714

SEND YOURS TO:
PENNY PITCH
4128 BROADWAY
K.C. MO. 64111
PLEASE...
25 WORDS
MAXIMUM.

KY•102 Presents LIVE ON STAGE

BEATLEMANIA

Memorial Hall
Oct. 30th & 31st
4 Shows

Tickets—\$15, \$13 plus service charge
On sale at Capers, Tigers
Memorial Hall, Kiels and
Dial-A-Tic
(816) 753-6617

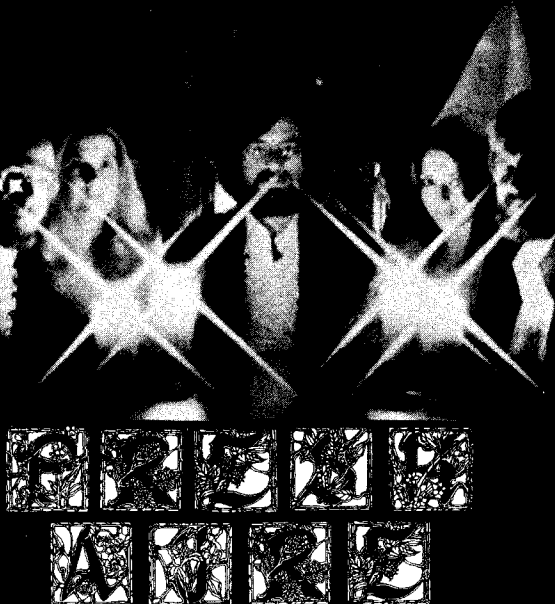
A KY•102 AND HORIZON PRODUCTION

MOTOWN PROUDLY PRESENTS
THE ARTISTS MUSIC THAT STARTED IT ALL!

Some people were paying more than \$200 each for these albums. Now you can buy them 3 for \$12

at **PENNYLINE**
SPECIALISTS IN RECORDED MUSIC

"The Concert of Multi Images"

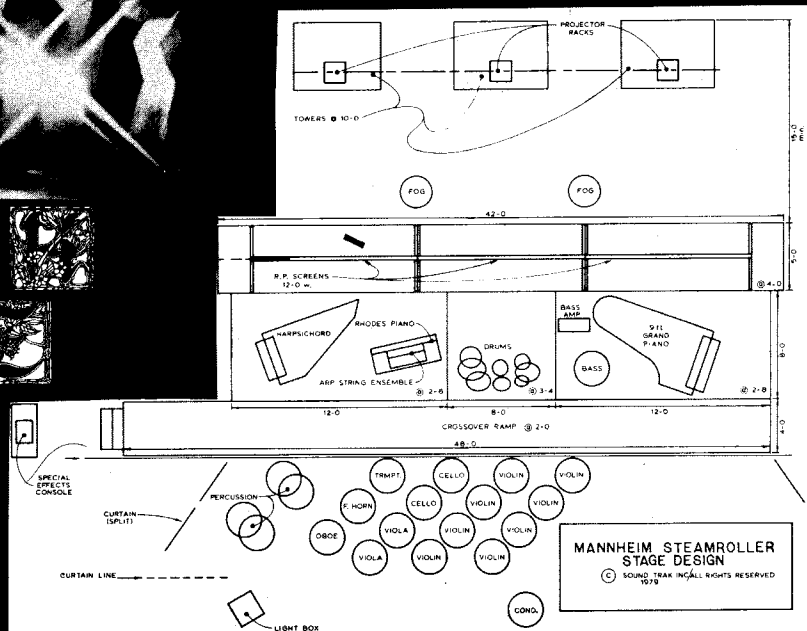


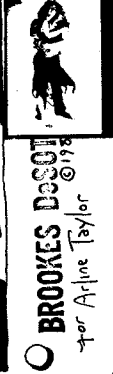
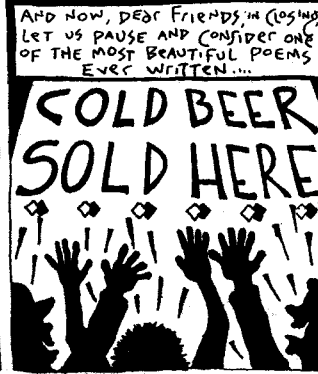
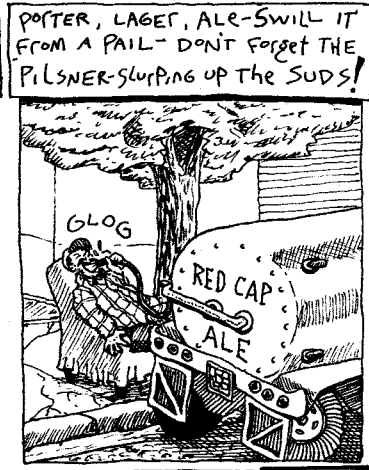
THE LYRIC THEATER/KANSAS CITY
NOVEMBER 4, 7, 8

CONCERT TICKETS AVAILABLE AT PENNY LANE

special invite

MEET FRESH AIRE ARTISTS AT PENNYLINE IN WESTPORT,
4128 BROADWAY, KCMO ON WEDNESDAY, NOV. 4, 4-7 PM.
SURPRISES IN STORE!





CONFUCIUS SAY, 'TIS BETTER TO BE CONEHEAD THAT HAS OWN BEER THAN TO BE SLIMY, STINKING, SHORT-BUTT SMOKING, THIEVING, LYING, BALDING RAT WHO DOES NOT.

MUSSO REALITY

WHAT HAPPENS WHEN WE GET TIRED?

Voici ga'elle va encore chortier!!

SHOCK-HEADED el sid musso

Tout cela est arrivé à cause de lui.

THE FUR TRADE

Excitement mounts; Ancients return.

THE JUDAS OF 1890

Rush's "Tranquillizer"

FINDING THE STAR-CITY NEBULA

Energizing lower chakras is not overlooked by Reality instructor Jacques Brun

CONCERT CALENDAR

If you know of a concert event coming up, let us know.

Send it to: The PENNY PITCH, 4128 Broadway, K.C., MO. 64111

OCTOBER 19	COLT 45	BLAYNEY'S
OCTOBER 20	JIMMY VALENTINE & HOME COOKING	PARODY HALL
OCTOBER 20-24	QUICK SISTER	BOGARTS
OCTOBER 20-24	THE ROBINSON PIKE BAND	BLAYNEY'S
OCTOBER 21	THE EMBARRASSMENT	PARODY HALL
OCTOBER 21	FOOL'S FACE	OPERA HOUSE
OCTOBER 22	THE RAYBEATS	OPERA HOUSE
OCTOBER 22-24	THE SUSPECTS	THE DOWNLINER
OCTOBER 23-24	BE VISION	MUSIC BOX
OCTOBER 23-24	BLUE RIDDIM BAND	PARODY HALL
OCTOBER 23	NIGHTHAWKS	UPTOWN THEATER
OCTOBER 23	DOC SEVERINSON/KEBRON	OPERA HOUSE
OCTOBER 24	KELLEY HUNT & THE KINETICS	OPERA HOUSE
OCTOBER 24	MOODY BLUES	KEMPER
OCTOBER 26	COLT 45 JAM SESSION	BLAYNEY'S
OCTOBER 26	FOUR FRIENDS	PARODY HALL
OCTOBER 27	STANLEY CLARK/GEORGE DUKE	UPTOWN THEATER
OCTOBER 27	TOM VERLAINE	OPERA HOUSE
OCTOBER 27-28	BELAIRS	PARODY HALL
OCTOBER 27-28	THE CLIQUE	LONE STAR
OCTOBER 28	GRINDER SWITCH	OPERA HOUSE
OCTOBER 28	ELO/HALL AND OATES	KEMPER
OCTOBER 27-31	COMAN BROTHERS	BLAYNEY'S
OCTOBER 27-31	JIGSAW	BOGARTS
OCTOBER 29	THE BLUE RIDDIM BAND/THE METHODS	PARODY HALL
OCTOBER 29-31	LIQUID FIRE	LONE STAR
OCTOBER 29-31	THE CORVAIRS	THE DOWNLINER
OCTOBER 30-31	BLUE RIDDIM BAND	OPERA HOUSE
OCTOBER 30-31	THE MORELLS	PARODY HALL
OCTOBER 30-31	DUCHAMP	MUSIC BOX
OCTOBER 30-31	BEATLEMANIA	MEMORIAL
OCTOBER 31	GIL SCOTT-HERON	UPTOWN THEATER
OCTOBER 31	FOGHAT/BLUE OYSTER CULT	KEMPER ARENA
NOVEMBER 1	JESSE WINCHESTER	UPTOWN THEATER
NOVEMBER 2	COLT 45	BLAYNEY'S
NOVEMBER 3	PAPA JOHN CREACH	OPERA HOUSE
NOVEMBER 3	DAN FOGELBERG	KEMPER
NOVEMBER 3	THE CORVAIRS	BOGARTS
NOVEMBER 3-7	DIAMOND JIM	BLAYNEY'S
NOVEMBER 3-7	KITTY WEST	LONE STAR
NOVEMBER 4	THE CLOCKS	OPERA HOUSE
NOVEMBER 4	THE K C BLUES SOCIETY JAM SESSION	PARODY HALL
NOVEMBER 5	THE BANGKOKS	PARODY HALL
NOVEMBER 4-5	CARIBE	BOGARTS
NOVEMBER 5-7	THE TUNES	THE DOWNLINER
NOVEMBER 6	GEORGE THOROGOOD/THE DESTROYERS	HOCH AUD.
NOVEMBER 6	LEON RUSSELL	UPTOWN THEATER
NOVEMBER 6-7	SON SEALS BLUES BAND	OPERA HOUSE
NOVEMBER 6-7	LIQUID FIRE	BOGARTS
NOVEMBER 6-7	CARIBE	PARODY HALL
NOVEMBER 9	COLT 45	BLAYNEY'S
NOVEMBER 9	999 & ALLEY CATS	OPERA HOUSE
NOVEMBER 10	ALAUDIN OTTINGER/DWIGHT FRIZZELL	JAZZ PLACE
NOVEMBER 10-14	THE CLIQUE	BOGARTS
NOVEMBER 10-14	CARIBE	BLAYNEY'S
NOVEMBER 10-14	KITTY WEST	LONE STAR
NOVEMBER 12-14	THE SUSPECTS	THE DOWNLINER
NOVEMBER 12	MOLLY HATCHET	WARRENSBURG MO
NOVEMBER 13	JEFF LORBER FUSION	UPTOWN THEATER
NOVEMBER 13	MOLLY HATCHET	HOCH AUD.
NOVEMBER 13-14	FOOL'S FACE	PARODY HALL
NOVEMBER 14	DUCHAMP	OFF THE WALL
NOVEMBER 14	MOLLY HATCHET	ST. JOSEPH, MO
NOVEMBER 16-21	COLT 45	BLAYNEY'S
NOVEMBER 17	DWIGHT FRIZZELL/ALAUDIN OTTINGER	JAZZ PLACE
NOVEMBER 17-21	BONITA SHORTLINE	BOGARTS
NOVEMBER 17-21	USA BAND	LONE STAR
NOVEMBER 19	GATEMOUTH BROWN	OPERA HOUSE
NOVEMBER 19-21	THE RECLUS	THE DOWNLINER
NOVEMBER 20	NAZARETH	MUNICIPAL
NOVEMBER 20-21	THE SECRETS	OPERA HOUSE
NOVEMBER 20-21	COCK TAIL SHORTY & THE TABLEROCKERS	PARODY HALL
NOVEMBER 23	COLT 45	BLAYNEY'S
NOVEMBER 24-28	CARIBE	BOGARTS
NOVEMBER 24	SAVANNA	LONE STAR
NOVEMBER 24-28	USA BAND	THE DOWNLINER
NOVEMBER 26-28	GO CATS	

MAIL ORDER FORM

LIST PRICE	YOUR COST
\$1.29	\$1.09
1.49	1.29
2.49	1.99
2.98	2.49
3.98	3.49
4.98	3.99
5.98	4.49
6.98	5.99
7.98	6.99
8.98	7.49
9.98	8.49
10.98	9.49
11.98	10.49
12.98	10.99
13.98	11.99
14.98	12.99
15.98	13.99
16.98	14.49
17.98	15.49
18.98	15.99
19.98	16.99
20.98	17.99
21.98	18.49

YES, MUSIC LOVERS, FRIENDS OF VINYL AND ALL-OUT RECORD JUNKIES YOU CAN MAIL ORDER RECORDS MENTIONED IN THE PITCH BY USING THE ORDER FORM BELOW. JUST FILL IN THE QUANTITY AND THE CONFIGURATION (THAT IS, LP, 8", OR CS), FIGURE YOUR COST USING THE LIST PRICE TABLE AT LEFT AND THE LIST PRICE INDICATED IN PARENTHESES FOR EACH RECORD. THEN MAIL YOUR ORDER AND PAYMENT (MASTERCARD, VISA OR CHECK MADE PAYABLE TO PENNY LANE). PLEASE, NO C.O.D. ORDERS.

ORDER TODAY

IMPORTANT: IF THE RECORDS YOU ORDERED ARE NOT IN STOCK, PLEASE INDICATE BELOW WHAT YOU WOULD LIKE US TO DO WITH YOUR PAYMENT.

— I WANT TO BACKORDER (90 DAYS MAX.)
— I WANT A REFUND.
— I WANT TO CONTRIBUTE TO THE PENNY PITCH/PENNY LANE EMPLOYEE CHRISTMAS PARTY FUND.

ALSO IMPORTANT: WE PAY SHIPPING CHARGES ON ORDERS OF 3 OR MORE RECORDS. FOR ORDERS OF 1 OR 2 RECORDS ADD \$1.00 TO ORDER TOTAL.

YOUR NAME AND ADDRESS:

NAME _____
ADDRESS _____
CITY, ST., ZIP _____

MAIL ORDERS TO:

PENNY LANE RECORDS
4128 BROADWAY
KANSAS CITY, MO. 64111

qty	conf	
---	TUBES-COMPLETION BACKWARD PRINCIPLE	Cap. 12151 (8)
---	LITTLE RIVER BAND-TIME EXPOSURE	Cap. 12163 (8)
---	BILLY SCOTT-DON'T SAY NO	Cap. 12146 (8)
---	JOHN HALL BAND-ALL OF THE ABOVE	EMI 17058 (8)
---	DIXON HOUSE-MASKED MADNESS	A&M 4878 (8)
---	BILLY BURNETTE-GIMME YOU	Col. 37460 (5)
---	JO JO ZEP & THE FALCONS-STEP LIVERLY	Col. 37047 (5)
---	JOHN ENTWISTLE-TOO LATE THE HERD	ATCO 38-142 (8)
---	CHARLIE DORE-LISTEN CHRIS.	1325 (8)
---	FRANK ZAPPA-YOU ARE WHAT YOU IS	Bark. Pum. 37537 (15)
---	GENESIS-ARABIC	Atl. 19313 (8)
---	BONIS WOOD-1234	Col. 37473 (8)
---	BARBARA LEWIS-HELLO STRANGER	SOLID SMOKE 8014 (8)
---	VARIOUS ARTISTS-WILD, WILD YOUNG WOMEN	Roun. 1031 (8)
---	KINKS-GIVE THE PEOPLE WHAT THEY WANT	Ariz. 9567 (8)
---	TOM TOM CLUB	Sate 5628 (8)
---	JACK GREEN-REVERSE LOGIC	RCA AFLI-4122 (8)
---	MINK DEVILLE-COUP DE GRACE	Atl. 19311 (8)
---	JOE ELY-LIVE SHOTS	MCA 5262 (8)
---	WILS LONGEN-NIGHT PAGES AWAY	Back. 5251 (8)
---	JOAN ARMATRADE-WALK UNDER LADDERS	A&M 4876 (8)
---	DARYL HALL & JOHN OATES-PRIVATE EYES	RCA AFLI-4028 (8)
---	ALICE COOPER-SPECIAL FORCES	War. 3581 (8)
---	MARIANNE FAITHFULL-DAUGHTERS OF THE NIGHT	Cap. 12146 (8)
---	BARRY MANLOW-IF I SHOULD LOVE AGAIN	Ariz. 9573 (8)
---	REX SMITH-EVERLASTING LOVE	Col. 37494 (8)
---	TOM VERLAINE-DREAMTIME	War. 3539 (8)
---	THE BODS	Ariz. 9558 (8)
---	RONEY CROWELL	War. 3587 (8)
---	TRUMPH-ALLIED FORCES	RCA AFLI-3902 (8)
---	JOAN ARMATRADE-ME, MYSELF, I	A&M 4809 (8)
---	THE POLICE-SENATTA MONDATT	A&M 4831 (8)
---	THE POLICE-REGATTA DE BLANC	A&M 4792 (8)
---	TYGERS OF PAN TANG-SPILLBOUND	MCA 5235 (8)
---	GRAND FUNK-LIVES	War. 3625 (8)
---	JON & VANGELIS-FRIENDS OF MR. CHINO	Pol. 6326 (8)
---	VANGELIS-CHARIOTS OF FIRE (adtrk)	Pol. 6335 (8)
---	VANGELIS-CHINA	Pol. 6199 (8)
---	JON & VANGELIS-SHORT STORIES	Pol. 6272 (8)
---	REGGAE	
---	GREGORY ISAACS-MORE GREGORY	Prax 9 (8)
---	VARIOUS ARTISTS-WISER DEAD	Nighthawk 301 (8)
---	BUNNY WAILER-ROCK AND GROOVE	Solomonic 77
---	LONE RANGER-M-16	J & J 77
---	LO & EDDIE-ROCK STEADY	Epiphany 4010 (7)
---	JAZZ	
---	LENA HORNE-THE LADY AND HER MUSIC	West 3597 (16)
---	GIL SCOTT-HERON-REFLECTIONS	Ariz. 9566 (8)
---	MIRI BAKARA-NEW MUSIC-NEW POETRY	Ind. Nav. 1048 (8)
---	GERALD WILSON'S ORCH. OF THE 50'S-LOMBINI Dis.	833 (8)
---	PIECES OF A DREAM	Elek. 350 (8)
---	ERIC DOLPHY-STOCKHOLM SESSIONS	Inner City 3007 (8)
---	OLIVER LAKE-BLACK SAINT	0044 (10)
---	DUKE ELLINGTON-SOPHISTICATED	BILLINGTON RCA CPL2-4098 (8)
---	CHARLIE BARNET-THE COMPLETE	RCA AMX2-5577 (11)
---	WIDESPREAD DEPRESSION ORCH.	Stash 212 (8)
---	BLUEGRASS	
---	DAVID GRISMAN-EARLY DAWG	Sugar Hill 3713 (8)
---	DAVID GRISMAN-QUINTET 80	War. 3469 (8)
---	DAVID GRISMAN-MONDO MANDO	War. (8)
---	HOT RIZE-RADIO BOOGIE	Fly. Fish 231 (8)

Harvey's

This Here's a Story 'Bout a Place Called "THE SOUPER", AND ONLY J. Harvey who's a Real GUY Trooper - The Man They Say No One Could Tame, AND THAT'S HOW THE PLACE GOT HIS NAME.

Harvey's

HEY SAY HE CAME FROM OUTTEN DE WEST, WID A BRAND NEW RECIPE IN HIS VEST - EVERTING FROM SOUP TO NUTS WAS MIGHTY TASTY, NO IF'S O BUTS.

SO IF YOU THINK YER IN A RUT, JUST STUFF SOME MUSHROOMS IN YER GUT!

NUMBER '6, WESTPORT SQUARE KC MO

FOR WHEN IT COMES TO EATING FOOD, YOU HUMANS ARE A USELESS BROOD....

Harvey's Souper

TEL. 931-4200

Brookes Desoto 1987

moonlight madness strikes



twice

**RCA**

AFL1-3902

PENNYLANE