

PENNY PITCH

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DECEMBER 1981

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PENNY PITCH

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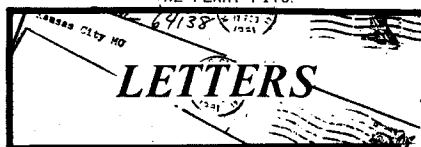
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INSPIRATION: RA, LMB, PACKED FRUIT

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THE PENNY PITCH



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CHARLES CHANCE, SR.
PENNY PITCH
4128 BROADWAY
K.C., MO 64111

Dear Mr. Chance,

Well, TIME sure flies, LIFE is strange, and NEWSWEEK just keeps on getting stranger. And speaking of getting stranger, I've been closely following the rapid development of your mag since the beginning. I even worked for the PITCH once, way back when (issue #3) before moving to Lawrence "the Jewel of the Midwest", Kansas to work on the future. Well, let me say, your paper has amazed me ever since, it being free and all.

Whatever did happen to Warren Stylus, anyway? I had heard that he was dead--crushed, someone said, by a wall of defective record crates. But I also spoke with a woman who said she saw him in the vicinity of a local used record store with an armload of promos. He was even reportedly seen hawking "Death Valley Days Are Here Again" bumperstickers outside the White House early last summer. I don't know myself, but I think he would be happy to see that the PITCH is still happening; that old Brookes DeSoto is still keeping the faith; that the Rev is still administering; that Musso still is the faith. All this despite "overwhelming oddities", to borrow a phrase from John Lennon. True, it may be a bit stranger, but at least now there's no way it could ever be confused with UMKC's U-NEWS.

Carry On,
Dan Mayberry
Lawrence

P.S. I want to say hi to all the friends I made during my brief time spent at the PITCH. Hi.

Dear Dan:

We have just spoken to Warren Stylus, the true "Jewel of the Midwest", and despite his keeping an eye out and laying low, we at the PITCH have his personal assurance that he is not dead. In fact, he's working--KA-KA VIDEO is a current obsession. When we called Warren moments ago, the Rutles' "Cheese and Onions" was blaring. He reported to the PITCH desk that despite "overwhelming oddities", Richard Nixon is considering the seat of Senator Harrison Williams, of the ABSCAM-

set. Warren tells us he's "letting it blow over, absorbing a lot" and trying to matriculate. Warren also told PITCH sources that he is overwhelmed by the life of William Allan White, a journalist who never graduated from KU and hobnobbed with Presidents.

Dear Charles,

I must congratulate you on your intelligence and foresight in adding OUB's Old-Fashioned Jazz Corner to PENNY PITCH. Since I'm neither dead or in the ad business (not too sure about the looney bin) and he is my real Ole Unkel Bob I would appreciate being placed on your mailing list in order to keep tabs on the old reprobate.

Thank you,--his real niece all the way from New Jersey,
Beryl Sortino
Pluckemin, NJ

Dear Beryl:

It's hard for even us young snappers at the PITCH to keep up with the perpetually youthful OUB. The "old reprobate", who is in fact the Soul of Good Listening, may be read in his latest hair-raising installment on page ten. Thanks for the congratulations, we also believe in OUB and good ole jazz and aren't sure about the looney bin, either.

Dear Sir,

Having just moved back to Kansas City, after a year in Chicago, a friend introduced me to Milton's which is one great jazz club. Beats any and all in Chicago. Anyway, Milton introduced me to your outstanding mag; so I won't miss even one issue, please put me on your mailing list.

Thanks, you made my day!
Doug Gentile
Olathe, Ks

Dear Pitch;

I would like to have my name added to your mailing list. I have been reading your paper for almost a year. It is something I enjoy reading very much.

The main reason for writing is let LeRoi know that his reviews are one of my favorite features in the PITCH. LeRoi is the best record reviewer I know of.

Scott Tracht
NKC MO

Dear Scott:

Thanks for your many compliments, and thanks especially for the pat on the back for poor LeRoi cause he be workin' hard.

Dear Chance,

It was a gas reading Chris Kim A's ORIGIN OF LA in the last issue of the PITCH (No. 12). I just got back from Pemba, where it is 1690, just in time to score on the latest issue. As you probably know, there are angels in every city and many others have fallen. There's always room for a warm spot on an ox-cart (or motorcycle). Tell Chris he might look up Silva, my young spiraling daughter and see that she is a fallen angel, too. At least I'll know she is in good hands.

Thanks again for that article and letter. I look forward to any update and graphics. My current listening suggestion for PITCH readers is NATTY DREAD which was a hit in the Chang Dynasty on my last trip back. The ancient Chinese are very progressive.

Your Friend in Synchronicity,
Sid Musso, Master of Reality
Kingdom of Abyssinia 1926

Dear Sid:

Keep those letters coming!

Dear Penny Pitchers,

Saw your paper at the Romantics concert at the Uptown. Please put me on your mailing list!

Thanks bunches,
Marta Wakeland
Nevada, Mo

NO CONSP!



AGAZA-1-NCM



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WEST COAST REPORT

by Chris Kim A



Now.
Dateline: Los Angeles.

Chance--

Okay, so maybe I was a little hasty in my judgement of Los Angeles. No, really, it's not that bad here actually.

Well, to be honest, some of the locals here (mysteriously enough) got hold of copies of last month's PITCH and have brought it to my attention that I was being too judgemental for only having been here a couple of weeks prior to submitting my last letter. Cries of "Give LA a chance, Kim A!" ring through the halls of my apartment building, the wonderful "Gondolier Apartments"--so named for the original structure that stood on this ground (Tom Wolfe eat your heart out). You see, Venice was named after the city in Italy that it was modeled after. At one time, instead of streets, there were (you guessed it) canals that ran through this part of town (no shit). And the boat drivers stayed--that's right--in the Gondolier Apartments.

Give LA a chance. No Ho--a chance, indeed, Charles.
As aforementioned, to be honest, Los Angeles is a great big place. The largest concentration of cities encompasses some 15-18,000 square miles, give or take. They have several skyscrapers, not too much unlike those pictured above. The space shuttle even lands there.

But what I don't understand is this: if it's such a wonderful place to be--this, this Southern California--if it is so wonderful, how come you need five keys just to live here? Coming and going from this apartment is starting to feel like the opening sequence of Get Smart, what with all the security doors slamming behind you and what not. Not that I mind, mind you. You see, I see the reasoning behind it. No matter how enchanting the picture is that someone may paint of LA, unless they've mentioned the local residents, you haven't gotten the big picture from them.

No, the most remarkable thing about this place is the absence of weather and the blatant refusal of the seasons to change. It is because of this, I believe, that the people here seemingly rescind the aging process. You walk down the Venice boardwalk on any given day (smog permitting--smog is the closer reference to weather that they have here) and see literally hundreds of people from all walks of life that have all attained the mean (as in Greenwich MEAN time) age of 24 years. It is the preferred age group. I myself have used this figure in describing my own chronology. 24 is a handy, convenient, round, even figure that is also well within legal limitations and restrictions. The majority of women here have donned that age group as their own. Their real ages range anywhere from 12 to 42. Now this has put us men at an obvious disadvantage for at least the younger 1/3 of these women. Although I haven't personally researched the legalities of it, but I've known for some time that you may as well consider yourself incarcerated for just thinking about anyone under 21.

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CONTRAINDICATIONS

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Paapar
ENTERTAINMENT



snuffing out the flame

"WHERE DREAMS COME ALIVE"

11-81 Chris Kim A

It is my firm belief that it is the lack of seasonal change that has caused these people to refuse the natural process of aging. I mean, really, what with all of us either facing an upcoming middle age crisis, or having already faced it--age is a reality with which we all must sooner or later cope, not to mention sentence structure.

(Speaking of reality, I ran into Sid Musso's daughter, Silva, out on the beach. Being the offspring--offspring--of the Master of Reality certainly agrees with her. I must say.)

Okay, so I'll stop riding Californians. After all, the other day I did happen to speak with Nelson Riddle. Accidentally, I admit--I dialed his number by mistake--but nevertheless I did get a chance to tell him how much I enjoyed the "Untouchables" theme music. Do you realize he's had the same phone number since 1962? I didn't get a chance to get his address for a PITCH subscription, but I'll mention it to him when I congratulate him for doing such a good job on the Frank Sinatra Special.

In fact, believe it or not, many people out here are turning two-ward Sinatra for their listening pleasure. I mean, a lot of the 24-year age-group. I have a couple of his albums myself, and on those rare occasions that I have company, I like to play a little of "Old Blue-Eyes". So far, the response has been overwhelmingly in favor of Frank. (I had gotten used to people threatening me within an inch of my life to not play Sinatra before I moved out here). The figures are about 5-2 in Frank's favor. That should make Milton happy. Only the coolest people out here listen to Frank Sinatra.

Well, that's about it. Sorry I took so long to write, but I had to get my typewriter out of hock before I could get this off to you.

Keep those cards and letters coming!

Really.
Chris Kim A
Best friend to the PITCH
Venice, Ca



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the monastery

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KSAS 'TIL YA HEAR
WHEN MY REVIEWS
ARE GONNA BE ON!



LEROI'S ROCKIN' REVIEWS

Well gang here it is Christmas time again. For most of you it's a time of cheer and good nature, but for us in retail it's the most intense and frustrating time of the year. I should lose the rest of the hair on top of my head by January 1st.

There will be fewer reviews this issue for two reasons, one of which is the aforementioned busy time of year and secondly I want to make room for my top 32 records for the year.

One piece of good news I would like to mention is that for those of you that are either too lazy to read or just plain can't read will be able to hear my reviews in the very near future on KSAS FM 106.4.

I would like to wish everyone a wonderful holiday season and I hope everyone has lots of good will, happiness, compassion and love for the holidays and for the entire new year.

JERRY HARRISON/The Red and the Black
Sire 3631 List \$8.98
Produced by Jerry Harrison, Dave Jerden and Nona Hendryx

I was mildly surprised to find this record so accessible to the average listener. There are some really tasty tunes on this LP. Harrison takes a heavy R&B flavor and mixes in enough spicey rock to come up with a highly palatable collection of songs. Several of the songs really remind me of the sound Rottboy Slim has accomplished.



J. GEILS BAND/Freeze-Frame
EMI 17062 List \$8.98
Produced by Seth Justman

These guys never cease to amaze me. Year in and year out they invariably keep pumping out quality records and still remain in comparative obscurity. With the distinctive vocals of Peter Wolf and unique style of harmonica playing of Magic Dick the J. Geils Band has etched out a rocking blues sound that is unmistakably the J. Geils Band. The best way I can find to describe the freshness and high energy they maintain is that it sounds like it's still fun for them after all these years.

GARY MYRICK & THE FIGURES/Living In a Movie
Epic 37429 List \$8.98
Produced by Geoff Workman

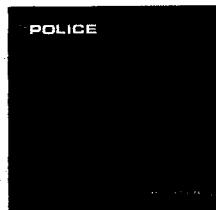
Another very good effort from these guys. Their sound is very distinctive and has a hit potential. Myrick has refined his sound ever so slightly from the first album to make what I would call a post-new-wave sound. I look for a lot of the more popular new wave bands to head in this same direction that Myrick seems to be headed.

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



IAN DURY/Lord Upminster
Polydor 6337 List \$8.98
Produced by Chazs Jankel, Steven Stangly and Ian Dury.

With the fine rhythm section of Sly and Robbie and bass and drums Dury has come up with his best record since his classic "New Boots and Panties". This one is very dance beat oriented with nice patches of reggae intermixed. One of the high-lights of Lord Upminster is another classic song called "Spasticus Autisticus" that takes it's place alongside the classic "Sex, Drugs and Rock'n Roll". This is a must have for Ian Dury fans.



POLICE/Ghost in the Machine
A&M 3730 List \$8.98
Produced by The Police and Hugh Padgham

What can I say, but another classic record from the band with one of the most unique sounds of the eighties. The Police blended choppy double-time reggae with falsetto vocals that is very prone to growing on you. They have stuck with their sound and have finally become a very marketable band that can actually sell records without compromising their talents. My hat's off to the Police.

BOBBY & THE MIDNITES/Same
Arista 9568 List \$8.98
Produced by Gary Lyons

This is a really uptempo record featuring the Dead's Bob Weir with other notables such as Billy Cobham, Bobby Cochran and Alphonso Johnson. Don't be fooled by the likes of Cobham, it's definitely not a jazz fusion record. It is straight ahead rock that often blisters and always cooks. With the distinctive vocals of Bob Weir you can't help liking this record especially if you are a Grateful Dead fan.



DELBERT McCLINTON/Plain' From the Heart
Capitol 12188 List \$8.98
Produced by Barry Beckett & the Muscle Shoals Rythm Section

Delbert is probably the best blue-eyed soul singer there is. He's been making great music for almost as many years as I have been alive and he just keeps getting better. This is his best record since "Genuine Cowhide" and rates with some of the best things he's ever done. For anyone who hadn't had the good fortune to listen to Delbert play and sing it's not too late. This is as good a record as any to be introduced to the raw vital power that is involved in his music. Once you've heard Delbert you will surely become a convert.

THE CARS/Shake It Up
Elektra 567 List \$8.98
Produced by Roy Thomas Baker

This is a much better effort than last years "Panorama". It has several potential hits, but the title track "Shake It Up" is my particular favorite. They have gone back to their rock sound with guitar and synthesizer leading the way. It seems they took a little more time and care in the writing of songs this time. The songs seem to be less of an effort and more rehearsed. It's not as good as their first LP but it is definitely their next strongest record.



LOU WHITNEY
MEMORIAL SHAKE
& PUSH AWARD

JAMES BROWN/Can Your Heart Stand It
Solid Smoke 8013 List \$8.98

This is a fantastic release of some of the Soul Brother Number One's best songs. This record is guaranteed to make you wanna shake 'n push till your heart can't stand it. The man can really wail.



DEL SHANNON/Drop Down and Get Me
Elektra 568 List \$8.98
Produced by Tom Petty

I was afraid this was going to turn out to be another Tom Petty album, but they pulled this one off very slick. With Petty and the Heartbreakers backing Del comes out fighting and never quits. He does a cover of the old Stones tune "Out of Time" that could easily be a hit single. The great thing about this record is the subtle approach taken by Petty. If you listen real hard you can find slight hints of Petty's style of guitar and rhythm, but not once does it overpower you. Del's vocals are still in top shape and the songs are pretty strong also. It's a good solid effort well worth owning.



FOOLS FACE/Tell America
Talk 2036 List \$8.98
Produced by Pat Shikany

I was truly pleased and amazed at the high tech quality of this, Fools Face's second album. They already had impressed me several times over as a live act, but as you know prowess on stage never guarantees prowess in a studio. I had very high hopes for the record and when I heard it, it made my jaw drop. While I was listening I

kept thinking these guys had taken that big step from being a really good band to being real professionals in ability and attitude. Obviously the record doesn't catch the energy involved when they play live and I think this was a good idea. Instead of trying to capture that energy they channelled it in the direction of playing intensely and faultlessly. The cut is (in my opinion) a classic with a lot of hit potential if somebody were to wise up and give it a chance. I hope the record does well because these guys are too good to ignore any longer.

**

LINDSEY BUCKINGHAM/Law and Order
Asylum 561 List \$8.98
Produced by Lindsey Buckingham

Cute California crap.

ALL GREATEST HITS OF BEST OF PACKAGES RELEASED FOR X-MAS - ANY LABEL - ANY PRICE
Produced by ANY ONE

It's really sad to see all the best of records the labels try to push on the public at Christmas time especially from artists to damn lazy to get something new and fresh out in a year. It kills me to see all that wasted vinyl and money wasted on below par rehashes of older records when there are young, fresh and hungry musicians dying to get just a chance at getting a record contract. So I say--- to all the record labels for their stupid support of their dinosaur acts instead of helping new ones.

FLY ME

BEST**OF****THE****BUNCH**

NEIL YOUNG/RE-AC-TOR
Reprise 2304 List \$8.98
Produced by Neil Young

This is Neil Young at his best. Raw. The raw sound of Crazy Horse. The raw sound of Neil's voice. Most of all the raw sound of Neil's single note leads that just when they're about to become monotonous change just enough to frost you. There is nothing sweet about this record. It is hard, vicious and mean. If you're looking for the soft, easy-going acoustic love songs don't buy this record. If you like the pretentiousness of "Tonight's the Night" or "On the Beach" then this record is what you want. Take it home and crank the stereo and watch your speakers smoke. It's a cruel record.

LE ROI'S 32

1981

- 1) **RODNEY CROWELL/Rodney Crowell/ WB-3587 \$8.98**
- 2) **THE CLASH/Sandinista/ CBS-37037 \$14.98**
- 3) **HALL AND OATES/Private Eyes/ RCA AFL1-4028 \$8.98**
- 4) **BRUCE COCKBURN/Inner City Front/ Millennium BXL1-7761 \$8.98**
- 5) **DAVE EDMUNDS/Twagin'/ Swan Song-16034 \$8.98**
- 6) **KATE BUSH/Never for Ever/ Harvest-6476 \$8.98**
- 7) **RY COODER/Borderline/ WB-3489 \$8.98**
- 8) **ROSANNE CASH/Seven Year Ache/ CBS-36905 \$8.98**
- 9) **KINKS/Give The People What They Want/ Arista-9567 \$8.98**
- 10) **ROLLING STONES/Tattoo You/ Rolling Stone-16052 \$8.98**
- 11) **NEIL YOUNG/Reactor/ Reprise-2304 \$8.98**
- 12) **POLICE/Ghost in the Machine/ A&M-3730 \$8.98**
- 13) **FRANK ZAPPA/You Are What You Is/ Barking Pumpkin-37537 \$15.98**
- 14) **FOOLS FACE/Tell America/ Talk-2036 \$8.98**
- 15) **GARLAND JEFFREYS/Escape Artist/ CBS-36983 \$8.98**
- 16) **TOM VERLAINE/Dream Time/ WB-3539 \$8.98**
- 17) **SMOKEY ROBINSON/Being With You/ Tamla-375 \$8.98**
- 18) **Z.Z. TOP/El Loco/ WB-3593 \$8.98**
- 19) **SIR DOUGLAS QUINTET/Border Wave/ Tacoma-7088 \$8.98**
- 20) **FLOWERS (ICEHOUSE)/Icehouse/ Import.Regular-37435 \$12.98**
- 21) **J. GEILS BAND/Freeze-Frame/ EMI-17062 \$8.98**
- 22) **JOE "KING" CARRASCO & CROWNS/Joe "King" Carrasco & Crowns/ Hannibal-1308 \$8.98**
- 23) **RAMONES/Pleasant Dreams/ Sire-3571 \$8.98**
- 24) **RICKIE LEE JONES/Pirates/ WB-3432 \$8.98**
- 25) **U-2/October/ Island-9680 \$8.98**
- 26) **TOM PETTY/Hard Promises/ Backstreet-5160 \$8.98**
- 27) **GANG OF FOUR/Solid Gold/ WB-3565 \$8.98**
- 28) **LITTLE FEAT/Hoy Hoy/ WB-3538 \$15.98**
- 29) **B.B. KING/There Must Be a Better World Somewhere/ MCA-5162 \$8.98**
- 30) **DELBERT MCCLINTON/Plain' From the Heart/ EMI-12188 \$8.98**
- 31) **JACK GREEN/Reverse Logic/ RCA AFL1-4172 \$8.98**
- 32) **CURTIS MAYFIELD/Love is the Place/ Boardwalk-33239 \$8.98**

**Prices noted are list.

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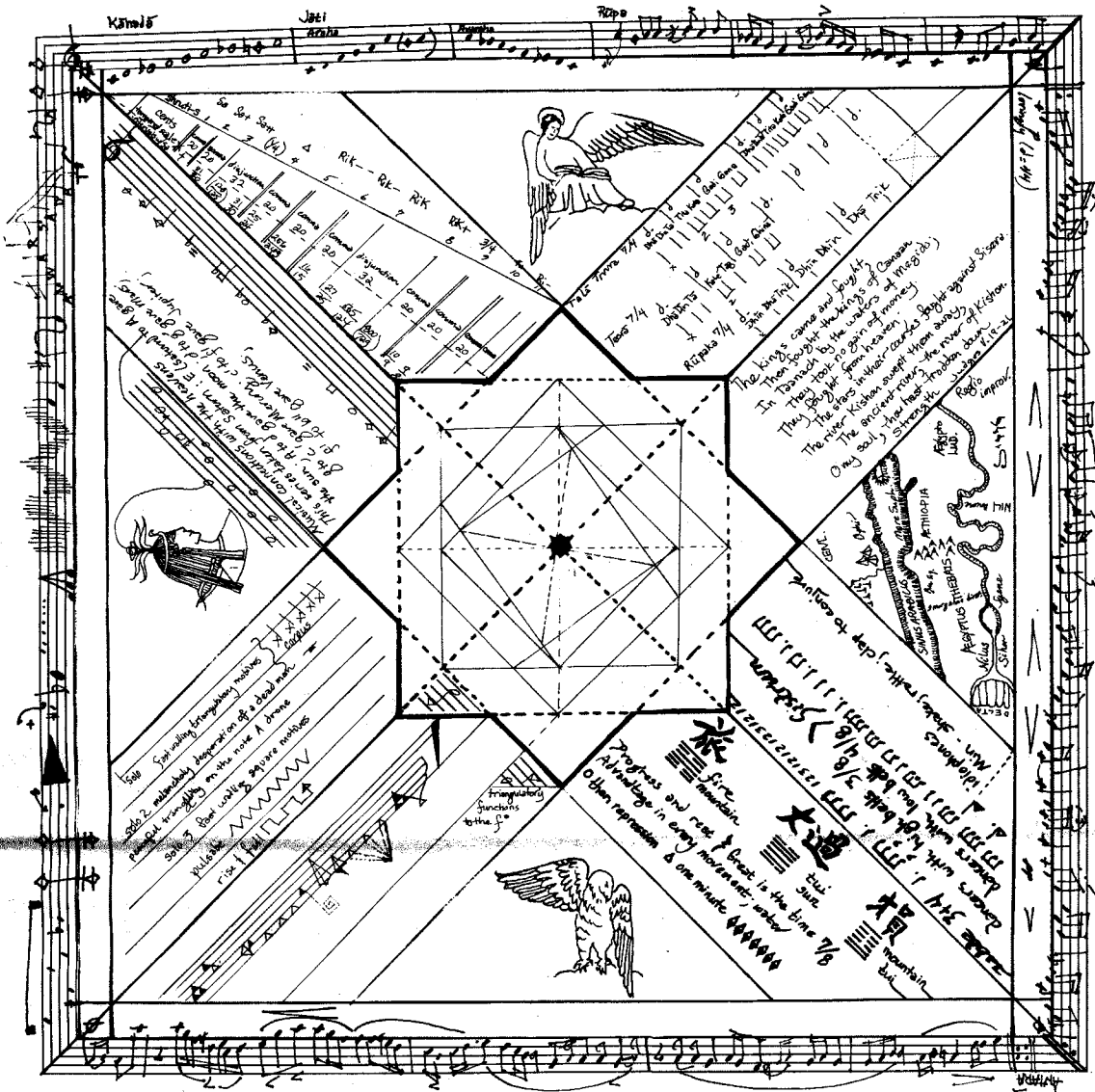
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every thur & fri

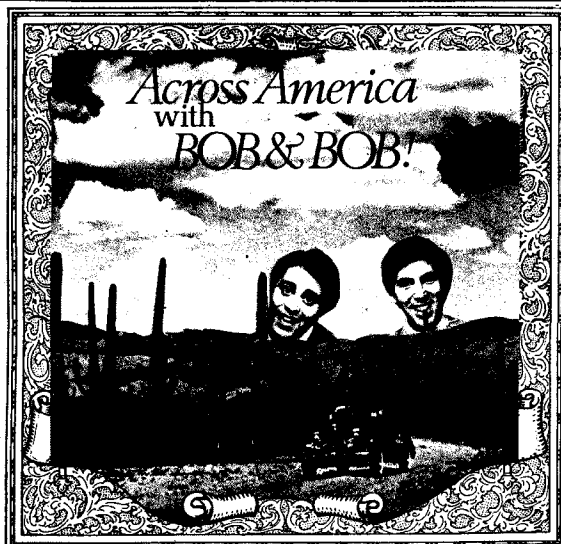
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APOTHEOSIS FOR ANWAR SADAT

BY JOANIE HARRELL



INSTRUCTIONS AND PERFORMANCE RIGHTS MAY BE OBTAINED FROM THE COMPOSER, JOANIE HARRELL, THROUGH CHARLES CHANCE, JR., PENNYLANE.



Bob & Bob. Even backwards, it's still Bob & Bob. For nigh on to seven years, LA's first and foremost art team, Bob & Bob have been telling it like it is. For the last few weeks, I have had the good pleasure of hanging out with those guys and getting to know more about them. I was even fortunate enough to be asked to run an errand for them and pick up their latest

LP, *ACROSS AMERICA*, which is being released under the M.I.T.B. (Money in the Bank) label. The album is the audio portion of their 1981 performance, titled conveniently enough, "Across America".

Okay, I'll admit I've always been somewhat of a fan of sound-track albums, but this one is truly different. The fact that you can still enjoy the album without ever having seen the performance is just one of it's stronger points. No, this LP stands out because it does indeed take you "Across America". Interspersed between cuts of several musical artists—Roy Acuff, Bob Dylan (no relation), Tex Ritter, the Germs, Frank Sinatra, Talking Heads, and Hank Williams to name but a few—the Bobs take you along with them on their journey to discover this great land of ours.

Once again Bob & Bob have taken it upon themselves to provide us with a little artistic insight. This time about travelling-across America no less. Now from my own personal experience (if you'll recall, I recently traversed half-way across America), I can tell you with some certainty that the Bobs have captured the essence of hiway life and have successfully transcribed it to vinyl.

It is, indeed, an album in and of itself. "They are us and we are them." To be sure, the disc has no beginning, middle, or end. It only has two sides because of the physical limitations nature has imposed on the record industry. Not letting those undeniable boundaries stop them, B & B put together for us a collection of many of those things that one will undoubtedly see, hear, feel or experience while on the road. The word, "experience" is the key here, for Bob & Bob are two people who believe that in spite of everything else, life and the world are here to be experienced, and one should get as many of those experiences as one can.

Granted, Hugo Montenegro it's not. And Clint Eastwood or no, it is every bit as chock full of adventure as "The Good, Bad, and the Ugly" ever was. Besides: in comparison, it's a lot cheaper than driving around yourself.

Adolf Coors Co. 1981.

Really, *Adolf Coors Co.*
Chris Kila

CONCHATA FERRELL: Actress Portrays Real Life Homesteading Woman

Conchata Ferrell co-stars with Rip Torn in the film *Heartland*, which is based on the true story of Elinore Randall Stewart, a widow who left Denver with her daughter to homestead in Wyoming in 1910. The film is directed by Richard Pearce, who worked on the documentary *Hearts and Minds*. Ms. Ferrell was recently in Kansas City to promote *Heartland*, and she talked with film critic Donna Trussell.



CONCHATA FERRELL

RIP TORN

Q: What made you want to play the role of Elinore?

A: Well, first of all, I thought she was a heroine, in the way that she lived her life daily. That you face whatever has to be faced, you do whatever work has to be done, and you do it all with that thing in the back of your mind, in the pursuit of a dream. And you don't scream and you don't holler and you don't shout. You just simply work toward it. And to me, that's a heroine. The other thing too is that I saw a little bit of resemblance between the two of us. I saw us both as being late starters, and both of us taking a step into the unknown that maybe, if we'd truly known about, we might not have done. And doing all right in spite of everything.

Q: What's that story about going to New York with \$200 in your purse, and the fact that you saw some similarity between your actions and those of Elinore?

A: Well, I was twenty-six years old and I was teaching history in West Virginia. And I had worked in a factory and I'd waited on tables. I'd been involved in the movement in the sixties. I'd lived in a commune and I'd put flowers in the ends of rifles and I'd done all of that. And I couldn't find whatever it was I was looking for. And one day I looked at myself in the mirror and I said, "Well, if you're waiting on someone to marry you, Chatti, probably it's not going to happen. You're twenty-six already and you're overweight, and you don't seem about to change that. You're not happy teaching school. What would you like to do? What do you want to do with your life?" And a little voice from nowhere said to me, "Well, you know, I always wanted to be an actor." And I had \$200 to my name. I put it in my pocket and I went to New York. I really didn't know what I was going to face in New York, I really didn't. Had I known, I probably would not have had enough nerve to go. And I think Elinore Stewart reached a point in her life where she was a washerwoman in Denver with a seven-year-old daughter, and she was in her thirties. And she looked at her life and went, "I have been working all my life for somebody else. I don't mind working, but I've got to do something for myself, and something for my daughter." And the Homestead Act was in force then, so she hired herself out as a housekeeper to a Wyoming rancher and went west to homestead. That's sort of like going out blind, it's sort of like taking a bigger bite than you maybe can handle gracefully. But certainly she didn't bite off more than she could chew.

Q: Do you find that your experiences as a struggling actress help you now in your work?

A: Oh yes, I think so definitely. You use every phase of your life. One of the first things I always approach in a character is how we are similar, because if I can loan little bits and pieces of myself to the character, then I'm that much better off, because then it feels like me and I don't feel like an alien or anything like that. And then of course characters challenge you to find things in yourself, because always it comes down to the fact that it's you. So characters challenge you to find things. I am tremendously proud of myself that I was able to find some things that were natural to Elinore in myself. I'd never ridden a horse. I had never plowed a field. I had never fooled with animals. I had never done any of that stuff. And I learned how to do it in a matter of a week and a half, because I had to. Elinore was that kind of woman. You learned how to do what you had to do because you had to.

Q: You're involved with the National Organisation for Women. What do you think of the way women are depicted in films these days?

A: Well, I think that's changing a bit. I think people like Jane Fonda and even Goldie Hawn are seeing to it that the images are being changed a bit. Of course, you still have Olivia Newton-John. You still have what's happening on television, which is the jiggle. But I think it's changing a little bit. A lot of women have films out this year--that's exciting. Sally Field has a new film coming. And certainly Jane Fonda is responsible for her own life and her own career at this point. And it looks like Jackie Bisset is even going to start to produce. So I think probably as these women who have power because they are stars...it doesn't really matter that they got started because they are beautiful, what matters is what they make of it. Certainly Robert Redford got started because he was beautiful. What has mattered is that he has turned himself into a truly fine actor and a good and caring director. So it's what you make of it, I think. And so hopefully, things are changing for us a little bit, that we're going to see more real women and little less Sandra Dee.

Q: Can you think of a film in the last several years that you thought depicted women in a realistic way?

A: Well, I thought *The Turning Point*. I thought both of the women were depicted in a realistic way. And then of course *Julia*, but those were two extraordinary women. In *Julia*, you were dealing with Lillian Hellman and her friend Julia. I sort of like what Ellen Burstyn does. Ellen Burstyn comes very close to doing what I consider to be real women out there.

Q: What do you think are the basic differences between a woman's point of view in 1910 and now?

A: I have to deal with just Elinore and me. I don't think Elinore ever had a political thought. I tend to be rather full of political thought, and I'm trying very hard to back off and get a more objective point of view. I think that the working class woman, which is what we're dealing with here, particularly, just did what she had to do. You didn't philosophize about it, and if you dreamed, you dreamed quietly. But you worked. The thing that I find alarming today is that people want things, but they don't want to work for them. And I'm a big believer in that you've got to work and you've got to be willing to pay a certain price to have a dream.

Q: *Heartland* is an independent production, but it looks very polished. Why is that?

A: Well, you don't have to have money to be good. The reason that it looks so polished is because the people involved were good. They were just willing to do it for no money. Do you know what I mean? When I say no money, I mean just enough money to pay the rent. Certainly nobody got rich off this film. Sometimes when there's an abundance of money, the money begins to be more important than anything else. But because we didn't have any, just the making of the movie, the telling of the story remained the most important thing. Nobody had any comforts. There were no stars on that set.

Q: How did you prepare for the role?

A: Well, about the same way I do for any role. I did a great deal of research on the period. I read Elinore's books. And the thing, of course, that appealed to me the most about all of Elinore's books were her fantasies. You get a hold of somebody's fantasies, you got a pretty good idea of who they are, of the dreams they dream when they don't talk to anybody. And I needed that, because the role is basically silent, and I needed something to carry around inside that woman to keep her alive. I also liked her sense of humor, which helped keep her alive, and I worked on that. And then of course I just had to learn to accomplish the tasks that were for her everyday things, like washing with a wringer when your hands are freezing, that kind of stuff. It was more a thing of clearing some clutter in my own life away rather than adding things on to my life. There are things that I know and that I think Elinore couldn't know and couldn't think.

Q: The fault of some women's films these days when they're set in the past is that they try to tack on this feminist message. The women wouldn't have thought that way a hundred years ago. They would have thought maybe something similar, but not the way that a twentieth-century woman would think it.

A: Absolutely, and I'll be really honest with you. Some people are calling this a woman's film. I can't see it. I don't see that it has a feminist message. I'll be honest with you--I don't see it, and I'm a feminist. To me, it is just simply a story about a real woman. It's a statement about an American way of life.

Biography: Donna Trussell is a film critic for KCUR-FM. She studied film at Southern Illinois University and has written for The Kansas City Times and The Kansas City Common. She was born and raised in Dallas, Texas and has lived in the Kansas City area during the past four years.

CHARLIE AT THE MOVIES

by Charlie
Wrobbel

I am an avid movie goer, pretty well set in what I enjoy. These reviews are personal taste, to be used as a barometer. Simply compare your taste to mine and they can hopefully save you a penny here and there. See you at the candy counter.



Two very fine films that take a look at WW II through the eyes of the "folks back home", are Donald Sutherland's EYE OF THE NEEDLE and Sissy Spacek's RAGGEDY MAN.

Donald Sutherland is "The Needle", Germany's best spy. In a nutshell, THE NEEDLE discovers a decoy invasion force in England and concludes that Normandy will be the sight of the real offensive. Well,... getting this information back to the Fatherland makes this movie an incredible roller coaster ride of suspense.

Sutherland is a wonderful bad guy, you hate to see his fate catch up with him, and KATE NELLIGAN puts in a supporting performance that will knock your socks off.

This film has it all; suspense, romance, intrigue and violence. This is a must if you love a thriller. \$3.50

RAGGEDY MAN on the other hand deals with the hardships of War on the families stranded at home. Set in south Texas during WW II, the pace of the movie is slow enough to stop the projector, however the

action always keeps that from happening.

Sissy Spacek is divorced, with two children and stuck at a dead-end job running the Gregory, Texas phone company, 24 hrs. a day.

The movie very gracefully deals with the tragedy of War, and the attitudes of society toward divorced women. The entire town waits with bated breath for Spacek to make one wrong move. Well, she does and the consequences are catastrophic.

THE RAGGEDY MAN? It will suffice to say you will laugh, cry and for some unknown reason be on the edge of your seat throughout most of the film. A very Entertaining movie. \$3.50

If Comedy is your idea of a good time, the Silver Screen is crawling with your kind of fun.

Bill Murray's STRIPES is a farce on enlisting in the Army. The fun comes at you so fast, that the entire movie seems slapstick, but a couple days later you'll still be chuckling over some of the images that the platoon conjures up. So when you're in the mood for just straight laughs, check this one out. \$2.50

If you are in the mood for a more solid comedy, try THE FOUR SEASONS. Alan Alda and half his family turn out a very calculated, nearly corny look at life through the eyes of us all. Using Vivaldi's "Four Seasons" to orchestrate life's many seasons, sounds pretty corny indeed, however the movie is solidly written, paced and directed. You will definitely laugh. Cry? Well, you will laugh. \$2.00

Perhaps Escape is why you go to the movies, well then ARTHUR is for you. Dudley Moore starts the laughter going during the titles and never, I mean never, lets up. If the film has a weakness, it is LIZA MINELLI. With all the doors open to her, why she chose this movie, I'll never know. JOHN GIELGUD virtually steals every scene from Dudley Moore, but between them they

played out almost every one of my fantasies. For pure Escape do not miss ARTHUR. \$3.50

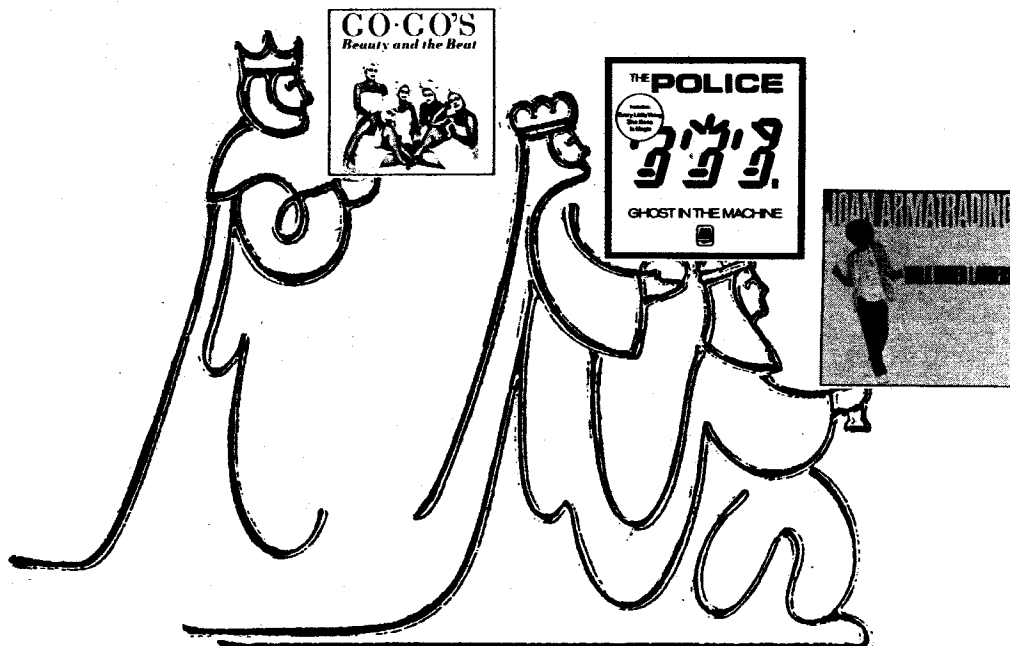
In the nice try category we have AN AMERICAN WEREWOLF IN LONDON, also Franco Zeffirelli's ENDLESS LOVE.

AMERICAN WEREWOLF as a horror show is dreadful, and as a comedy is flat. With the exception of the nicely done transitions from man to werewolf, the movie falls short in every direction it reaches. Probably you won't see this movie on TV, possibly on cable in a year or so. If you are at home and bored, watch it, otherwise ignore the press, it's just a good sales job! 2 for \$1.00

It's sad when a soundtrack is much better than the movie, especially when you have America's hottest commodity as the Star. As usual, Zeffirelli's cinematography is beautiful but endless love scenes of Brooke Shields do not make a movie. I know life for a teenager is traumatic but come on. If all our lives were that heavy, we would have a definite shortage of Adults. If you need to get out of the house anyway, check this out for \$1.00, there are some beautiful scenes.



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OLE UNKEL BOB'S OLD FASHIONED JAZZ CORNER

EDITOR'S NOTE: As Ole Unkel Bob has said regarding his taste for music, he is a melodist-believing as did both Jelly Roll Morton and Louis Armstrong who stuck to it and believed it throughout their careers—that melody and rhythm are most important in music that appeals to people who don't take things too seriously.

You will never find OUB wearing sandals, sitting alone in a monk's robe smoking "gags" in a dimly-lit vestibule listening to a snake charmer's flute trying to get the Cobra back in his basket. Instead, he will be listening to traditional JAZZ in his pad over the garage, sitting with friends who know how to listen, always with a "cold one" within easy reach.

OUB claims the reason for his good health (he's going on 79) is that his grandmother, who passed quietly at 96, taught him as a little "nipper" to do things in moderation. So OUB quit smoking "gags" when he quit coating his lungs with cigarette tar 20 years ago.

He is not a musician, regrets that he can't even carry a tune, doesn't know a glissando from a coelacanth, believes there are only two kinds of music, good and bad, and he either likes it or doesn't. As it says on the back of his calling card, "Septugenarian, self-professed aristocrat, lover of life, eternal youth, old fashioned Jazz aficionado, retired creative advertising writer, bon vivant, gourmet, inmate in the world of madness, heiress chaser, seeker of women with 'bundle'".

And speaking of women with "bundle" (bread), OUB on one of his numerous trips around the country last summer, went all the way to Casifornia, as he calls it, to meet in person a lady whom he had been corresponding with for some time but never met in person, only to find she smoked strong cigars, wore a yellow wig and looked like Ernest Borgnine dressed up like Mae West. OUB says his suspicions should have been aroused when she refused to send him a picture of herself or answer his question regarding smoking.

He says his new assignment writing about records for PENNY PITCH is fun. He also says it's easy since most of the albums he writes about are reissues: a clear indication they are good. "Who would reissue a turkey?", OUB asks rightfully.

He likes to mix his own experiences and knowledge of musicians in his writing, as you will notice in his piece about the Dorseys and their new release from RCA Bluebird series.

Okay OUB what do you have for the folks today?

TOMMY DORSEY/The Complete Tommy Dorsey Vol. VII 1938
Bluebird AXM2-5582 List \$11.98

George T. Simon in his book **THE BIG BANDS** said, "In retrospect and in big band history... Tommy Dorsey's must be recognized as the greatest all-round dance band of them all. Others may have sounded more creative. Others may have swung harder and more consistently. Others may have developed more distinctive styles. But, of all the hundreds of well known bands Tommy Dorsey's could do more things better than any other."

In the fall of 1922 when I enrolled as a freshman and was pledged Sigma Chi at what was then a co-ed "cow-college" in central Pennsylvania Bucknell University Jan Garber was playing gigs in the hard coal country just ahead of Glen Gray, Fred Waring & his brother Tom and other classmates at nearby Penn State were a sensation playing for fraternity dances all over the territory. The Dorsey brothers had left their native Scranton, Pa. and were doing record dates with Red Nichols, Gene Goldkette, Ben Pollack, the Boswell sisters and in the late twenties joined the great showman Paul Whiteman along with the Teagarden brothers, Jack and Charlie, Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, Eddie Lang, Bing Crosby, Mildred Bailey, Johnny Mercer, Red McKenzie; all destined to become famous in the years ahead when the country was on a roaring binge

for ten years with
bootleg booze.

I was only 16 in 1919 when the country had voted dry, closed the saloons, stopped the breweries except those making "near-beer". Older friends smuggled me past the doorkeeper at the Ship Cafe on the Venice, Casifornia pier for the "farewell-to-booze" party in January 1920. Fatty Arbuckle and some of his rowdie gang sat at a table nearby. It was the beginning of the "roaring twenties" with hip flasks, porkpie hats, racoon coats, long cigarette holders, bobby sox, spit-curls, short skirts, roadsters with rumble seats, John Held, Jr. cartoons, hot Jazz music ("Ain't We Got Fun") created by negro musicians and being copied by whites who were still some years away from playing together because of race prejudice in the hotels and ballrooms.

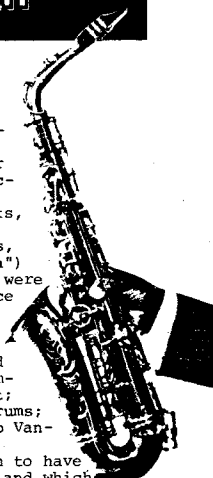
It wasn't until 1934 with the Great Depression well underway that the Dorsey brothers decided what they really wanted to do - which was form a smooth sounding dance band with Tommy, Glen Miller, Joe Yuki and Don Mattison on trombones; George Thow, trumpet; Jimmy Dorsey, alto & clarinet; Jack Stacey, alto; Skeets Hurfurt, tenor; Ray McKinley, drums; Roc Hillman, guitar; Delmar Kaplan or Slim Taft, bass; Bob Van-Eps, piano; Bob Crosby, vocals.

This 1934 band which recorded for Decca was large enough to have swing band punch and small enough to play authentic Dixieland which the Dorseys had been schooled in. If you were wise enough to buy a Decca LP (DL8631) in 1967 titled the "Fabulous Dorseys" you'll know what I'm talking about.

Following the career of Tommy over the next 22 years until his untimely death in 1956, the changes in his band's personnel would take a computer to keep track of.

In 1935 the Dorsey brothers band was playing to a packed audience at the Glen Island Casino near New Rochelle in Westchester county, NY when hot-tempered Tommy got in an argument with Jimmy about the tempo at which the band was playing. It ended with Tommy blowing a loud "raspberry" on his trombone and walking off the stand, which started Tommy on his career as a band leader on his own.

During the next year, after taking over the nucleus of a band formed by Joe Haymes, the well-known piano player, arranger and band leader noted for forming bands for others to lead, Tommy put together the great band which made the recordings in this 2-record set just released by RCA titled **The Complete Tommy Dorsey Volume VII**. The personnel of this band includes of course, Tommy, Les Jenkins, Buddy Morrow (present leader of the band which comes to KC several times each year) and Earl Hagen on trombones; Andy Ferretti, Pee Wee Erwin, Lee Castle, Yank Lawson and Charlie Spivak, trumpet;



CONCLUDED

Fred Stulce and Hymie Shertzer, alto saxes; Skeets Hurfurt and Deane Kincaide, tenor saxes; Howard Smith, piano; Carmen Mastren, guitar; Gene Traxler, bass; Maurice Purtil and Graham Stevenson, drums; Edythe Wright and Jack Leonard, vocals.

If you are a Tommy Dorsey fan this 2-record set with 32 songs is a must for your collection even though you have many of the same songs on other releases. Reason? The engineers have done wonders with these recordings from wax cut 25 years ago. My favorites are songs like "Music Maestro, Please", with Edythe Wright singing this excellent torch song, "A-Tisket A-Tasket" made famous by Ella Fitz but sung a little differently by Miss Wright with an assist from Tommy and his Clambake Seven, Isham Jones' great ballad, "I'll See You In My Dreams" with the vocal by Jack Leonard, "Hoagy Carmichael's Washboard Blues", "Chinatown, My Chinatown", "The Sheik of Araby", "The Sweetheart of Sigma Chi", "Carolina Moon" and the all-time great hit, Pine Top Smith's classic, "Boogie Woogie" arranged by Deane Kincaide, which I heard on the radio today broadcast by one of the local stations playing "The Music of Your Life", KJLA- 12:00am.

Now if you are just discovering the great popular music of the twenties, thirties & forties, this is an excellent album to start with because it will still be enjoyed ten, twenty, yes, fifty years from now.

Walter Winchell, the famous newspaper columnist, wrote in his daily column what Tommy's wife, Janie, had said after Tommy had died in his sleep in November 1956 at age 51. "When Saint Peter," she said, "hears how Tommy plays he's going to change all the angels' harps to trombones."

LUCKY MILLINDER'S ORCHESTRA with Sister Rosetta Tharpe (1841-1945) Jazz Heritage Series Vol. 20 MCA 1319 List \$5.98

As it says in the liner notes on the back of this fine album "The dancing crowd of the Savoy Ballroom (in New York City) and similar places was unquestionably the most critical audience any musician would ever have to face...Harlem dancers were more sophisticated than anyone else...they wanted what the other dancers wanted in the rest of the world, the exuberance that makes you forget, the dream that lets you

THE PENNY PITCH

travel." And Lucius "Lucky" Millinder let their feet travel fast and furious. His band was equal to the greatest of the Negro bands along with Don Redman, Duke Ellington, Cab Calloway, Chick Webb, Jimmy Lunceford, Benny Carter, Teddy Hill, Claude Hopkins and Erskine Hawkins.

Where do you suppose the white musicians got all their fresh ideas? Listening to these Negro bands in Harlem of course! The Negro bands copied ideas from each other too. Millinder's band was patterned after the greatest of the big bands, Fletcher Henderson, originator of the swing style. (I'll never forget the week in the summer of 1924 Fletcher played at "The Willows" in my home town of Oakmont, Pa. Kids from miles around came to Charleston, to Jitterbug. He outdrew two white bands that followed him, Rudy Valee and Don Bestor.)

During the 20 years that Millinder fronted a dance band he featured some excellent soloists: cats like Henry "Red" Allen, Charlie Shavers, Harry "Sweets" Edison, J.C. Higginbotham, Wilbur DeParis, Billy Kyle, John Kirby, Buster Bailey and the excellent alto sax player Talmadge "Tab" Smith who is featured on this album along with the legendary Rosetta Tharpe - as energetic and sweet a singer as any band ever had. On two cuts "Rock Daniel" and "That's All", Rosetta enhances the liveliness of the band with her guitar. I had some of these sides on earlier releases, but was glad to have this excellent quality reissue.

DJANGO REINHARDT--Guitar solos/Duets/Trios
Vol. 2 Inner City 8.98

Django Reinhardt, an uneducated gypsy who never learned to read music, was born in a caravan in Belgium in 1910. He was destined to become, like any true gypsy, a fiddle player, but at age 18, while studying the violin, a flash fire in his family's tent so injured his left hand (see photo on album cover) he had the use of only three fingers, not enough to finger the strings on a violin so he took up the guitar and in two years, through determination and hard work, became the greatest, most exciting of all Jazz guitar players, and set the style for other Jazz guitar players to copy. He was the first non-American of Jazz originality.

This album contains 14 original recordings of excellent quality considering the fact they were recorded 45 years ago. There are 5 solos, 4 duets and 5 trios with violin players Stephane Grapelli, Michel Warlop and Eddie South - an American Negro who was a pioneer in Jazz violin playing. Back-up guitarists include Pierre Ferret and Louis Gaste. The bassists are Emanuel Soudieux, Louis Vola, Eugene d'Hellemmes and Paul Cordonnier.

My favorites in this collection include the old standards, "I'll See You In My Dreams", "Alabama Bound", "Tea for Two", "You Rascal You", "St. Louis Blues" and "I Can't Believe That You're In Love With Me".

You old cats who collect Django and the Hot Club of France records had better latch on to this one as it will probably never be reissued.



OUB is not as upset as he looks in this shot taken with Christina Shulze in late 1979 at KCUR-FM. Photo by George Crary.

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TALKIN' JAZZ

Youseff Yancy

Youseff Yancy, multi-instrumentalist, has performed throughout the United States, Europe and Africa appearing as performer and guest lecturer. Yancy has performed with Sun Ra, James Brown, Garrett List, Archie Shepp, Sunny Murray, John O'Neil, Grandmaster, Abdul Wadud, and Barry Altschul among others.

We're all musicians, 'cause we know what we like. But when we play an instrument, we're picking up a craft. Once we get past getting through the craft, then we gotta be creative. Once you become creative, you become universal. People talk about Duke Ellington, Bernstein, Brahms and Beethoven—in one breath. These people span a long period of time. We're talking about creative people. Mozart—you know we talk about him like he was around yesterday, because he belongs, he's contributing something to our music. Now, I don't know what led me through all of this—I'm basically a blues, be-bop, jazz trumpet player from Kansas City—I worked with T-Bone Walker, Jimmy Witherspoon and Joe Williams. I'm just as much at home with B.B. King as I am with John Cage. But when you get this knowledge (about different kinds of music) it becomes a part of you and if you're a creative musician, you're a total of what you know, what you have consumed, and it flows like that. But there's an explanation. What 20th Century music did for me was give me an explanation. I could literally write down the things John Coltrane was playing—what was avant-garde to the untrained ear—I could put it on paper. Because I understood the fragmentation. It's like, you know the thing, but...it's like when we were kids, we knew what an airplane was before we knew it was an airplane. We knew that thing that was flying around up there. Then somebody said, "Hey, look, that's an airplane." Then we knew what to call it. That's what 20th Century music did for me. It allowed me to justify certain techniques that before had been frowned upon because they didn't fall in the traditional way, and there was no "logical explanation"—like the early music of Cecil Taylor. Right on time! The early music of Ornette Coleman—we're talking about the mid '50's, surely by the early sixties, when he was doing *The Shape of Jazz to Come* (Atlantic 1317 List \$8.98)—when people first heard this, they said, "Wow! That's way out." Now, we listen to it, and we understand all about that. You see, it's the music yearning to grow. Had listeners been more versed in the techniques that we're versed in now, they wouldn't have had a much clearer explanation of what was going on in that music. Knowing these things opens up your head, to where everything is beautiful.

You see, in this American music we've got a big circle. Some of us zero in on Disco: we rob ourselves. American music is a big music. We've got black gospel music, we've got cowboy music, we've got bluegrass music, blues, jazz, we've got 20th Century compositions—we've got every spiritual music, right? So we should use it like a doctor would give it to you. If you feel blue, listen to something to eliminate that. All we've

gotta know is what "pill" of music to take at the right time for the right symptom. Clear it right up. We've got it here in this country. There was this fella, a friend of mine, stationed at the airbase in Grandview, he would come down into K.C. to 12th & Central where I was playing across from the Burlesque, at a bar six nights a week, and bring all his friends to hang out. And he was white, and from Knoxville, Tenn. While I was on tour I was down there, he saw my name on a poster, so he comes across the tracks to the motel where I was staying—it was in the soul part of town. He was a beautiful cat, but his daddy was the sheriff. So here he comes in his white convertible, him and his girlfriend, hair blowin' in the wind, right? and he drives up to this motel, comes in and everybody sees him, you know? And this is odd to them—everybody knows he's the sheriff's son. He comes in and they show him to my room, and we're standing there talking. Bobbie Blue Bland was following our tour by two days, and Otis Redding was two days in front of us. It was that way in every town. So his girlfriend, we were talking, and she was talking about how much she loved Otis Redding. And I said, "Well, he was just here two nights ago; did you see him?" And she looked at my friend, her boyfriend, right? and he looked at me and he said, "Look Youseff, this is the wrong town for that. When it's on this side of the tracks, we don't see it." So now here we've got a kind of reverse segregation going on. We've got youngsters here ready for the music, open for the music, know all about Otis, got all his records—but only as long as they buy them downtown on Main Street, and don't cross the line. Otis shows up in town on the "sepie circuit" and she can't go see him. Now usually, blacks think of it the other way—"We can't go see what we want to go see..." But this is a reverse thing happening. It happens now in New York. But that kind of thing cannot stop the music. She still had Otis in her ear.

Very seldom do I call myself a musicologist, because that's like...when do you reach the goal? It's like being a creative musician: When do you arrive? Last year I thought I knew what it was all about, and this year I found out half of what I knew wasn't right, that I hadn't done enough. Like the Irish having something to do with the Blues. Everybody has had something to do with the blues who has lived in this country, that helped found it. But somewhere along the way, this music that's called black music, there's been a stigma put on it, where certain whites believe it's got nothing to do with them. The hell it hasn't! Because their grandfather and my grandfather were out there on that plantation together. And if their grandfather brought in the harmonic and melodic content, my grandfather brought in the rhythm. The music is equally his and mine. Just because I play it more, that doesn't mean it's got nothing to do with you, or that you're not supposed to know about it. That is a myth and we've had people on both sides to kind of widen that gap for various reasons. But history and tradition do not support that separatist concept. It's simple. It's American music. An American is an American. He's Chinese, he's Italian, he's Swedish, he's Polish, he's Indian, he's EVERYTHING—if he's an American. So that's the kind of music we're dealing with. There's nothing strange about the way Cecil Taylor was playing in the early years, nothing strange about Ornette's ideas. It belongs to us.

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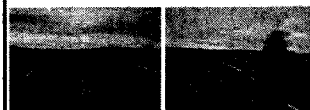
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FELÁ ANIKŪLAPO KUTI

BLACK-PRESIDENT

The following article on FELA was written by CLAUDE SANTIAGO, with interview material by GERARD and ARMELLE BONNET. It appeared in RESEARCH #3 and is published with their kind permission.

FELA ANIKULAPO KUTI IS A LEGENDARY FIGURE IN NIGERIA, HIS HOME COUNTRY. HIS SONGS ARE POPULAR IN WEST AND CENTRAL AFRICA. HE IS WELL KNOWN IN GERMANY, FRANCE, AND ITALY. BRIAN ENO AND DAVID BYRNE NAME HIM AS A MAIN SOURCE OF INSPIRATION. HE IS THE CREATOR OF THE AFRO-BEAT STYLE AND IS UNCOMPROMISING WITH HIS MUSIC AND PERSONAL LIFE. FREEDOM, INTENSITY, AND THE NECESSITY TO DANCE ARE PRIMAL TO FELA'S MUSIC.

gerard: AT THE SHRINE, FELA HAD ALWAYS LARGE BANDS: 2 DRUMMERS, VARIOUS PERCUSSIONISTS ON TAM-TAMS, SHEKES AND OTHER INSTRUMENTS, A BASS, A KEYBOARD PLAYER, 2 GUITARISTS, AND A FULL HORN/REED SECTION OF 4 OR 5 PEOPLE. AFTER LONG INSTRUMENTAL PIECES, FELA WOULD JUMP ONSTAGE. HE WAS ALL OVER THE PLACE, DANCING, ADDRESSING INDIVIDUALS IN THE CROWD, GRABBING HIS SAXOPHONE FROM THE GUY IN CHARGE OF THE INSTRUMENTS AND DRUGS, DOING LONG SOLOS. HIS STRONG VOICE WAS ANSWERED BY THE CHOIR OF THE WOMEN. THE WAY THEY DO IN BUSH MUSIC. A SONG COULD LAST A HALF HOUR.

armelle: THE LEVEL OF ACTIVITY IN THAT HOUSE WAS VERY HIGH AND FAST. TO ENTER, WE'D HAVE TO PASS THE GATE WHERE GANGS OF GUYS WERE HANGING AROUND. THEY WERE CHECKING THE NUMEROUS VISITORS, JUST IN CASE SOMEBODY WITH A PISTOL... FELA WAS USUALLY RECEIVING IN WHAT YOU COULD CALL A LIVING ROOM--A LARGE KITCHEN SIZE ROOM WITH A BUNCH OF MATTRESSES AND A HUGE SOUND SYSTEM BLASTING WITH AFRICAN MUSIC, JAZZ OR R&B AT ALL TIMES. HIS PRESENCE IS SOMETHING UNFORGETTABLE. HE IS NOT VERY TALL BUT HE LOOKS VERY STRONG. FELINE. AS HE USUALLY WEARS ONLY SMALL, BIKINIS, YOU CAN SEE MANY SCARS ON HIS BODY. ONE DAY, WHILE WE WERE HAVING A BEER WITH HIM, HE KICKED OUT OF THE PLACE A NIGERIAN JOURNALIST IN AN EXTREMELY RUDE WAY. AND AS FAR AS DRUGS WERE CONCERNED, CANNABIS SEEMED TO PLAY THE SAME ROLE IT PLAYS TRADITIONALLY IN JAMAICA WITH RASTAFARIANS. "A BIG CLOUD OF GANJA FILLED THE ROOM FULL OF PEOPLE. THE 'GIRLS' (DANCERS AND SINGERS OF THE GROUP) WERE TAKING GOOD CARE OF FELA, AND AT TIMES HE WOULD DISAPPEAR WITH ONE OF THEM IN HIS PRIVATE QUARTERS.

USING THE TREASURES OF AFRICAN MUSIC AS WELL AS OTHER MUSICAL IDIOMS--IN PARTICULAR THE JAZZ ONE WITH ITS SPIRIT OF IMPROVISATION--HE CREATED A FULLY MODERN SOUND. FELA, ORIGINAL MUSICIAN, COMPOSER, ARRANGER AND PRODUCER IS ALSO A POWERFUL SINGER. WHETHER HE SINGS IN HIS NATIVE YORUBA, IN ASHANTI FROM GHANA, OR IN PIDGIN-ENGLISH, WHETHER HE SINGS ABOUT COLONIAL MENTALITY OR ABOUT THE BEAUTIFUL BREASTS OF HIS AFRICAN SISTERS, FELA CREATES SOME OF THE MOST DANCEABLE MUSIC ON THE PLANET.

FELA AND HIS BAND WENT TO NEW YORK IN 1969--A GREAT BAND THAT NOBODY KNEW ABOUT AND NO PROMOTER WANTED TO BOOK. IN A RECENT INTERVIEW WITH MARTIN MESSONIER ON RADIO FRANCE, FELA RECALLED THE DIFFICULT TOUR WITH BITTERNESS: "THE TOUR WAS NOT GOING WELL FOR DIFFERENT REASONS. FIRST, I DIDN'T EVEN HAVE A VISA! AND I WENT EVERYWHERE BUT AS SOON AS THE PROMOTERS KNEW THAT WE WERE AFRICANS THEY DIDN'T EVEN WANT TO HEAR US. AFRICAN MUSIC MEANT NOTHING TO THESE GUYS. IT'S NEW YORK CITY THAT AWOKES MY POLITICAL CONSCIOUSNESS. THIS CITY IS HARD TO BELIEVE--IT'S TOO MUCH, REALLY TOO MUCH. I FELT LIKE A COCKROACH THERE."

IN LOS ANGELES, FELA MET SOME MEMBERS OF THE BLACK PANTHER PARTY WHOSE LEADERS WERE AT THE TIME THE TARGETS OF A PHYSICAL LIQUIDATION CAMPAIGN. "WE HAD LONG CONVERSATIONS AND I WAS READING A LOT. I DISCOVERED THE REAL STORY OF BLACK PEOPLE. NOT THE ONE YOU LEARN IN NIGERIA. AFRICA HAS ITS OWN TRADITIONS AND SPECIFICITIES. I STARTED LOOKING FOR MY OWN RHYTHM. THIS IS THE GIFT THAT I RECEIVED FROM AMERICA."

FELA WAS GAINING INTERNATIONAL RECOGNITION AS A MUSICIAN AND AS A FREEDOM FIGHTER...AND THE GENERAL OBASANJO, CHIEF OF THE MILITARY GOVERNMENT, ORDERED THE DESTRUCTION OF KALAKUTA (FELA'S COMMUNITY).....FEBRUARY 18, 1977: A THOUSAND SOLDIERS ATTACKED KALAKUTA WITH TEAR GAS, BAZOOKAS, MACHINE GUNS. THE RESISTANCE WAS STRONGER THAN EXPECTED AND THE SIEGE LASTED A DAY. THE WOMEN WERE RAPED. MANY PEOPLE WERE INJURED. FELA'S LEG WAS BROKEN. THE SOLDIERS THREW HIS MOTHER OUT THE WINDOW AND SHE DIED OF HER INJURIES--HIS 'POLITICAL, IDEOLOGICAL, INFLUENTIAL MAMMA. SOME PEOPLE ESCAPED, MOST OF THEM WENT TO JAIL AND KALAKUTA WAS BURNED TO THE GROUND." LATER FELA SANG ABOUT THE ATTACK ON KALAKUTA IN TWO POWERFUL SONGS WITH A HELLISH BEAT: "UNKNOWN SOLDIER" AND "KALAKUTA SHOW". FELA RETURNED TO NIGERIA ONE YEAR LATER, MARRIED HIS 28 DANCERS AND SINGERS, AND THE GO-GO'S BECAME QUEENS. HE OPENED KALAKUTA 2 WHERE CONCERTS AND POLITICAL MEETINGS TOOK PLACE.



During the Scandal, Fela brought his mother's coffin to the steps of General Obasanjo's house--an act that needed no comment from journalists and critics.

IN SEPTEMBER 1979, PUNCH REVEALED AN ENORMOUS SCANDAL. FOUR BILLION DOLLARS WERE MISSING FROM THE NIGERIAN NATIONAL PETROL CORPORATION (SOMETHING THE MILITARY WOULD HAVE PUT ASIDE FOR THEMSELVES AS A BONUS FOR GIVING POWER BACK TO THE CIVILIANS). FELA WANTED TO DENOUNCE THE GENERAL CORRUPTION PUBLICLY IN FRONT OF THE FEDERAL COURT, AND ACCORDING TO PATRICE VAN EERSEL IN ACTUEL #11: "HE ENTERED THE COURTROOM WITH 13 QUEENS AND A GROUP OF FRIENDS. THEY WERE PASSING BIG REEFERS BUT NOBODY DARED TO SAY A THING, AND THE JUDGE ONLY ASKED FELA TO COME BACK A WEEK LATER WITH AN OFFICIAL APPOINTMENT. DURING THE SCANDAL, FELA BROUGHT HIS MOTHER'S COFFIN TO THE STEPS OF GENERAL OBABANJO'S HOUSE--AN ACT THAT NEEDED NO COMMENT FROM THE JOURNALISTS AND CRITICS.

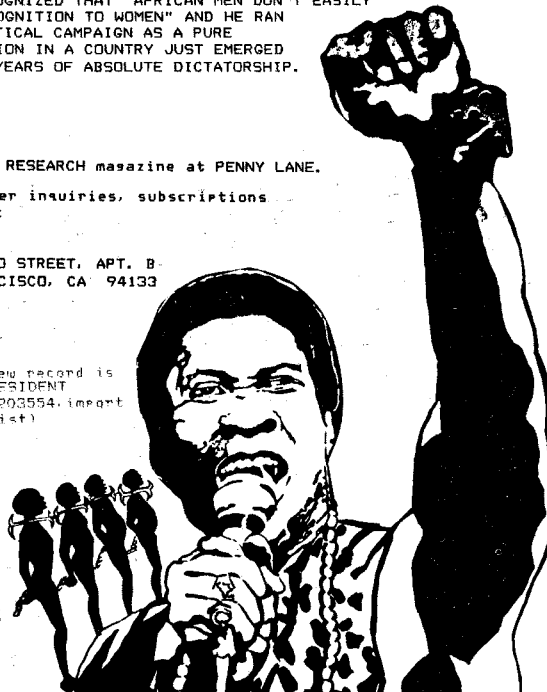
FELA, NOW FAMOUS, WAS BEING CRITICIZED FOR HIS EGOMANIA, FOR THE AUTHORITARIAN WAY HE WOULD RUN HIS 'HAREM' OF 28, FOR HIS NEW POLITICAL AMBITIONS. NOW HE HAD A PARTY, THE MOVEMENT OF THE PEOPLE, AND HE WANTED TO RUN IN THE PRESIDENTIAL CAMPAIGN OF 1979 UNTIL HE GOT BARRED FROM THE RACE BY THE AUTHORITIES WHO WERE AFRAID OF THE IMMENSE POPULARITY OF THE ONE CALLED BY THE PEOPLE THE "BLACK PRESIDENT". HE WILL TRY AGAIN IN 1983. FELA RECOGNIZED THAT "AFRICAN MEN DON'T EASILY GIVE RECOGNITION TO WOMEN" AND HE RAN HIS POLITICAL CAMPAIGN AS A PURE PROVOCATION IN A COUNTRY JUST EMERGED FROM 14 YEARS OF ABSOLUTE DICTATORSHIP.

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hearing billie holiday

reflections of a
latter-day fan, by
michael greer.



Upon hearing Billie Holiday for the first time, I remember thinking, "It's not the Supremes or Marvelettes." These groups, and others like them were the standard by which all others were judged in my junior high school days.

A cousin introduced me to Miss Holiday by playing one of her records. I remember nothing about the recording except her voice. It sounded strange, as if from another dimension. Her voice lingered in my mind, even after I told my cousin that I did not like her.

Years passed without my hearing Lady Day. High school graduation came and went, as did the euphoria of the moment. College served as a bridge between my adolescence and adulthood. My childhood idol, Diana Ross, was starring in her first film. This gave a certain credibility to my early infatuation with the Supremes. Hollywood, too, appreciated her talent. The movie itself was so-so, according to critics, although her acting was superlative. The movie promotions said, "Diana Ross is Billie Holiday".

My mind was in a quandary over this paradox. The former lead singer of the "swingin'" Supremes portraying this strange-voiced woman.

I began reading articles on the "Billie Holiday Story". Certain facts jumped out at me. "Junkie, former call girl, black singer touring the South with a white band." I began buying Lady's records and reading reviews.

I agree with the jazz critic who compared her vocalizations to the sound of an oboe or saxophone. Her sense of timing and harmony was uncanny.

While studying in a University of Missouri Music Appreciation course, I learned that Billie revolutionized singing. In a sociology course, I read about the relationship between "Gloomy Sunday" and suicides in America and Europe. A Black American History professor illustrated the importance of "Strange Fruit" in relation to the 1930's and 1940's.

This musical tale of lynchings was interspersed with dramatic and plaintive trumpet solos. It was a protest song during a most sensitive period of American History. Billie first sang the poem in 1939, and gave the words life. Liberals were trying to stem the tide of lynchings by pushing for anti-lynching legislation.

The fact that three different areas of academic study found Billie Holiday significant proves that her singing ability transcended the common definition of singing.

Alexis DeVeaux wrote in her Holiday biography, *Don't Explain*, Billie Holiday "changed the orbit" of music.

To me, Billie is Jazz and Jazz is Billie. This uniquely American musical genre thrived during the Jazz Queen's reign. Jazz gained new devotees during the Holiday years. Lady received fan mail from as far away as Shanghai, London and Cape Town. Thousands flocked to see the Queen of Jazz all over America and Europe. They came to see this Black woman with a 5th grade education. They left her performances struck by her beauty and mesmerized by her unique style.

Listeners will note a stark contrast between the youthful bounce of her earlier recordings, and her later work. Her recordings from the late 1950's are masterpieces, as was everything she sang. She could turn the most mundane lyrics into works of art.

Lady's voice was winding down during this period. You could hear it. Yet, it was beautiful, maybe even more beautiful than ever in a strange way. One writer compared her to an aging Matisse reaching "further into herself and her talent, stripping away the excesses of lightweight tunes in favor of a spare and often lilting lyricism".

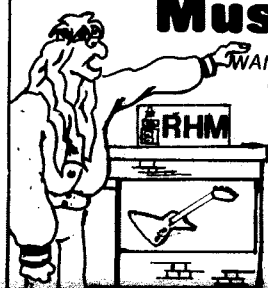
Listening to her sing "Glad To Be Unhappy" or "But, Beautiful" can evoke tears. Even without knowing the Holiday Story, the tears can come because she cut to the message and emotion of a song with precision.

These two recordings were made about a year before she lay on her death bed in a New York hospital. I was beginning elementary school in 1959 when she died. Recently, I read about her death. After reading the sad details, I wished that I could have travelled back in time to that moment. I would have found myself travelling to New York to be at her side. I would have stood at Billie's bedside to block her view--the view of narcotics agents hovering about her bed like vultures. I would have opened the window wide so that she could hear protesting Blacks--protesting the final humiliating arrest attempt in her hospital room. I would sit on her bedside, hold her hand and be the son she never had. I may have said "Lady, you fought a good fight" or maybe said nothing at all. Both of us would know with an understanding that transcends words.

In retrospect, Billie Holiday's personal problems should not be magnified. Her talent needs no magnification. In her autobiography she said, "Young kids always ask me what my style is derived from and how it evolved and all that. What can I tell them? If you find a tune and it's got something to do with you, you don't have to evolve anything. You just feel it, and when you sing it other people can feel something too. With me, it's got nothing to do with working or arranging or rehearsing. Give me a song I can feel, and it's never work. There are a few songs I feel so much I can't stand to sing them, but that's something else again. If I had to sing "Doggie in the Window", that would actually be work. But singing songs like "The Man I Love" or "Porgy" is no more work than sitting down and eating Chinese roast duck and I love roast duck. I've lived songs like that. When I sing them I live them again and I love them."

I am still discovering this regal woman's gift. It's like reading a wonderful, exciting novel that is so beautifully written that you hate to finish. After I have read every song she sang, I will begin again on a new musical adventure because Lady never sang the same song the same way more than once. So, I can keep discovering Lady Day again and again.

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PANIC, BLOOD, SAX & PEPPER. Reviews by scott o'kelley

ART PEPPER/One September Afternoon/Saturday Night at the Village Vanguard
Galaxy 5141/Contemporary 7644
List \$8.98/List \$8.98

Well, I'm a sucker for about anything Art Pepper puts out, and I don't think that that is necessarily a biased opinion. As the liner notes say, it's amazing enough that Pepper is even alive today let alone still a strong player. Also, the fact that he has put out so much material in the past few years with such a high percentage of successes, when many of his contemporary's have gone, as they say, commercial. This is the man that said he was going to be better than Parker. Whether or not he succeeded is a trifling point. He is simply one of the best there is, and seems to keep high standards for what he puts out. September Afternoon is the follow up to the Winter Moon record last spring, and Pepper is in top form. His ability to take standard material and cliché situations, such as the "jazz musician with strings" on Winter Moon, and turn it into a fresh experience is one reason he is such an enjoyable player. Such is the treat on Saturday Night. The final in the three part series of live at the Village Vanguard recordings from the summer of 1977 is the real finale. The last side of the set is over sixteen minutes of "Cherokee". Here again a standard is reworked to give it a new punch. Since the majority of his recent material is slow tempo ballads and smoldering blues, a cut that swings really fast is a nice treat. And "Cherokee" does just that, to make Saturday Night the best of the set. In comparison, September Afternoon has only two slower cuts. The addition of guitar on "Brazil" and "Mr. Big" is a good contrast to Pepper's sound, something I don't remember hearing with him before. These are two releases that I really enjoy, and they lead me to ask: Why hasn't anyone tried to bring Art Pepper to KC?

RIP RIG & PANIC/God
Virgin Ltd V2213 (Import) List \$10.98

When you listen to this, it seems to be yet another group firmly entrenched in the funk/punk/jazz sound of DEFUNKT, PIGBAG etc etc. Actually, RIP RIG & PANIC deny that association and the touting that they are the latest in the long line of "next big thing" bands from England. Their immediate interest would probably be to those who follow the new rock and roll, but their varied influences such as Sun Ra, Ornette and Coltrane should make them of some interest to those who like the new jazz even though they are not actually a "Jazz Group" (whatever that is). The lineup is a basic four-man outfit: piano, bass, sax, drums and occasional guitar and miscellaneous percussion. But there are several things that make them interesting if not plain fun. Their outside contributors for one. Drummer Bruce Smith's wife Neneh Cherry, daughter of Don, who sings on three cuts, and Don himself who helped with production on God and has already recorded with the group for their next album. Another reason is their enjoyment of what they're doing that comes across on the album. To say they are loosely structured would be putting it mildly: styles change from one song to the next and the most outside lies right next to a tame instrumental. From fast and furious dance music to vocalese avant-garde to a Jarrett-esque piano solo. The playing is excellent with lots of energy and some of the best bass clarinet this side of the Rev. Dwight Frizzell.

WORLD SAXOPHONE QUARTET/W.S.Q.
Black Saint 46 List \$10.98

It would be easy to throw the World Saxophone Quartet into that bag labeled "avant-garde" and dismiss them as more honkers and squealers, which is, unfortunately, what a lot of people do. It would be easy except for the simple fact that this group swings like no other. The subtleties are laid next to screaming solos: intricacies combined with those primitive, basic elements of Black music.

Admittedly this is one of those albums that is liable to drive people from the store, but you can also be mesmerized just as easily. They have this built-in tension that comes from being perched between light lyrical passages and explosive improvisation. It's this tension that makes WSQ so exciting to listen to. And to me



this is their best recording yet. It's a bit more polished, and there are eight cuts where their last album (Steppin' Black Saint 27) had six. W.S.Q. seems exactly to the point; on certain cuts Steppin' seemed to drag a bit, and the two extra songs add some variety. Songs range from Hamiet Bluiett's "Suite Music" which sounds at times like the Ellington orchestra minus rhythm section to David Murray's "Fast Life," a short up-tempo theme that pulls the listener in with a swirling group improvisation.

The World Saxophone Quartet is Julius Hemphill, Hamiet Bluiett, Oliver Lake and David Murray, four musicians that combine the primal and the most advanced notions of jazz onto an album that swings and shouts.

JAMES BLOOD ULMER/Free Lancing
Columbia 37493 List \$8.98

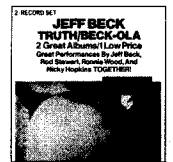
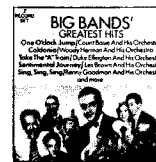
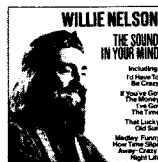
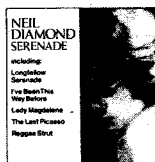
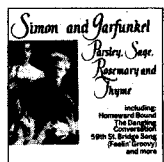
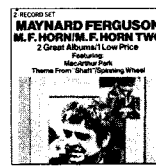
In a recent interview in "N Y Rocker" Ulmer emphasized that the only reason he signed with a big label like CBS after having much more freedom with smaller independent labels was to reach the Black audience. He felt his music was being listened to mostly by white audiences. His previous albums were either hard to get European imports or a limited edition domestic release. Free Lancing, his first for CBS, is Ulmer's stab at a larger market. James Blood Ulmer is a leading exponent of Ornette's harmolodic theory. He is half new jazz innovator and half roots-basic bluesman. Free Lancing lets both sides get a good workout, then fuses them together for one of the most unique sounds around. The production is better than any of his previous albums and the performance is a bit more focused. Without compromising any of his talent, Ulmer has made this album more accessible. This should be the one to pull in the new fans.



Concert Calendar

sun	mon	tue	wed	thu	fri	sat
					dec 4	5
					Jimmy Valentine-PH Grand Funk-UP, KU Jazz Ensemble, Benefit-OH Hard Candy-BG	Jimmy Valentine-PH Hank Williams, Jr.-MH Phil Keaggy-UP Frank Zappa-MU Caribe-OH Hard Candy-BG
6	7	8	9	10	11	12
Foreigner-KA	Colt 45-BL	Bel Airs-PH Caribe-BL Jigsaw-BG	Jim Sweeney-PH Caribe-BL Fools Face-OH Jigsaw-BG	Caribe-BL Snap Shots-DL Jim Sweeney-PH Oak Ridge Boys-MU Fools Face-OH Jigsaw-BG	Caribe-BL Snap Shots-DL Patrick Hazel-PH Stephen Stills-MH Fools Face-OH Jigsaw-BG	Caribe-BL Snap Shots-DL Patrick Hazel-PH Alvin Lee featuring Mick Taylor-UP Blue Riddim Band-OH Jigsaw-BG
13	14	15	16	17	18	19
Rastafarians-OH	Suspects-DL Colt 45-BL Rolling Stones-KA	Suspects-DL Live Oaks-BL Rolling Stones-KA The Extremes-BG	Danny Cox-PH Live Oaks-BL The Extremes-BG	Live Oaks-BL Danny Cox-PH Du Champ-OH The Extremes-BG	Cherry-DL Kelly Hunt & The Kinetics-PH Live Oaks-BL Tony Brown Band-OH The Extremes-BG	Cherry-DL Kelly Hunt & The Kinetics-PH Live Oaks-BL OH- 3rd Annual Christmas Party w/Bryan Bowers
20	21	22	23	24	25	26
	Robinson Pike Band-BL	Blue Riddim Band-PH Robinson Pike Band-BL Plain Jane-BG	Robinson Pike Band-BL Blue Riddim Band-PH Plain Jane-BG	Robinson Pike Band-BL	Robinson Pike Band-BL	Robinson Pike Band-BL Blue Riddim Band-PH Plain Jane-BG
27	28	29	30	31	1	2
Triumph-MU	Robinson Pike Band-BL Fools Face-PH	Fools Face-PH Robinson Pike Band-BL Jigsaw-BG	Fools Face-PH Robinson Pike Band-BL Jigsaw-BG	Suspects-DL Caribe-PH Blue Riddim Band-OH Jigsaw-BG	Suspects-DL Morella-PH Robinson Pike Band-BL Jigsaw-BG	Suspects-DL Morella-PH Robinson Pike Band-BL Jigsaw-BG

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OH.....OPERA HOUSE.....LAWRENCE, KS.
BL.....BLAYNEY'S.....KANSAS CITY, MO.
UP.....UPTOWN THEATER.....KANSAS CITY, MO.
MH.....MEMORIAL HALL.....KANSAS CITY, KS.
PH.....PARODY HALL.....KANSAS CITY, MO.
DL.....DOWNLINER.....KANSAS CITY, MO.
MU.....MUNICIPAL AUD.....KANSAS CITY, MO.
KA.....KEMPER ARENA.....KANSAS CITY, MO.

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15 DANNY COX Folk, Rock, Reggae, Soul	16 Tony Brown Band & Shangoya Reggae	17 KELLEY HUNT & THE KINETICS Rock n' Roll	18	19
22 BLUE RIDDIM BAND Reggae	23 Merry Christmas	24	25 Blue Riddim Band Reggae	26
29 FOOLS FACE Rock n' Roll	30 Caribe Calypso, Salsa, Reggae	31 THE MORELLS Shake & Push	1	2
	6 KC Blues Society Jam Session	7 The Corvairs Rock n' Roll	8 THE BEL AIRS R & B	9
	13 George Jackson Blues	14 Coupe De Ville Rock n' Roll	15 THE JOLLY BROTHERS BAND Blues-Rock	16

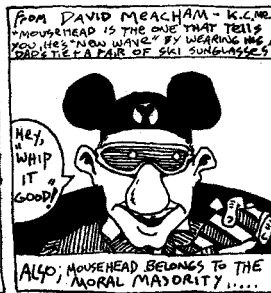
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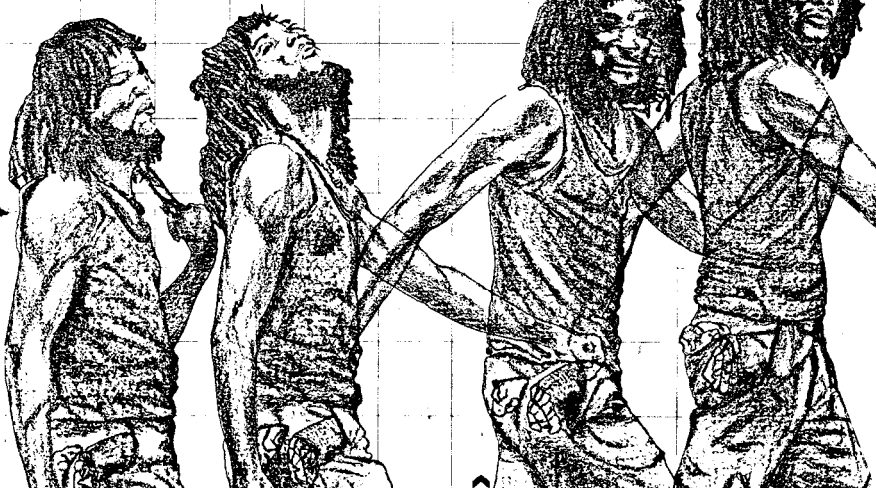
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IN ANSWER TO D. AURAY'S QUESTION -
"YES, THAT IS ALL THEY EVER PLAY!"

REGGAE

willi irie



MISTY IN ROOTS/Wise and Foolish
People Unite 101 List \$9.98

PABLO MOSES/Pave the Way
Mango 9633 List \$8.98

Move over Yaga Yaga, Misty in Roots ah gwan mash up de place. Yeah mon dem do eet too!

Awhoa, while sifting through a stack of mostly mediocre new stuff, Wise and Foolish stands out as an LP to be reckoned with. From what I can tell, Misty comes out of England where their first album, simply called, "Misty in Roots" rode high on the charts for several months. Although it was very good (for a live recording) this should be the one to bring them the recognition they deserve.

Misty are a ten-piece band with three lead vocalists that seem to take turns backing one another up. The playing is exceptionally tight and very fresh, no rehash here. Two of the vocalists have separately written all the tunes, each of which stands on its own.



Being very much a "get up and move yah" disc, side one blasts off with "Bail Out": a snappy track that ends with some unusually tasteful guitar riffs. There are two lead guitarists that definitely have a handle on what it is to play "roots" guitar instead of Foreigner meets Rockers uptown. Next up is "City Blues", a smooth tune with a sensual sax snaking in and out. "Wise and Foolish" is an outstanding cut with thumpy bass, choppy licks, more soulful sax and exceptional vocals exclaiming "One man wise, one man foolish; Wise man builds his house on rock, foolish man builds his on sand." Strictly roots throughout. Iry. "Live Up" ends the side in a decidedly upbeat style slowing down toward the end in an amusing dub that's so hot chances are you'll want to play the whole side over again! (I and I sure did.)

Side two continues to capture the listener's attention. It's not often a record comes along with this many highlights. Sometimes there's three or four good cuts and the rest is less than memorable. But in this case, Misty in Roots' Wise and Foolish is going to turn a lot of people on. I hope this is only the beginning for these Natty rootsmen. Tune in and see for yourself.

Pablo Moses surfaced briefly about a year ago with an album call "A Song". Fairly pedestrian in performance and content, it never did take off. Well things are about to change. Pave the Way has all the "ear-marks" of a hit.

Produced by Geoffrey Chung (producer of this year's Max Romeo's "Wishing for Love") Pave the Way is a highly polished and very listenable record. The sound is crisp and clean and has a progressive feel to it.

The band is a mixture of unknowns and veterans. Mikey "Boo" Richards is on drums, "Mao" Chung & "Wire" Lindo on guitars, Sticky & Scully; percussion, and a certain Peter Ashbourne on synthesizer who plays a key role (no pun intended). The emphasis on synth in this reggae makes for somewhat of a departure from the norm, and in this case adds a nice touch. It's use is prevalent but not overbearing. In fact, combined with Dean Frazers usual excellence on sax it keeps the riddim section jamming. Check Frazer's out front blowing on "Dig On" and "Sister", this dude cooks.

Pablo's voice is smooth and expressive. He's written all the tracks and there's not a buma-claat in the bunch. Personal faves include "Last Straw", with a catchy hook, the chanty "Pave the Way", the simple and melodic "I See it Everyday" and the final cut "Sister" where Dean Frazer steals the show. All in all things look promising.

SCIENTIST/Rids the World of the Evil Curse of the Vampires Greensleeves 25 List \$10.98

In case you don't know by now, Scientist is The Dub Master/studio engineer in J.A. today. What King Tubby and Prince Jammy began, Scientist takes one step further. Talk about being in demand, pick up practically any reggae album released in the last couple of years and you're almost sure to find Scientist at the controls and usually at King Tubby's studio. He's worked with virtually every vocalist and group currently recording in Jamaica. Whereas he enhances anybody's sound his real specialty seems to be creating head-reeling dub masterpieces. This album is no exception.

"Rids the World" is typically great stuff using the ever-present Roots Radics for creating musical mayhem. Mixed on Friday the 13th of June the concept is supposed to be Spook-dub with track titles like "Blood On His Lips", "Your Teeth in My Neck" and "Night of the Living Dread". The cover features an assortment of geeks and ghouls in ominous poses with Scientist apparently coming to save the day, or something like that.

Anyway, aside from the occasional weird laugh or creaky door this is mainly a selection of straight ahead rockers using mainly fresh riddims. The only one that rang a bell was "The Mummies Shroud" which is a great version of Wailing Souls "Fire-house Rock". Par usual there's excellent sounds from Flabba Holt - bass, Style Scott - drums along with Bingy Bunny and Bo Pee on guitars. Horn section courtesy of Nambo, D. Frazer and Deadly Headly.

I'm not sure what it is about dub but I can't seem to get enough. I'm always saying "Ah, I've heard that before", but where?! Half the fun seems is trying to figure it out, cause it's always done just a little ways different ya know?

Anyway, if you haven't got into Scientist yet or you need some new dub for your collection try "Vampires", it will "scare" up the dance.

JIMMY CLIFF/Give the People What They Want MCA 5217 List \$8.98

A lot of people, when they think of reggae, think, oh yeah, uh Bob Marley and uh... yeah Jimmy Cliff. And that's o.k. - Jimmy is from Jamaica and has been around for quite some time so he deserves something. Only trouble is prior to this release Jimmy had pretty much abandoned the roots sound for something I think he felt to be more commercially palatable. But it's hard to knock a legend. As Ivan, the lead character in "The Harder They Come", Jimmy epitomized all the things you figure an oppressed ghetto you't man on the verge of "making it" might symbolize. In other words what with the classic soundtrack from that film, which has been the first exposure to reggae for a lot of people, I think people expected (and wanted) more of the same. But somehow Jimmy went off course and although his recent efforts have had their moments, in general they just didn't make it.

So now we get Give the People What They Want which says it all. I guess Jimmy finally wised up to the fact people want reggae not Jamaicanized schmaltz. Well it's definitely an improvement. Not a full 360 degrees but maby a 180 degrees?

Considering he uses literally every TOP notch J.A. sessionman, I think it would be next to impossible to blow it this time. They're all here: Sly n' Robbie, "Ghina", Dr Pablo, Santa, Dean Frazer and the list goes on. There's not much improvising, every cut showcases Jimmy's glossy vocals instead. But what the heck it's his record right? And fact is it's really not bad. And it you like Jimmy already you'll probably be impressed.



The title track takes a nod at "rub-a-dub-style" and "one drop style" and what do you know, people even like it in a "Jimmy Cliff style"! "Experience" has one of the more interesting and developed melodies with good percussive riddym. "Majority Rule" is a funky piece using Michael Rose and Ducky Simpson from Black Uhuru on background vocals. "Material World" offers

willieirie reggae review concluded

some nice licks from "Chinna" but there's a baby or something crying in the background at points but that must be because "Material world mashing up de boys and girls". I get it. "My Philosophy" uses catch phrases from most, if not all, of Jimmy's hit songs, "sitting in limbo", "struggling man", "follow your mind", etc. And what's this? "Chinna" incorporating a little slide--hmm I like it.

At any rate this is a good record, not great, but at least it shows J.C. is getting back to basics and that's a step in the right direction.

W. Irie's Short Stuff

THE MORWELLS/The Best of The Morwells

Nighthawk 302 List \$8.98

If this is the best I'd hate to hear the worst - pass.

BARRINGTON LEVY/Run Come Ya!

Puff 010 List \$8.98

Barrington is an innovator. This is his fourth LP that I know of and they're all great. This one features six new cuts in his unique singing style and power-house backup from The Radics. Find out what this one's all about.



AUGUSTUS PABLO/East of the River Nile
Shanachie Message 1003 List \$8.98

It's nice a domestic label has finally picked up on Pablo. This record was released in '79 as an import. And out of the many LP's of his to choose from this is a very good one. Pablo is, of course, the melodic/piano/keyboardist extraordinaire. These twelve dub-wise tracks will give you a good indication why this artist is one of the most acclaimed and talked about musicians around. A MUST.

WAILING SOULS/Firehouse Rock/Wailing Volcano/Jah Guidance/ List \$7.98 each.

In a league by themselves Wailing Souls have created two essential works here. Both feature the Souls' superb vocals, (reminiscent of B.M.&W.) with The Radics on backing rydms. If they keep going in this extremely forward direction it won't be long before they pick up where the Wailers left off. He who feels it knows it. SEEN.

Last but not least, since this is the last PITCH before the new year I want to name those records I feel to have been the best of the bunch, so here goes:

Best Dub* BABYLON DESTRUCTION/Overnight Players
Best Male Vocal* ALTON ELLIS/Slummin' and BUNNY WAILER/Rock n' Groove
Best DJ* RANKING JOE/Saturnight Jamdown Style
Best Group* WAILING SOULS/Firehouse Rock
Best Female Vocal* SONIA HIGGS/Juvenile Delinquent
Best LP by a New Group* THE RASTAFARIANS
Best Backup Group Award** ROOTS RADICS
Best "All Things to All People" Award*** SLY N' ROBBIE

Cool Runnings Amigos Till We Meet Again - W. Irie



AFRICAN JOURNEY

A SEARCH FOR THE ROOTS OF THE BLUES

Savannah Rhythms - Music of Upper Volta
Nonesuch H-72087 List \$5.98
African Journey - A Search for the Roots of the Blues Vanguard 73014/5 List \$9.98

I felt welcomed. I felt welcomed inside the fellowship of musicians and spirit and men and women and children and even self. That, basically, is the "reeling feeling" I felt listening to these two albums of West African music. That should be enough to encourage you to "crossover" and lay down for a moment any indifference or resistance you might have towards music of foreigners, especially those who speak a different language. Oh I know my own prejudices. Number one was having to wade through foreign names and nouns and instruments mentioned in the liner notes. Number two, there was always too much tough music coming out of my own immediate tradition that I should worry about expanding. But thirdly, and most importantly regardless as to how hip it would have looked to find an album of African or Indian music in my record stacks - I really couldn't work up any feelings for the music. There was no emotional commitment because I stood outside that particular existence.

SAVANNAH RHYTHMS

Music Of Upper Volta



These two albums bridge the gap. I've made the commitment. They step up and down the long and winding spectrum of great black music, black classical music, the bedrock for all music, says Cecil Taylor, pianist and composer. The complexity and diversity point out the evolutionary growth of music and the links from style to style, each new music taking something from it's predecessor and expanding and creating something else. I heard so much Black American music here, I would break out laughing at a familiar phrase. The blues form is so strong, if Little Milton at the Club De-Lisa broke it down and squared it off, there wouldn't a been no way to tell him from a Fulani.

The music is drama. It's tension and rhythm and lyrical. Inane rhythms. Melody, kora and flute. I heard circus music with latin-american congas laid underneath. An 1890's marching band dirge, slowing down into a mid tempo "God, the Husband of the Church" methodist church song. Beautiful, simple harmonies. Music of celebration, sorrow and praise.

Savannah Rhythms and African Journey ring true the saying 'nothing new under the sun'. What it does, is make you remember how wide and rich the sun is.



DAILY ROUTINE ON A GREAT BATTLESHIP

The waiting is a pain...the airplane ride was uplifting and with it went my stomach...Well I saw Greg Beck walking towards me in Orlando airport...Peggy Greene's voice took me by surprise...and quite a few girls just showed up...I forgot to wear my public image at the KC airport...The palm trees are beautiful...I can't wait to see the ocean...my last high for awhile was attained in the hyperventilation of the subway...the round tube of red neon with a half-crooked smile of blue moon...led us to the terminal...3 wks old...my favorite part so far is the airport...what a birthday...but no tears...Well it's not what I expected...but it is...A lot of info to store...not much marching yet...Food isn't half bad...a lot of people are the same faces...just different names...and only last ones...eroticism is attained thru my keys & dog tags between my breasts...which must be secured at all times...I-Sheryl, the natty heads...and D-Dread, all the little boys...Wida you would find anything you've ever dreamed about...but I-Me has to keep her head up...eyes forward...we have booby bee's who thought they would get ahead...but na na na na na na na na...We have a little bitty, tinsy, tiny girl called Rebel Clay...her real name...I tell ya...anything's possible...or real in the Navy...march...1-2-3-4...and they've never heard of meditation or vegetarians...Karma save their souls...and Karma have mine...Why am I here...no clocks...no life while in boot camp...the rack...the head...the bulkhead...brightwork...the deck...mase...(kaos) formation...and yes they do think I'm weird...and yes, I am...but who are they to judge...the oo is ok...send stamps...send stamps...send more stamps...because we have no access to them until 4 weeks off...come and get me...send Miss Melody...kisses...hugs...think of me...the Orlando airport is real hip...



Young sailors learning to tie knots at a naval training station.

blues lowdown by JOHN REDMOND



MORE GEORGE THOROGOOD & THE DESTROYERS
Rounder 3045 List \$8.98

George Thorogood recently told "Guitar Magazine" (August '81) that he didn't know more than three solos! He also said his mentor, John Lee Hooker, could take a solo using only two notes and get his point across. Thorogood's latest album shows that he learned Hooker's lesson exceedingly well. George takes his style from rock-blues' neglected elements; rhythm guitar, slide, and vocal delivery. Combining these with sparse solos and a streamlined, stripped-down rhythm section, The Destroyer's music becomes so focused that it literally punches you out of your seat and gets you dancing.

"I'm Wanted", "House of Blue Lights" and "Kids From Philly" are the album's rockers. The fast arrangements are so tight that you don't notice how limited the guitar solos are - Blues minimalism.

"Just Can't Make It" is a speeded-up Hound Dog Taylor song. The slide is good, but not as striking as the other slide cut - "Goodbye Baby". This is the album's only blues tempo. The slower beat allows every glissando of Thorogood's slide to resonate. The sound recording on this and the other album cuts is great.

"One Way Ticket" is George's John Lee Hooker bag - slow, moody, threatening vocals; staccatto guitar.

"Bottom of the Sea" is getting some airplay. It showcases the Destroyer's style - fast rock beat, tight rhythm guitar playing, simple effective solos.

"Tip On In" is Slim Harpo's sixties R&B hit. The Destroyer's make the beat more 50ish, more syncopated, but make the tempo rock-fast and 80ish. Another Thorogood element that is both part of 50's music, and neglected by contemporary rock, is his use of a saxophone player. Hank Carter's simple sax lines add an interesting counter to the lead guitar. His style is 50's R&B. Nothing fancy, but works very well in the Destroyer context.

Few 50's Rhythm & Blues and Blues records were cut without horns. A minority of rock and blues records have them today. Not only have horns been important in sophisticated blues ensembles like B.B. King and Bobby Bland but also with the first generation city-country blues artists such as Howling Wolf and Elmore James. These two artists' former hornmen, Eddie Shaw and J.T. Brown, have recently released albums.

J.T. BROWN/Windy City Boogie
Pearl PI 9 List \$7.98

J.T. Brown played with many Chicago artists - Washboard Sam, Eddie Boyd, and Little Johnny Jones are some. His best recordings were released on Meteor Records. They featured duets with Elmore James. They are interesting because both players subtly mix their instruments.

While his latest album has no Meteor releases, the re-issue collection is worth hearing. The sides are from various dates from the 50's for the United label. Even the most rockin' cuts have that 50's laid-back tempo that may be a stumbling block for hard core blues rock shuffle freaks. If you can get beyond that you'll hear some well put together cuts.

Paradoxically, I found the sidemen more interesting than the leader. While J.T. is no standout, either as a soloist or as a vocalist, his helpers and arrangements are something else. Pianist Little Brother Montgomery provides unusual keyboard underpinnings for most songs. Good stuff - I've got to review some of his work as a leader. Many songs have a second saxophone and trumpet which provide J.T. with a lot of horn muscle. "Strictly Gone Boogie" and "Windy City Boogie" rock hard, partially because of this extra push. The album has two versions of "Lonely (As a Man Can Be)". Guitarist Lee Cooper's work on the final cut is great, but his rehearsal cut is superlative. He plays only rhythm licks but they so support and extend the vocalist's phrases. Cooper could walk up and take any rhythm guitarist's job. The whole album is worth hearing.



MUDDY WATERS/Back in the Old Days-Vol I&II
Syndicate Chapter SC-001/2 List \$23.98

What can you say about a label that releases several albums of previously unobtainable classic Chess Records sides that neither acknowledges Chess nor prints its own address. Doesn't sound like an authorized edition? Authorized or not, the Syndicate Chapters' two volume Muddy Waters set is essential to any blues lover.

Its previously unobtainable releases document Waters' developing sound. Starting with just a bass and guitar we hear Muddy's music flower. The first addition was Little Walter's harp, who is surprisingly amateurish on "Evan's Shuffle". The next member was Elgin Evans, drummer. After that came Jimmy Rogers, guitar. The full fruition came with Otis Spann's piano joining the group.

Muddy Waters' ensemble differed from conventional pre-war blues groups because the musicians played with rather than at each other. Every note played is to help the singer tell his story. Each sound strengthens, extends, underscores or repeats the emotion that the singer articulates. As with much great music the less said, the less virtuosity, the more unity and cooperation, the greater the effect.

This does not mean the sidemen are never allowed to strut their stuff. Aside from the aforementioned cut Little Walter shows the early brilliance that he sustained throughout his life. Big Walter Horton replaces him on some cuts. The effects are as good. Harp freaks will love "I Don't



Little Walter

Know Why" because it features both harmonica players taking turns playing solos. Spann and Rogers generally remain in the background. I especially enjoy the cuts where Rogers substitutes for the bass player. He subtly alters the bass lines and mixes chords with his lines, never interfering, always strengthening the song's mood. His conventionally tuned guitar sounds good against Muddy's open "D" tuned slide guitar. Muddy actually abandons his slide on "Muddy Jumps One".

Muddy's band brought the country blues' vigor to the city. They learned to direct it without taming it. They became the inspiration for countless blues artists as well as laying the foundation for rock groups like the Rolling Stones and George Thorogood. No one's understanding of blues can be complete without hearing these early sides. They are available only as rare 78's or in this collection. Muddy Waters loses few royalties from editions such as this because all early songs remain the Chess family's property. Marshall Chess, as you recall, was the guy who bought a radio station in the early sixties for a million dollars cash. He later sold it for reportedly ten million dollars. Perhaps a good selling pirate edition would prompt whoever holds title to the Chess catalog to release a legitimate edition.

MY TRIP TO OUTER SPACE

BY MORRIS MARTIN

OR **SUN RA** LIVE!!



LAWRENCE--OFF THE WALL HALL--SAT, NOV. 28, THE ANGEL RACE DESCENDED ON OFF THE WALL HALL AS SUN RA AND HIS 16 PIECE ARKESTRA BLEW EVERYONE AWAY. YOU WILL READ MORE ABOUT SUN RA'S PERFORMANCE NEXT ISSUE. BUT A QUICK BLURB IS NECESSARY AT PRESS TIME. THIS WAS A STOP THE PRESS CONCERT. YES, SPACE PEOPLE, THE FLOOR, THE WALLS, INDEED EVEN THE CEILING WAS STICKY FROM PEOPLE GETTING OFF. A WORD MUST BE SAID ABOUT THE SOUND SYSTEM AT OFF THE WALL. THE SOUND WAS BEYOND TERRIBLE. WHO-EVER IS IN CHARGE OF SOUND MUST BE COMING IN ON THREE ENGINES.

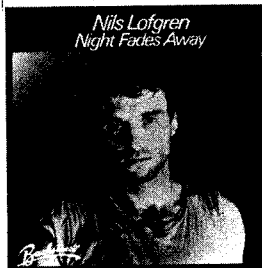


Give the gift of music.

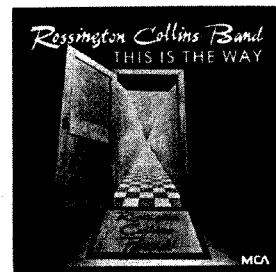
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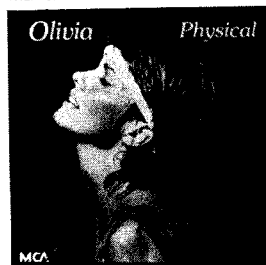


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Merry

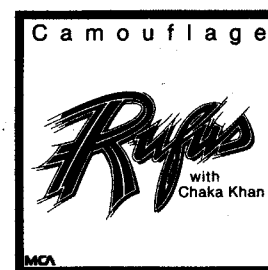
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Featuring the single "PHYSICAL"



MCA-5270



Featuring the single "SHARING THE LOVE"

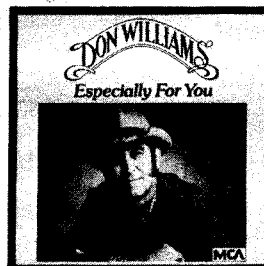
Christmas

MCA-5243



Featuring the hit single, "I WAS COUNTRY WHEN COUNTRY WASN'T COOL."

MCA-5210



Features the single, "MIRACLES."

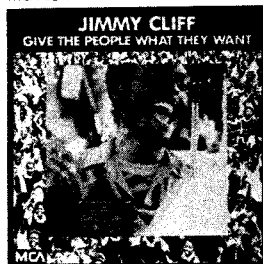
MCA-5209



Features the single, "ELVIRA."

Albums from

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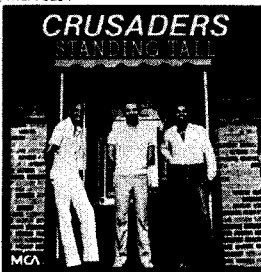


MCA-5247



Features the single "PULL FANCY DANCER/PULL."

MCA-5254



Featuring the single "I'M SO GLAD I'M STANDING HERE TODAY" with guest artist, Joe Cocker.



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MCA RECORDS

METAL!



BRIAN COLGAN

TRIUMPH/Allied Forces
RCA AFL1 3902 List \$8.98

Triumph is a Canadian trio who are one of the most accessible metal bands around. At their lightest they can put out good radio tunes like their current hits "Magic Power" or "Fight the Good Fight" or they can compete with Rush for the 2112 space rock sound in "Ordinary Man". While Rush would like to take us through the "Black-hole of Cygnus X-1", Triumph, on their fourth LP, would rather stay here on earth and write songs which celebrate the positive things about youth and growing up. Good clean fun. These guys are supposed to be touring, so catch their show, but wear the darkest sunglasses you can find, their light show is 300 airplane headlights, no foolin'!

SAXON/Denim and Leather
Carrere CBS 37685 List \$8.98

These guys have taken the U.K. and Europe by storm and are virtually gods over there. After you hear this record you can see why. "Wheels of Steel" was their American debut and with "Denim and Leather" their fourth LP and second US release they keep getting better. Saxon writes great songs you can go around humming, yet their guitar attack of Graham Oliver and Paul Quinn is one of the most powerful around. Lead singer Biff Byford is reminiscent of Bon Scott of AC/DC and it isn't an easy task fronting this mega-metal band. 1981 was the year that everybody finally got hip to AC/DC, in '82 if people don't recognize the mighty Saxon, it's not my fault.

BLACK SABBATH/Mob Rules
WB 3605 List \$8.98

When it comes to really Heeeaaavvy Metal these guys own the copyright, they invent-

ed it. Ronnie James Dio with his powerful pipes was a big shot in the arm for this group which shows no sign of slowing down, although drummer Bill Ward was replaced by Vinnie Appice. "The Sign of the Southern Cross" and "Falling Off the Edge of the World" contain more of the epic "Heaven & Hell" type lyrics which make a lot more sense after downing a few beers (two sixes). "Turn Up the Night" and "The Mob Rules" featuring Toni Iommi throwing in a generous amount of his buzz-bomb solos guaranteed to bring the neighbors over and keep you from drifting closer to a state of unconsciousness. Over the past twelve or thirteen years Sabbath hasn't really changed that much, but that's what makes them great.

A: "Hey, got any Sabbath?"
B: "Sure mon."
A: "Alright, Paranoid!"
B: "Naw, it's their new one."
A: "Oh wow, really?"

RUSH/Exit Stage Left
Mercury 2-7001 List \$12.98

There's just no way this group can do justice to their songs live; they are awesome on their studio records, but live--well they try. Listening to this record is like seeing Rush at Kemper and sitting in the last row of the upper deck with a football helmet on. Alex Lifeson's usual dynamic guitar playing is reduced to a far away whine, Neil Peart sounds like he's hitting cardboard boxes and tin cans, and Geddy Lee is totally blasé in his singing. The road has really taken it's toll on these guys, their first Live album, "All the World's a Stage" was exciting, intense, and most of all sincere. A real disappointment from one of my all-time favorite bands.

KIX/Same
Atlantic 19307 List \$8.98

Kix are from Hagerstown, Maryland and you've probably never heard of them, but if they keep making records like this one, you will. I liked these guys from the minute the stylus hit the plastic. After the first song I was fine tuning the volume to the extreme right and doing some serious headbanging. The main ingredient here is energy, but these guys have been doing the bar scene for years so they can play. Kix combines the Rock 'n Roll partying, have a good time attitude of Van Halen and the guitar acrobatics of AC/DC. Together that means one of the best debut albums I've heard this year. Buy this instead of Loverboy, unless you like contributing to big business.

HOLOCAUST/The Nightcomers
Phoenix (Import) PSP LP1 List \$10.98

An import record brought to my attention by Joe Steinger, our import buyer, to whom I'm eternally grateful. This record is just a shade less than a classic HM record. "Mavrock" has the old Sabbath sound while "Smokin Valves" has that energy of

Van Halen or the previously mentioned Saxon. But the real Killer here is "Heavy Metal Mania", an absolute anthem for anyone who likes it hard, fast and most importantly loud!!

DEMON/Night of the Demon
Carrere (Import) List \$8.99

All the talk in the English press, namely Sounds and it's newest creation, Kerrang!, which specializes in Heavy Metal prompted me to check it out and I'm glad I did. Side one follows the theme of the title with truly cryptic and sinister lyrics of this Sabbath and BOC influenced group. A great Halloween record but only if you laughed during "The Exorcist" or "Omen" movies. Musically, very tasty stuff. Side two is straight-ahead R-n-R in the tradition of those pretty boys BTO. (what?)

MOLLY HATCHET/Take No Prisoners
Epic 37480 List \$8.98

Overkill is the Molly Hatchet theory of Rock 'n' Roll. Three redundant guitarists, a lead singer with the subtlety of a baseball bat in the face and a drummer determined to overpower them all. About as much fun as a hangover. CBS has got a streak going, Jim Steinman, Meatloaf and now Molly Hatchet, yeah, yeah, I know there's one born every minute, but that's a lot of records.

IRON MAIDEN/Maiden Japan
Harvest Capitol 15000 List \$5.98
(Five song E.P.)

The guitars of Dave Murray and Adrian Smith are as startling as the cover graphics of their three US LP's and countless import E.P.'s featuring their hideous mascot, affectionately dubbed "Eddie". To say these guys are intense is an understatement. Vocalist Paul Di'anno who was recently replaced by Bruce Bruce (that's his name) makes Rob Halford of Judas Priest sound like Dan Fogelberg, the guy is big on the demonic screams. NOT for the faint of heart; check out the back of their album covers, these guys gotta be great live!

ROSE TATTOO/Assault & Battery
Mirage Atlantic 19312 List \$8.98

These guys are from Australia and are produced by Vanda and Young but that's not what they have in common with AC/DC. It sounds like Rod Stewart fronting an AM band and trying to sound like AC/DC on a slower speed. These guys should be arrested for Assault and Battering on my patience.

Well, there it is, I recommend the Saxon, Triumph, Black Sabbath and Kix albums and the two imports Holocaust and Demon. Look for new releases by AC/DC (should be out before you read this), Sammy Hagar, KISS and Aerosmith.





The STARS SHINE AT CHRISTMAS

ON CAPITOL/EMI AMERICA/LIBERTY RECORDS AND CASSETTES





CORNELIUS BUMPUS

... PENNYLANE MEETS A DOOBIE BROTHER

by SHERYL NIERNBERGER

Last summer when in KC, Cornelius Bumpus, sax player of the Doobie Bros. discovered PennyLane. After browsing over an hour Cornelius found several blues and jazz albums and we found a friend. He's such a kind and easy-going guy that it seemed a natural for PITCH readers to find out more about this talented musician that is an important part of the Doobie's jazz sound of today. The following is taken from a phone interview made after his visit, from his home in California.

S. When did you join the Doobie Brothers?

C. I joined late March of 1979.

S. How did it happen that you started gigging with the Doobie Brothers?

C. I was playing with a band called the Original Haze which had a guy named Jerry Miller who was the lead guitar player in Moby Grape. We opened up a DB concert benefit, in Santa Cruz about 1977. During one of the breaks I talked to Jeff Baxter and Pat Simmons for just maybe five minutes or so and they mentioned they liked the way I played and I didn't really think much of it, I just said Thanks, and I had to leave cause I had another gig to go to. So they called about two years after that and wanted to know if I wanted to come up and jam at one of their rehearsals I said okay, and so we did that for about two days and then they offered me the gig. So that's about it.

S. Have you been mostly touring or doing studio work?

C. We had toured a lot during that time. We've been all over the U.S. several times and twice to Canada. Actually there has been much studio work also. We did the No Nukes album of course that was a live recording, Sesame Street album, and One Step Closer. There's been about half-a-dozen TV shows and that's about it for the Doobies. I've done some other artists during that time.

S. Would you name some of the others you've recorded with?

C. Both of Amy Holland's albums, Tom Johnston's latest album, Tim Goodman and a new gospel group. Also my first solo LP is due out by the end of the year. (Rescheduled for early '82) To support my album I am thinking of going out on the road after the band comes back from the far east, and before we go into the studio in February. I think I really need to go out and play small clubs just like I did for many years before I got the DB gig. Just in order to do some things that I'm unable to do with the group, you know. More so lately I've been wanting to play more jazz which was the reason for me to record a solo album and at the same time I've been able to realize that it's just something that the band's not really geared into. It is a great-sounding band I accept the music we are playing for what it is, it's very good, but it's still not all that's happening in the musical realm. It is a band influenced by more that R & B so I'm able to kinda jazz around in solos and whenever.

S. Do you think you'll get to the midwest when you go out to play the small clubs?

C. I sure hope so. I'm going to try to go out for about six weeks. That should take me quite a ways from California.

S. Did you write all the songs on your album?

C. Yes, I did.

S. Are you going to have any tunes on the new Doobie record?

C. Yea, I'll have probably one song. I don't know what it's gonna be yet but I'll have it together when the time comes.

S. I really like the tune you wrote on One Step Closer called "Thank You Love". After hearing that song it seems obvious to me you try to project love from your music. I notice it's through a publishing company, Heavenly Thrust Music. Would you care to expand on what you communicate to music listeners?

C. That particular song was written about my wife. It has a Latin influence which is one of my favorite types of music and the lyrics are actually a true experience. I like to write songs that convey a good message. I think that the majority, in fact most all the songs I've written are love songs. I like good uplifting lyrics. The publishing company you talked about Heavenly Thrust Music, is my publishing company and I got that title one day when I was sitting in church years ago and I was thinking of a name for a company and it just popped into my head.

S. Back to studio work and producers, what's it like working with Ted Templeton?

C. Ted's really a great producer in the sense that he's a musician too. We first met in the late fifties in Santa Cruz and he was a drummer in a band called the Dukes of Rock and Roll. This was just about the time I joined my first trio. He was drumming away then. Later when we were in junior college we were in a jazz sextet. He was playing trumpet and I was playing tenor saxophone. So we've known about each other's musical direction for many years before meeting up again on DB

project. He's a very knowledgeable individual.

S. What led to playing jazz more than other form or music?

C. I think after playing for a couple of years in the surroundings that were pretty much stock arrangements and sorta like the record we're listening to, like top 40 radio back when I started playing. I was also influenced at home in another direction. My folks had a lot of old jazz records, 78's. Ekstein also and I just took more of a liking to playing jazz at that early age but I wasn't able to execute it. I had to practice a lot. So, after some years of steady practicing, I was able to improvise and I think from that point on it's been the most comfortable form of playing for me. I kinda tend to lean towards jazz more than R & B although R & B is a very legitimate form of music.

S. What were some of the people that you listened to at home when you were younger? Jazz artists?

C. Basie 78's, old Nat King Cole Trio and saxophone player Eddie "Lockjaw" Davis who's still around. Then there was this woman in his group at least on these couple of records I have and her name was Shirley Scott, who's a great organ player and she's my favorite organ player today and Ella Fitzgerald's in there somewhere. Those were probably my earliest influences.

S. Are there any particular artists that you listen to today and respect a lot?

C. Yeah, I got a bunch of people that I really like right now. Several people of every instrument. On guitars: Wes Montgomery, Grant Green, George Benson, Pat Martino, a saxophone player is George Coleman and great keyboard player Ahmed Jamal. Ray Charles has really been a big influence as well.

S. Do you play any other instruments or write with any other instrument besides the sax?

C. Actually I don't really write on the saxophone. It's more on the piano and guitar.

S. When did you pick up the saxophone?

C. Twenty-five years ago then I joined a trio after seventh-grade, I mentioned earlier. It was group that played standards. We didn't play any jazz or rock & roll songs. It was a straight dance trio.

S. Are you still in contact with the guys you were playing with then?

C. I haven't seen them for years. I think they work in the daytime now.

S. What other directions musically have you gone?

C. I was in a band named Reggae Blues Band and we played just that. Blues with a reggae slant. I was in another reggae band with an African name I can't remember. I've been in a lot of jazz groups but rhythm and blues mostly.

S. Do you frequent the music scene in California, live clubs, or step in with anybody, and jam?

C. It's been a while since I sat in on any jam sessions, I used to do that a lot. The last few years I have kind of limited that. I value my time at home with the family, you know, of course I practice every day at home but we're kind of remote, east of San Francisco out in the country. There's really nothing musically happening out here. I think the last time I sat in with anybody was the last time on tour near Detroit. There was a great band in the lounge in the hotel where we were staying. They were jazz, basically, but they were playing top 40 along with the jazz. I sat in with them and it was fun.

S. Do you have any children?

C. We have a boy five months, Aaron, and we want to have a few more.

S. Congratulations! Happy harmony to you, your family and your music from the PITCH staff and myself.

C. I'm just thankful for this opportunity to share things in my life.

TANGERINE DREAM

TANGERINE DREAM/Exit
Elektra 557 List \$8.98

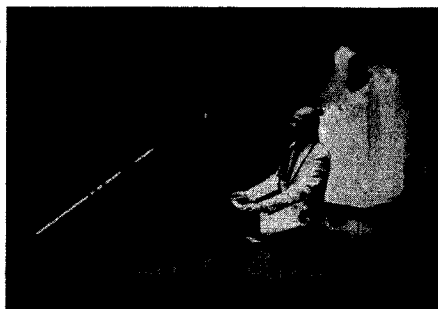
by Chris Hall



These guys seem to have found their niche in the S/T business and are finally gaining some ground in the Vangelis/Tomita/Carlos market. Through the history of personnel changes and diversity in composition there still runs a consistent line of creativity and foresight.

These are the people who should've done the "Heavy Metal" S/T. They embody the science-fiction/fantasy contingent yet are hardly recognized by the people who, would perhaps, appreciate them the most.

While it's doubtful this album would win awards in composition (ludicrous ritual anyway) they still show skill in assimilation of texture and a unique sense in the balancing of dynamics.



FRESH AIRE AT THE LYRIC

Sunday November 8, 1981 3:00pm

I can't imagine a better overall atmosphere for this concert. A lazy Sunday afternoon, a gentle rain falling, all of the makings of a magical concert. Fresh Aire is not actually the name of their overall concept of using old musical formulas in conjunction with more contemporary hardware (mostly electronic synthesizers etc.). The Mannheim Steamroller is their actual name.

Pamphlets were handed out upon being seated, that explained the concept, gave a brief history of Fresh Aire and outlined the concert's proceedings. The concert was held in two parts—the first half was an out-of-doors perception, the later half was of thought perception.

The sound system appeared modest, but proved to be adequate. The four classically trained musicians, along with rolling fog, appeared! The musicians all wore single-sided headsets, presumably for tape cues. Obviously the four of them alone could not reproduce the variety of instruments used on parts of their recordings.

It was difficult to pick out the parts that were pre-recorded from the parts actually being played, but at points one could not help but tell more was being heard than being played.

During the first half, many nature-slides and films were presented in conjunction with particular pieces. Exciting more than just audio-visual senses during one piece based on a flower, the theatre was filled with the odor of flowers. Unfortunately the odor was emitted not more than ten feet from where we were seated to the rear of the theatre, making it a tad overwhelming, but nonetheless, quite unique. Another highlight was a piece titled "Toccata" which was the most intense of their tunes performed. Films and slides of almost laser-like images were projected onto their 36 foot screen, simultaneously.

Overall, I enjoyed the concert but I was not as impressed as I had anticipated. Obviously, by the very nature of Fresh Aire's music, it is next to impossible to reproduce live what their audiophile records reproduce on your stereo. A critic I'm not, but, I think Fresh Aire's music stands up well enough on it's own. Less visual trickery and more concentration on the music itself would have produced a more balanced show.

--by LANE TURNER.

ELO "So Sad" Concert Review

I wish I could say it was a great concert...I wish I could say ELO maintains the integrity they once had. But, like so many things today ELO has also changed.

Sad to me and gone are the flowing string passages mixed and flavored with the precise vocals and guitar leads. What we have now is another "high technology rock band". Brandishing guitars as weapons openly assaulting us with mega-decibel "new wave" influenced rock and off-balance vocals.

Highlights, well the violin solo brought back the old ELO mystique and the tribute to "John Lennon"...nice...but a necessity...When you consider his influence on their music, style, lyrics and pattern.

Again, I wish I could say it was a great concert...and I wish I could say ELO maintains the integrity they once had...those "shrouded musicians" an... "electric light orchestra" a blend of tradition and contemporary electricity, the idea of and an importance of innovation. I guess it's easier to follow than to lead.

Hall and Oates were great with new, outstanding backup musicians. Their sound was energetic and interesting. They now have one of the best saxophone players I've heard in a great while; as well as an extremely well-versed bassist. Hall and Oates was the concert of the evening. Hall and Oates were an unpretentious blend of energy and harmony. It's exciting watching six men enjoying each other's talents and their music.

--by R. J. BEIGE.

2 concert reviews: fresh aire & ELO

PENNYLANE STAFF & FRIENDS

Only a few of the many!

top picks

Asterisk (*) indicates additional comments.

MORRIS, WAREHOUSE
TIP CURRY/SIMPLICITY
KATE BUSH/NEVER FOR EVER
JOHN & SYLVIA EMBRY/AFTER WORK
IAN DURY & BLACKHEADS/LAUGHTER
THE INMATES/SHOT IN THE DARK
R.N. VOLLENWEIDER, LOCOMOTIVE ENGINEER, ARTISTE
AU PAIRS/PLAYING WITH A DIFFERENT SEX
X/WILD GIFT
JOY DIVISION/NARSAM
FIRE ENGINES/?
X/LA

PHIL FORD, GUARD, KC KINGS
ROLLING STONES/TATTOO YOU
RICK JAMES/STREET SONGS
EARTH, WIND & FIRE/RAISE

REGGIE KING, POWER FORWARD, KC KINGS
DENISE WILLIAMS/MY MELODY
ALANTIC STAR/STANT
RICK JAMES/STREET SONGS
ERNE GRUNFIELD, POINT GUARD, KC KINGS
ROLLING STONES/TATTOO YOU
CHRISTOPHER CROSS/CHRISTOPHER CROSS
BARBARA STREISAND/HITS VOL 2

LARRY DREW, GUARD, KC KINGS
KOOL & THE GANG/SOMETHING SPECIAL
EARTH, WIND & FIRE/RAISE
TEDDY PENDERGRASS/T.P.

PAULA JACKSON, ORDER DESK, CUSTOMER SERVICE
ROSANNE CASH/SEVEN YEAR ACHE
TOR PETTY & THE HEARTBREAKERS/HARD PROMISES
JOE ELY/MUSTA NOTTA GOTTA LOTTA
EMMY LOU HARRIS/ANGELINE
DAVID LINDELEY/EL RAYO X

BILL LAVERY, POLYGRAM REP
THE JAM/SOUND EFFECTS
THE SEARCHERS/LOVE'S MELODIES
SHOES/TONGUE TWISTER
NILES LOFGREN/NIGHT FADES AWAY
IAN GOMPH/WHAT A BLOW
*GREG KINN, GO 60'S, PHIL SEYMOUR

ROSIE & THE CHEEKS, VARIOUS
BURUNDI/BURUNDI BLACK
KINGS/GIVE THE PEOPLE WHAT THEY WANT
ROCKPILE/SECONDS OF PLEASURE
GARLAND JEFFREY/ESCAPE ARTIST
*GRACE JONES/NIGHTCUBING
*RODNEY CROWELL
*HYPNOTIC EFFECT OR
CAN I DANCE TO THIS RECORD

S. O'KELLEY, FRIEND OF R.SCHLAUTOMEIER
WORLD SAVONNE QUART/MSD
RIP RIP & PANIC/GOD
AMIRI BARAKA/NEW MUSIC, NEW POETRY
ERIC DOLPH/LAST DATE
P.I.L./FLOWERS OF ROMANCE

DAN CONN, RESIDENT SCHIZOPHRENIC
JOHN MARTY/GRACE & DANGER
ROSANNE CASH/SEVEN YEAR ACHE
WILLIAM ACKERMAN/PARADE
ROLLING STONES/TATTOO YOU

JOE PASS & JIMMY ROWLES/CHECKMATE
*ARTISTIC ACHIEVEMENT, ORIGINALITY
GOOD SALES BASED ON MUSICAL MERIT
INSTEAD OF LABEL HYPE...

REV. DWIGHT FRIZZELL, WRITER, MUSICIAN, PERFORMANCE
DAVID MURRAY/MING
MEREDITH MONK/DOLMEN MUSIC
LAURIE ANDERSON, WM. BURROUGHS, JOHN GIORNO/YOU'RE THE GUY I WANT TO SPEND MY MONEY WITH
RONALD SHANNON JACKSON/EYE ON YOU
WORLD SAXOPHONE QUARTET/MSD
*CHEEKS TINGLE-SWELLING HEART-BODY SHAKE-ROCKIN' THIGHS-WHOLE BODY ZIP

KEIF PATTERSON, WARM BODY
JOE ELY/MUSTA NOTTA GOTTA LOTTA
GO 60'S/BEAUTY & THE BEAT
X/WILD GIFT
SYLVAIN & TEARDROPS/SYLVAIN & TEARDROPS
JOE KING CARRASCO & THE CROWNS/JOE KING CARRASCO & THE CROWNS

BRIAN COLGAN, METAL MERCHANT AT PENNYLANE NORTH
THE SHOES/TONGUE TWISTER
UP/DOWN THE WILD, THE WILLING AND THE INNOCENT
DEF LEPPARD/HIGH N DRY
KROKUS/HARDWARE
*MICHAEL SCHENKER GROUP/MSG
*BASED ON OVERALL INTENSITY

CHRIS HALL, CONSENTING ADULT
KING CRIMSON/DISCIPLINE
BYRNE, ENO/BUSH OF GHOSTS
RESIDENTS/MARK OF THE MOLE
GRACE JONES/NIGHTCUBING
JOHN HASSELL/DREAM THEORY IN MALAYA 4TH WORLD VOL II

*MY MOM WOULD HATE THIS STUFF
*LEAGUE OF GENTLEMEN/BOOTLEG

BILL LOTH, FORMER EMPLOYEE, REGGAE REVIEWER
EXTRAORDINAIRE
STEVE PARKS/MOVIN' IN THE RIGHT DIRECTION
BRUCE COCKBURN/INNER CITY FRONT
NINA SIMONE/LITTLE GIRL BLUE
NEVILLE BROTHERS/I'VE YOU ON THE BAYOU
BUDDY GUY/STONE CRAZY

SHERYL NIEBERBERGER, PENNYLANE BABYSITTER & BOTTLEMASHER
RODNEY CROWELL/RODNEY CROWELL
JOAN ARNTRADING/WALK UNDER LADDERS
BUNNY MALLER/N I FATHERS HOUSE
CURTIS MAYFIELD/LOVE ALL THE WAY
RASTAFARIANS/ORTHODOX

E J GEORGE, BULLSHIPPER
J. GEILS BAND/FREEZE FRAME
TUBES/COMPLETION BACKWARDS PRINCIPLE
ROCKETS/BACKTALK
RAIBOW/JEALOUS LOVER-12" EP
BEATLES/ANY

JIMMY SAUL TUCKER, RETAIL CLERK
TERRI GIBBS/H A LADY
MIKE MAINIERI/HANDERLUST
RODNEY CROWELL/RODNEY CROWELL
DELBERT MC CLINTON/PLAIN FROM THE HEART

*THESE ALBUMS DRAM EMOTIONS FROM DEEP INSIDE ME. THEY ARE CLEAR AND VERY WELL DONE. TRULY PIECES OF GOOD ENTERTAINMENT & MUSICAL ART. FANTABULOUS!!

JAY MANDEVILLE, ASS'T EDITOR
KATE BUSH/NEVER FOR EVER
DAVID BYRNE/CATHERINE WHEEL
KRAFTWERK/COMPUTER WORLD

PENNYLANE ROCK/POP TOP 12

- 1...POLICE/Ghost in the Machine
- 2...CARLY SIMON/Torch
- 3...CARS/Shake It Up
- 4...NEIL YOUNG/Reactor
- 5...POOLS FACE/Tell America
- 6...ROLLING STONES/Tattoo You
- 7...DAN FOGELBERG/Innocent Age
- 8...HALL & OATES/Private Eyes
- 9...PLACIDO DOMINGO/Perhaps Love
- 10...FOREIGNER/Four
- 11...OLIVIA NEWTON-JOHN/Physical
- 12...J. GEILS BAND/Freeze-Frame

PENNYLANE SOUL/JAZZ TOP 12

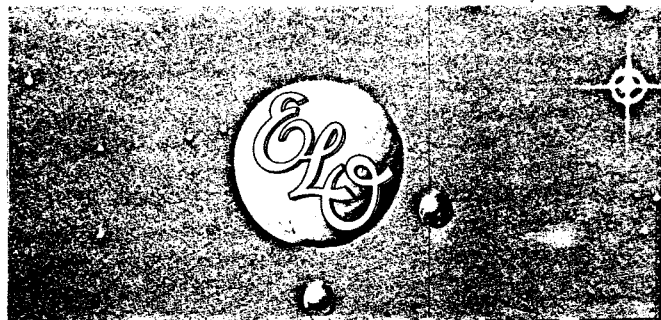
- 1...EARTH, WIND & FIRE/Raise!
- 2...EARL KLUGH/Crazy for You
- 3...AL JARREAU/Breakin' Away
- 4...JONES GIRLS/Get As Much Love As You Can
- 5...BOB JAMES/Sign of the Times
- 6...DIANA ROSS/Why Do Fools Fall in Love
- 7...KOOL & THE GANG/Something Special
- 8...GEORGE BENSON/The Collection
- 9...PEABO BRYSON/I Am Love
- 10...QUINCY JONES/The Dude
- 11...SPYRO GYRA/Free Time
- 12...DIANA ROSS/All The Great Hits

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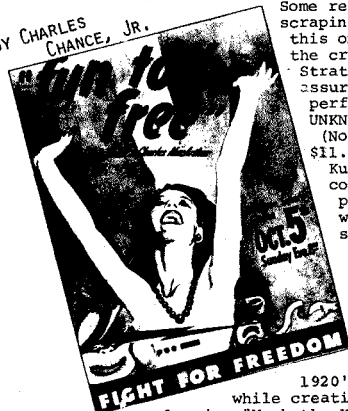
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face to face with the unknown kurt weill

By CHARLES
CHANCE, JR.



Some records are scraping the barrel; this one is skimming the cream. Teresa Stratas gives a reassuring, erotic performance on THE UNKNOWN KURT WEILL (Nonesuch D-79019, \$11.98 list price). Kurt Weill is, of course, the composer who, along with an impressive list of lyricists, including Bertolt Brecht, Langston Hughes, & Jean Cocteau, reinvented musical theater in the

1920's and '30's,

while creating the song classics "Mack the Knife", "Alabama Song", "Speak Low", "September Song", "Lost In the Stars", and "Trouble Man".

Stylistically situated somewhere between Weill's early THREE-PENNY OPERA style, and the hallucinatory passages in Hermann Hesse's STEPPENWOLF, the song lyrics on UNKNOWN change from sentiment to satire to surrealistic mystery-play by single turns of phrase. Songstress Teresa Stratas handles the nuances admirably.

KLOPS-LIED (1925) leads off this reviewer's list of favorite cuts. Sample lyric: "Here I'm sitting eating meatballs. A sudden knock. (...) All of a sudden the door is open. (...) The door was shut but now it's open." These words are sung against witty, melodic scoring for piano sensitively played by Richard Weitach.

BERLIN IM LICHT-SONG (BERLIN IN LIGHTS SONG) is an

Eno-Byrnesque tune that even conservative local radio personality Jon Lotushhead would place on his "Top of the Pops". Boasting such minimalist ultraschmalz lines as: "Come on, turn on the lights so we can see for sure/what the big deal is: Berlin in Lights", it is hard to keep in mind that all this was written in 1928.

Quick-segue to Cut 3, Side 2: The liner notes flash back to first Kurt/Cocteau meeting. Jean Cocteau tries to speak German. Kurt expresses surprise, and asks if Cocteau really speaks German. Cocteau says, "Yes-- all nouns", and goes into the next room, returning shortly with the lyrics to THE FAREWELL LETTER. As played on UNKNOWN, Weill's careful craftsmanship and structuring emerges very much in evidence throughout.

SCHICKELGRUBER is a song Weill composed in 1942 while working for Fight For Freedom, Inc., an organization started to promote America's entry into World War II. Tallulah Bankhead, Burgess Meredith and Melvyn Douglas narrated FFF's radio-theater pageant IT'S FUN TO BE FREE, for which Weill composed the music. SCHICKELGRUBER, concocted about this time, and winningly brought to life here by the voice of Teresa Stratas, is campy, anti-Nazi, and just plain dumb.

Ms. Stratas is, according to Kim Kowalke (author of the liner notes), now incurably hooked on Weill's music. So am I, after hearing her performances. I recommend you listen to a copy of THE UNKNOWN KURT WEILL, but not my copy. I will, of course, be listening to it myself, and often.

Other recommended recordings of Kurt Weill's work include the THREE-PENNY OPERA in an English version by the New York Shakespeare Festival Production (Columbia PS-34326, \$5.98 list), and THREE-PENNY OPERA (Complete German version) with production supervision by Lotte Lenya (Odyssey Y2-32977, list \$10.98). SILVERLAKE-A WINTER'S TALE is great by the New York City Opera on Nonesuch (DB-79003, \$23.98 list). THE LOTTE LENYA ALBUM on Columbia (MG-30087, \$11.98 list) is also a must-hear.



Kurt Weill in the airplane spotting watch tower, 1942-3.

AGENT ORANGE UPDATE



Agent Orange (2,4,5-T) was used by the U.S. government as a defoliant in Vietnam to deny the enemy cover in dense jungle growth around bases. After field testing in 1961, the military began using Agent Orange in 1962 and continued through 1970. Applied by fixed-wing UC-123's (as pictured), helicopters, trucks, boats and backpacks, an estimated twelve million gallons were sprayed over three to four million acres.

Agent Orange proved to be an effective defoliant. The areas sprayed with the chemical looked as if someone had "scoured the land with a silent death ray. It strangled the life out of everything. It was like winter time. There were areas four or five miles wide. It seemed to go on forever," according to Jim Tucker.

Jim "Saul" Tucker's testimony dealing with exposure to Agent Orange and his five-year fight for life was published in the PENNY PITCH Issue #12 (Oct./Nov.). Since then, Saul (as he is known by his friends and fellow workers at PENNY LANE) has appeared on radio and TV exposing the nightmare Agent Orange poisoning is causing Vietnam vets, their children, and a great number of Vietnamese. Saul has appeared on KCPT (channel 19), KCUR-FM, and KMBC (channel 9).

Reported symptoms to contact with Agent Orange include chloracne (skin eruptions on the face, neck and back), loss of sensation in the extremities, nerve damage, insomnia, loss of sexual drive, shortness of breath, a variety of stomach disorders including gastric ulcers, kidney pain, depression, memory and concentration disturbances, cancers of the liver, kidney, and lung, and a long list of birth defects in offspring.

"I DIED IN VIETNAM AND DIDN'T EVEN KNOW IT."
--PAUL REUTERSCHAN

Many others have suffered adverse effects to what is believed to be Agent Orange poisoning. In 1978, Paul Reuterschan, a Vietnam veteran dying of cancer, gave the last year of his life

alerting America to the problems caused by Agent Orange, which included his early mortality. Michael Ryan, who was drafted into the army in 1965, and his wife, Maureen, had their first child on January 20, 1971. Kerrie Ryan was born with eighteen birth defects including a missing thumb on the right hand (her right hand was attached to her elbow), a hole in her heart, and internal doubling of her reproductive organs. Michael Ryan was exposed to Agent Orange in Vietnam and suffered chloracne along with more serious symptoms. He believes that the Agent Orange is responsible for his daughter's birth defects and the high percentage of defects among the children of other Vietnam vets.

In January, 1979 Vietnam veterans (including Jim Tucker) filed suit against the five chemical companies that manufactured Agent Orange. The veterans are asking that manufacturers establish a tax-exempt reserve fund to meet health and welfare needs caused by the Agent Orange, including:

COMPENSATION FOR LOST INCOME,
MEDICAL CARE,
AND VOCATIONAL REHABILITATION.

The suit also seeks a ban on all sales of Agent Orange and a declaration that the manufacturers are trustees of the public health who must protect the interests of the environment and the people who live in it.

The chemical company defendants in the Agent Orange suit have turned around and sued the United States government. The suits, filed separately by each of the five defendants, allege that the United States government and not the chemical companies are responsible to veterans harmed by the Agent Orange. Concerning the original use of Agent Orange in Vietnam, the defendants contend:

THE GOVERNMENT FAILED TO ADEQUATELY TEST AGENT ORANGE BEFORE ITS USE; AND THE GOVERNMENT FAILED TO USE AGENT ORANGE PROPERLY, APPLYING IT INDISCRIMINATELY, IN HIGH CONCENTRATIONS, AND FAILING TO PROPERLY INSTRUCT AND PROTECT THE SOLDIERS WHO HANDLED IT. A 1949 law prohibits military personnel from suing the government.

Defendants in that suit include Dow Chemical Company and Monsanto Company. A Monsanto spokesman in St. Louis, quoted in the KANSAN, denied that there was medical or scientific evidence to link Agent Orange with any adverse health effects.

There is "no specific treatment (for those suffering from Agent Orange poisoning) and we are not encountering veterans who have been diagnosed having dioxin poisoning," says Dr. James Brown of the VA Hospital in Kansas City during an interview with the PITCH. The problem that the veterans face, in the courtroom and at the VA Hospital, is that there is "no routine tests available to determine if someone has been exposed to the dioxin," to quote again Dr. Brown. This may be one reason few vets have been scientifically diagnosed with the dioxin poisoning. Testing a cubic inch of fat in vets exposed to Agent Orange was used to determine poisoning until a VA study found "traces of dioxin" both in Vietnam vets and a domestic control group. These traces were said to not be "dangerous" to life. Concerning the vets who are suffering from symptoms thought to be caused by Agent Orange, "there is no way of saying these problems are due to the dioxin," to quote a spokesman for the Kansas City VA Hospital.

Vietnam Vets who are having problems or believe they were exposed to AGENT ORANGE will find free assistance at:

MC DONAGH MEDICAL CENTER 816-453-5940
2800 Kendallwood Parkway
KCMO

INTERVIEW WITH CHARLES AMIRKHANIAN

Composer, poet, and percussionist Charles Amir Khanian is one of the leading practitioners of test-sound composition in the United States. He is an integral part of KPFA-FM in Berkeley, California where he is known internationally for his broadcast production of new music, art, and poetry. His record, *LEXICAL MUSIC* (1750 Arch #1779 \$8.98 list) is available through Penny Lane. He has also produced 10 + 2: 12 *AMERICAN TEXT SOUND PIECES* (1750 Arch #1762) which includes pieces by John Cage and Robert Ashley, and *THE COMPLETE STUDIES FOR PLAYER PIANO* by Conlon Nanarrow Volumes 1-3 (1750 Arch #1788, #1777, #1786 \$8.98 list each). Conlon Nanarrow (born 1912) began his player piano pieces in 1949 with a series of jazz, blues studies. Some of his player piano studies, which may take many months to write and moments to perform, are intricately layered in ways impossible to duplicate except by player piano. The following interview with Charles Amir Khanian was conducted by Rev. Dwight Friesell in Kansas City, September, 1981.

Q: HOW DID YOU COME TO COMPOSE "DUTIFUL DUCKS"?

A: I LIKE THE CHILDLIKE QUALITY OF REPEATING SOMETHING UNTIL IT BECOMES JUST A SOUND... I FIND LANGUAGE TO BE EXTREMELY FUNNY, ESPECIALLY THE WAY SOME PEOPLE USE IT. IN THAT SENSE I SHARE THE INTEREST THAT GERTRUDE STEIN HAD FOR CONVERSATION--REPETITION AND THE ABSURD GESTURES THAT RESULT FROM ORDINARY DISCOURSE. I JUST DON'T LIKE TO BE BORED. A LOT OF POETRY IS SO SERIOUS AND MONUMENTAL IN ITS ATTEMPT TO DESCRIBE SITUATIONS AND MAKE PRONOUNCEMENTS THAT GO TOTALLY IN THE OTHER DIRECTION. "DUTIFUL DUCKS" IS A PIECE WHERE THE IMAGES COME FROM AN ACTUAL LIFE EXPERIENCE. THIS HAPPENS ONCE EVERY FIVE OR SIX PIECES. I WAS AT A CORPORATION FOR PUBLIC BROADCASTING CONFERENCE AT A PLACE THAT WAS FORMERLY A PLANTATION IN THE 18th CENTURY IN VIRGINIA. IT'S CALLED AIRLIE HOUSE. AIRLIE HOUSE IS ALSO THE PLACE WHERE THE CIA HOLDS THINK-TANK SESSIONS. I WAS SITTING, DURING THESE LONG AND RATHER BORING SESSIONS, NEXT TO THE BUST IN BRONZE OF MELVIN LAIRD'S BEARD. REMEMBER MELVIN LAIRD? (CHUCKLE) HE WAS THE SECRETARY OF DEFENSE IN UNDER NIXON. WELL THERE WAS MELVIN'S BRONZE HEAD BRINGING ME BACK TO REALITY EVERY NOW AND THEN. SPEAKING OF HEADS, THERE WAS A MAN THERE FROM A GERMAN RADIO STATION WHO WAS TRYING TO TELL ALL US COMMUNITY BROADCASTERS THAT THE ONLY WAY TO GO WAS TO RECORD ALL OF OUR PROGRAMS WITH A STYROFOAM HEAD WITH PHONY PROSTHETIC EARS IN WHICH ARE IMPLANTED TWO MICROPHONES SO EVERYTHING YOU RECORD HAS A SEPARATION BETWEEN THE TWO MIKES THE WAY OUR HEAD SEPARATES OUR TWO EARS. WE HAD 60 MINUTES TO GO SO THAT EVERYONE COULD HEAR AND WE PLAYED US A RECORDING OF A WRESTLING MATCH. IN WHICH THE WRESTLERS WERE SWIRLING AROUND US. THEY INTRODUCED ONE TAPE THAT THEY SAID WAS A RECORDING OF A HYSTERECTOMY. I DIDN'T WANT TO LISTEN. I'D MISUNDERSTOOD. BUT I THOUGHT I WAS HEARING IT BECAUSE SOME KIND OF SAWING WAS GOING ON. IT HAD THIS GROTESQUE QUALITY... THIS GERMANIC, VERY PEDANTIC GUY TOTALLY MISUNDERSTANDING THE CONTEXT IN WHICH WE WERE MEETING; TO TALK ABOUT OUR PROBLEMS OF BEING BROADCASTERS IN A SOCIETY THAT DOESN'T SUPPORT SERIOUS RADIO. HERE HE WAS, PLAYING THESE INCREDIBLY FRIVOLOUS RADIO DRAMAS. IT GOT TO ME. A FRIEND OF MINE FROM HOLLAND, A BROADCASTER AT VPRO, THE MOST RADICAL STATION IN HOLLAND, AND I WENT FOR A WALK ALTHOUGH IT WAS RAINING. ALL AROUND THE PLANTATION WERE DUCKS. UP AND DOWN THE HILLS. JUST LEAVING THEIR DROPPINGS EVERYWHERE. IT WAS SO MUCH MORE INTERESTING THAN WHAT WAS GOING ON INSIDE. THESE WERE THE 'DUTIFUL DUCKS' THAT WERE KEEPING US ENTERTAINED. AT THE SAME TIME MY MOTHER HAD NEARLY BEEN KILLED IN A CAR ACCIDENT. SHE WAS HIT BY A GUY WHO GOT OUT OF JAIL THE DAY BEFORE AND WAS REALLY DRUNK AND CRASHED INTO THE CAR MY PARENTS WERE IN. THEIR CAR WAS KNOCKED INTO A FIRE-HYDRANT. THE HYDRANT EXPLODED, AND THEY HAD TROUBLE GETTING THEM OUT OF THE CAR. THE GUY ESCAPED.... MY MOTHER HAD A CONCUSSION AND WAS OUT FOR THREE DAYS AND ALMOST DIDN'T LIVE. WHEN SHE RETURNED TO CONSCIOUSNESS SHE COULDN'T SEE STRAIGHT OR WRITE HER NAME STRAIGHT OR ANYTHING. I BROUGHT HER SOME PENS AND TOOK THEM UP TO HER, WORKING WITH HER. SHE WAS TERRIBLY DEPRESSED. FINALLY SHE GOT SO THAT SHE COULD WRITE HER NAME, BUT NOT QUITE. SO SHE WROTE "E...L...E...A...". IN SCRIPT AND IT TRAILED OFF IN A LINE. SHE WAS ALWAYS HIDDING TWO PENS FOR SOME REASON. AND THAT'S DOUBLE "ELEA". SO THERE WERE ALL THESE IMAGES GOING AROUND IN MY HEAD AND SOME THAT ARE JUST IN THERE FOR RHYTHM AND TEXTURE, BECAUSE I WAS FLUSHING OUT THE PIECE... I FOUND MYSELF DIVIDED INTO A TRADITIONAL SONG FORM WHERE THERE IS A CHORUS AND REFRAIN. I HAD NEVER WRITTEN A PIECE LIKE THAT. EVERYBODY WHO WRITES SONGS WRITES PIECES LIKE THAT.

Q: WELL I THINK "DUTIFUL DUCKS" HAS HIT POTENTIAL.

A: (LAUGHS) HERE, HAVE A HIT...OF THIS. ABOUT HUMOR. I DON'T HAVE ANY THEORY ABOUT IT. CERTAIN THINGS SOUND EXOTIC TO ME AND I USE THEM. THERE'S NO RULE FOR IT. I ALSO DON'T KNOW HOW I CHOOSE THE WORDS I USE. I FIND MYSELF GRAVITATING TOWARDS CERTAIN WORDS A LOT.

Q: IS IT THE SOUND OF WORDS YOU'RE WORKING WITH?

A: MORE OF IT IS THE SOUND THAN THE MEANING. THE FACT IS YOU CAN'T TAKE THE MEANING AWAY FROM WORDS SO IT'S STILL THERE. I TRY TO DE-EMPHASIZE THAT AND GET PEOPLE TO LISTEN TO THE SOUND OF THE WORDS.

Q: YOU HAVE A STRONG INTEREST IN ETHNIC MUSICS. HOW HAS THIS INTEREST AFFECTED YOUR WORK?

A: THERE IS ONE PIECE THAT IS BASED ON THE HINDE-WHOOD FLUTE OF THE RA-BENZEL PYGMIES. THAT'S A FLUTE THAT HAS ONLY ONE

NOTE. YOU BLOW THE NOTE EVERY ONCE IN A WHILE AND SING A BUNCH OF NOTES AROUND THAT ONE NOTE. I WAS INTERESTED IN THE RHYTHM. I USED THE PITCH RELATIONSHIPS IN THE PIECE, "MUSIC" (APPEARS ON 1750 ARCH RECORDS #1779) SIMILAR TO THE RA-BENZEL. HERBIE HANCOCK USED ONE OF THESE FLUTES ON THE "HFAHUNTERS" LP.

Q: HOW DID YOU FIRST MEET CONLON NANCARROW?

A: I HAD READ HIS NAME IN THE "NEW MUSIC EDITION" OF HENRY COWELL'S. HE PUBLISHED SOME OF NANCARROW'S WORK. IN '68, I WAS IN GHTRAFELI SQUARE WHICH IS A WONDERFUL, OLD CHOCOLATE FACTORY. IT'S ALL BRICK AND CONVERTED INTO A SHOPPING CENTER. GHTRAFELI SQUARE HAD A PERFORMANCE OF MERCE CUNNINGHAM'S DANCE COMPANY. NANCARROW'S MUSIC WAS COMING OUT OF SOME SPEAKERS. I WENT UP TO GORDON MUMMA AND SAID, "WHAT IS THIS?" GORDON SAID, "THIS IS THE MUSIC OF CONLON NANCARROW. CAGE AND I FOUND THIS AMAZING GUY." I FLIPPED OUT I WANTED TO GO MEET HIM. I HAD JUST GOTTEN OUT OF GRADUATE SCHOOL AT SAN FRANCISCO STATE. I WAS WORKING AT THE SEA OF RECORDS, A BIG COLLECTOR'S STORE IN SAN FRANCISCO. JUST LIKE YOU DO NOW. THAT WAS MY WORLD. I LIVED IN RECORDS. I STILL DO BECAUSE OF MY RADIO WORK. CAROL AND I HAD JUST GOTTEN MARRIED IN DECEMBER OF '69. IN THE SUMMER OF '69, I WAS TO TAKE OVER AS THE MUSIC DIRECTOR OF KPFA. I SAID, "HEY, LET'S TAKE A MONTH OFF AND GO DOWN AND MEET NANCARROW." SO WE DROVE OUR LITTLE VOLKSWAGEN DOWN TO MEXICO CITY. IT BROKE DOWN A COUPLE OF TIMES. NATURALLY. WE MET NANCARROW IN JUNE OF '69. NANCARROW WAS WONDERFUL. HE TOOK US TO ALL THE RESTAURANTS THAT DIDN'T HAVE MUSAK AND HAD GREAT FOOD. HE WAS ABSOLUTELY CHARMING. HE WAS LIVING BY HIMSELF AT THAT TIME...AND HIS CATS. YOKO AND HE GOT TOGETHER A YEAR LATER. FINALLY, IN 1977, I HAD CONVINCED ANOTHER RECORD COMPANY...I HAD BEEN WORKING FOR FANTASY. THEY WANTED TO DO A FANTASY/PACIFICA SERIES OF RECORDS. IT NEVER GOT OFF THE GROUND. NANCARROW WOULD HAVE BEEN ONE OF THE PROJECTS IF THEY HAD ACCEPTED IT. BUT THE PEOPLE AT FANTASY WEREN'T REALLY INTERESTED. AMONG A LIST OF TWENTY PROPOSALS TO ARCH STREET, WHICH INCLUDED ELECTRONIC MUSIC BY WOMEN. I PUT DOWN THE NANCARROW IDEA. TOM BUCKNER, THE OWNER OF ARCH RECORDS SAID, "BOY, I JUST HEARD SOME OF THIS GUY'S MUSIC ON COLUMBIA RECORDS AND I CAN'T BELIEVE IT. YOU'VE GOT TO GO DO THIS." SO HE SENT ROB SHOEMAKER AND I DOWN TO MEXICO CITY. WE TAPED EVERYTHING CONLON HAD EVER DONE INCLUDING THINGS WHICH HE WISHED WE HADN'T TAPED BECAUSE THEY WERE EARLY EXPERIMENTS. THESE ARE COMING OUT ON THIS FIVE-RECORD SET. BUT NOW CONLON HAS COMPOSED A WHOLE BUNCH OF NEW MUSIC. HE'S NOW RECEIVING COMMISSIONS. HE IS FINALLY BEING ABLE TO GET A LITTLE BIT OF MONEY WHICH HE DESPERATELY NEEDS.

Q: WHAT IS IT LIKE BEING IN THE ROOM WITH HIS PLAYER PIANOS?

A: IT'S ASTOUNDING. AROUND THE ROOM, WHICH IS ALL CONCRETE-BLOCK LINED, WITH WALLS A FOOT THICK, YOU HAVE TOTAL SILENCE. WHEN HE GOES UP TO ONE OF HIS PLAYER PIANOS AND PUTS A ROLL IN AND STARTS PLAYING IT, IT'S AS IF THE GRATEFUL DEAD HAD JUST OPENED UP A SET. IT IS SO INCREDIBLY LOUD. IN FACT THAT'S THE WAY TO LISTEN TO THOSE RECORDS. JACK THEM UP TO FULL VOLUME. HIS PIANOS ARE SET UP IN SUCH A WAY THAT THE FORCE OF THE HAMMER ON THE STRINGS IS MUCH WILDER THAN NORMAL. IF A STRING BREAKS DURING THE RECORDING SESSION, IT TAKES A DAY TO FIX. YOU HAVE TO TAKE THE PLAYER MECHANISM OUT AND CALL A TUNER. IT'S A BIG PROCESS. IT'S VERY EXCITING BEING AROUND ALL THOSE BOOKS AND RECORDS. HE HAS A CATALOG, FOR EXAMPLE, OF INDIAN CLASSICAL MUSIC RECORDS FROM THE 40'S. HE'S CHECKED OFF ALL THE RECORDS HE'S ORDERED FROM BOMBAY. HE HAD AT LEAST 50% OF THEM. HE HAS ALL THE ETHNIC MUSIC RECORDS FROM THE EARLY DAYS, AND ALL THE BESSIE SMITH, LOUIS ARMSTRONG AND EARL HINES RECORDS. HE HAD ALL THE "SOURCE" MAGAZINES IN HIS HOUSE AND ALL THE "MUSIC QUARTERLY'S". HE ORDERED ALL THESE BY MAIL. UP UNTIL 1970 HE RECEIVED ALMOST EVERY MUSIC PERIODICAL IN EXISTENCE. LIGETI IS VERY FOND, NOW, OF NANCARROW'S MUSIC AND HAS WRITTEN ME. IN HIS OWN WORDS HE SAID, "THIS MUSIC IS THE GREATEST DISCOVERY SINCE WEBER AND IVES". HE DIDN'T KNOW ANYTHING ABOUT NANCARROW TILL HE BOUGHT THESE RECORDS. VOL I AND VOL II. IN A RECORD STORE IN PARIS. HE'S TELLING EVERYBODY IN EUROPE ABOUT NANCARROW. NANCARROW IS GETTING COMMISSIONS LIKE CRAZY. THE GERMANS WANT NANCARROW TO FLY HIS PIANOS OVER TO GERMANY FOR PERFORMANCE. WHICH CONLON REFUSES TO DO. HE'S A VERY POLITICAL PERSON. WHICH IS WHY HE'S LIVING IN MEXICO AND NOT HERE.



CENTER: Conlon Nanarrow in the early 1950's.
FOREGROUND: Nanarrow in 1977.
INSET: Charles Amir Khanian.

CHANCE'S CHOICE

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PENNY PITCH
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drawing by sandra summers



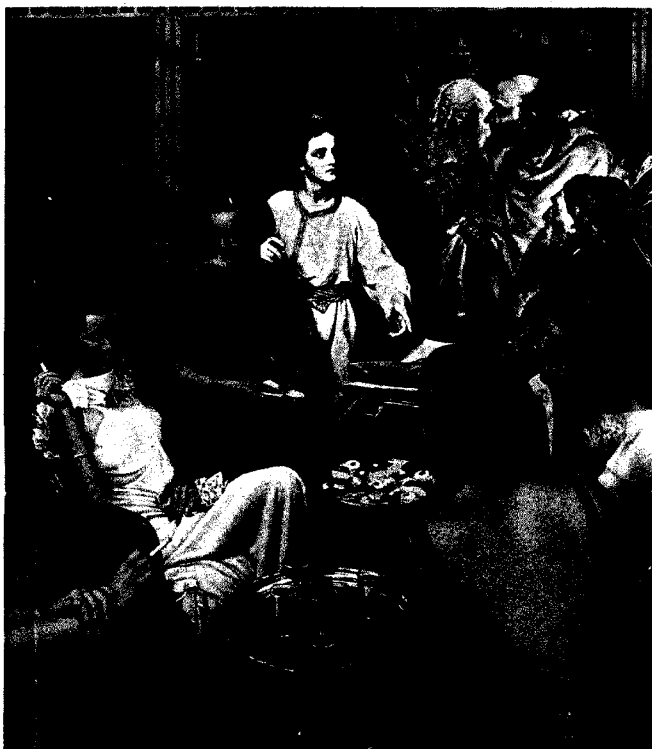
MR. CHARLES CHANCE, JR.

Collages, paintings, and drawings covers the artist's various periods to see "Things" as art. Other younger artists were quick to get art as essence being Art is Life: Life, Art. In the instance of anti-artists the non-naturalistic art of the icon of Pop art the artist has once again drawn works of art not illustrated known as "Art Moderne". By implication, art would no longer be kinetic art in art history. The artist is art as we have known it the inner space of the artist started Art. Rather, the artist position in today's art art says from its title. The artist, called then the "modern" aesthetic art, incorporating "easy" art, gigantism in art, Expressionism in art mass media, the art magazines, folk art, the eyes of the artist, modern artist's mind artist forms images or romantic "minimal" art, which we expect art to branch of art. art remains art has resulted art is art was artist is artist has. ... Ottonian art represents the ripening of Carolingian art ... or "art is This artist should oppose legendary artists. Council of areas art for art with art. Art of today's art with art. but art is Real art is

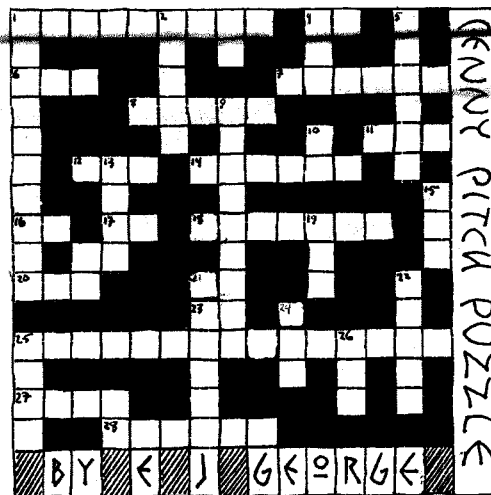


collage by richard van cleave

drawing by edvard "kringle" munch

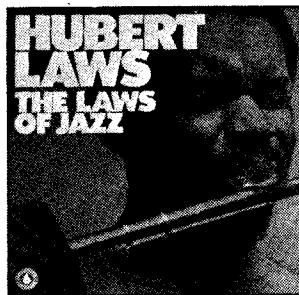


collage by jay mandeville



- ACROSS
- BEST RECORD STORE IN K.C.
 - BE OF NOT TO BE...
 - WAVE
 - KC BASEBALL TEAM
 - WAREHOUSE BELOW PENNYLANE
 - SON OF
 - TO & FRO
 - INDOOR SOCCER TEAM
 - TOM PETTY (INITIALS)
 - DECADE
 - JOHN, PAUL, GEORGE & RINGO
 - WEAR ON HEAD
 - DEREK
 - PITCH EDITOR
 - MORNING, & NIGHT
 - NATIONAL LAMPOON'S HOUSE
- DOWN
- YOU'RE READING IT
 - DON'T SHORT REVIEWS
 - NORMAN ROCKWELL (INITIALS)
 - THERE ARE PENNY LANE LOCATIONS
 - BROTHERS BAND
 - ROLLING
 - JAMES TAYLOR (INITIALS)
 - NERO FIDDLER WHILE BURNED
 - FELINE
 - ZEPPLIN
 - FBI CONGRESS BUST (INITIALS)
 - WESTPORT MOVIE HOUSE
 - NIGHT &
 - SUGAR HARRIS
 - Baby, you CAN DRIVE MY

On Laws and Tristano,

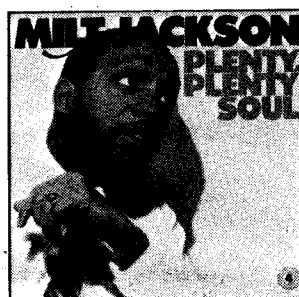


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SD 2-7006

and Jackson and Turner!



SD 8811

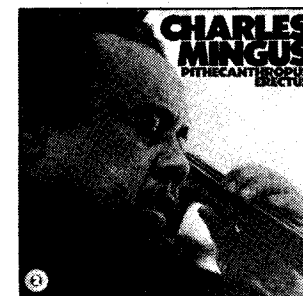


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On Mingus and Coleman,

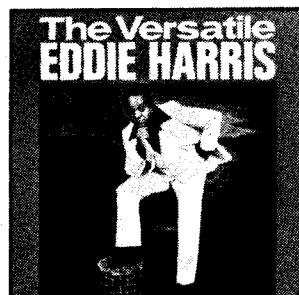


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SD 8809

and Harris and Jarrett!



SD 8807

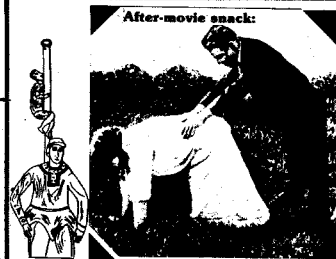
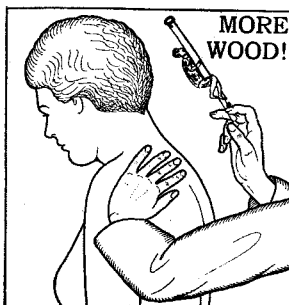
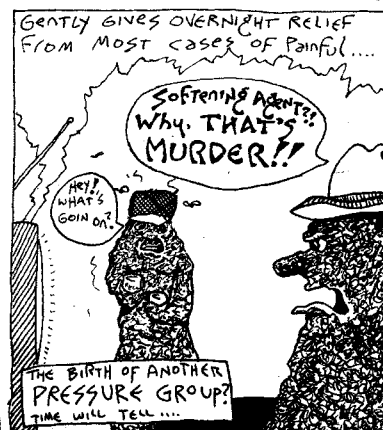
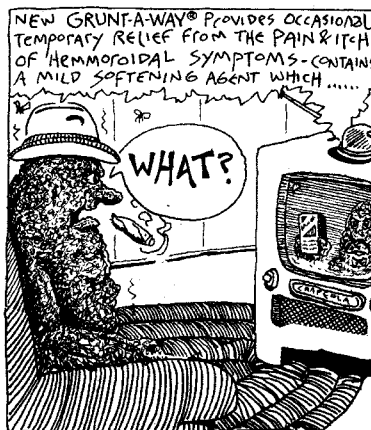
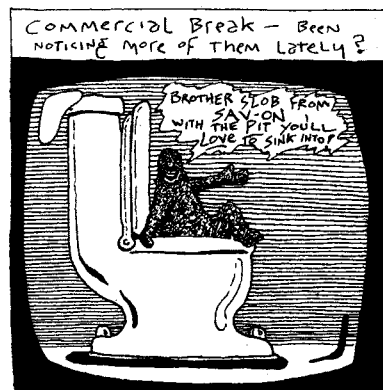


SD 8808



ON ATLANTIC RECORDS





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DEC. 10-13

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OUTTAKES-PAYSAGE DE GUERRE Paul Brekke
26 minutes color 1979

THIS IS NOT A MUSEUM John Hauger
10 minutes color 1973

PIECE FOR GRATE David Joyce
2 minutes B/W 1974

WINTERLIGHT Roger Kules
7 minutes color 1978

and more.

DEC. 24-27

Independent Animation

PARTY LINE Karl Krogstad
25 minutes color 1977

DINOSAUR Will Vinton Productions
14 minutes color 1980

CLAYMATION Will Vinton, Susan Shadburne
17 minutes color 1978

ZERO Steve Baltzer, Ross Bond, Russ C. Wilson, Chris Olsen, Jacob Pander, Jeff Pyle, Scott Spencer
5 minutes color 1979

and more.

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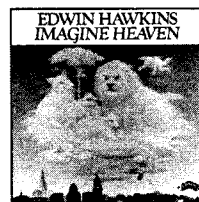
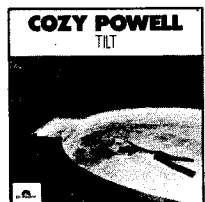
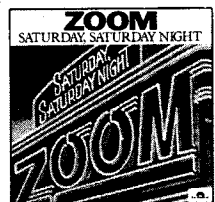
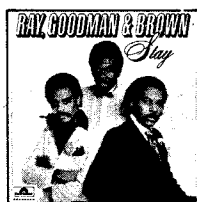
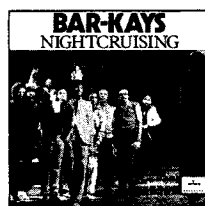
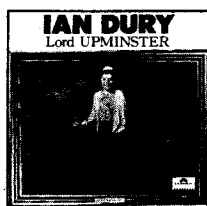
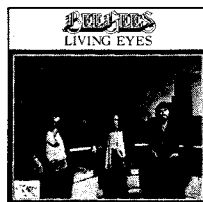
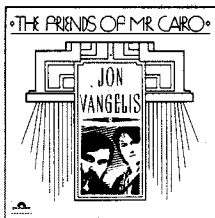
931-9200

... AND UP UNTIL THAT MOMENT, I HAD NEVER REALIZED HOW HUNGRY A MAN COULD BE....

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