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THE PITCH

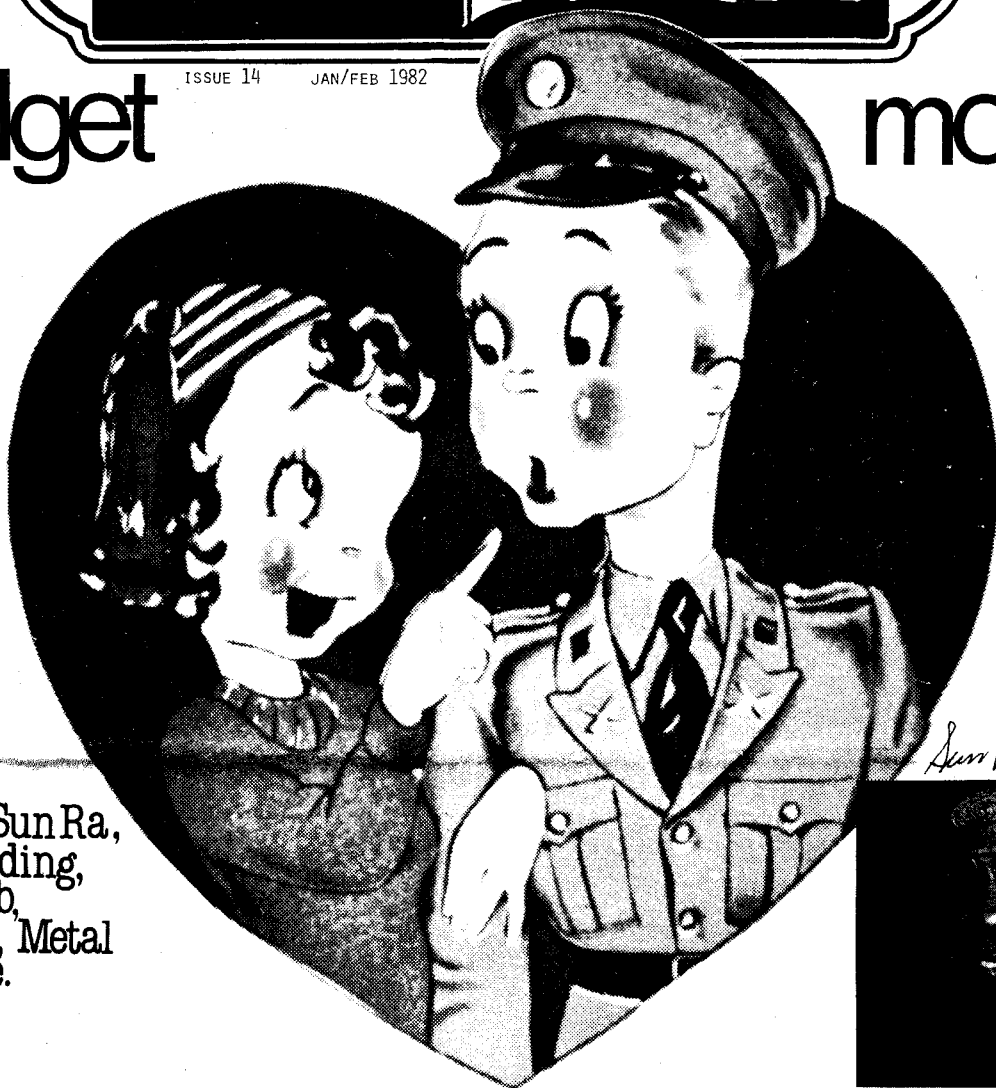
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ISSUE 14 JAN/FEB 1982

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INSIDE: Sun Ra,
Armatrading,
Unkel Bob,
Cut-Outs, Metal
and more.



LEROI'S ROCKIN' REVIEWS

Well folks Christmas is here and gone and I, for one, am glad to see it go. It do get a little crazy don't it. Well anyway the point I'm trying to make is that if you're like everybody else you probably will be paying for Christmas the next couple of months and you'll definitely be needing some different music before then. So for those of you who are unfamiliar, uncertain, or just plain in the dark about cut-outs, mid-line, or \$5.98 product, but are needing music in the worst way. I will

try to explain these records and how to save money.

There are basically two types of cheap records other than used ones. First there are cut-outs which seem to be the more confusing of the two. Get one thing straight at first, they are not used records. There are three major ways for records to become cut-outs. One way is the records sales have slowed to a point the record company cannot justify the warehouse space so they sell them off cheap, next is when the company presses too many copies while the record is hot so they once again sell it off cheaply till they've made warehouse space and finally when an artist leaves their company to go to another, the old company will flood the market with the artist's older records at cheap prices so when the artist's new record comes out on his new label it will slow down sales on the new record.

In the last year or two you've probably heard terms such as mid-line, low-line, best-buy, \$5.98 list, and many others and maybe wondered what the hell are they talking about. Well, these are records that are older catalog records that sell, but not very much. They're records that

the record company needs to keep to maintain a large enough catalog to satisfy the more discerning customer who isn't looking for those new releases. In the last year almost all the major record companies have instigated a mid-line priced catalog to some degree. Because of a reduction in production expenses as records get older, record companies are able to pass on the reduced costs to the consumer. Since promoting these mid-line records the companies found that sales were boosted significantly as exemplified by Billy Joel's Piano Man, which went platinum this year as a \$5.98 list priced record.

Because most of you are probably familiar with most of the mid-line records (that is, the music on the records) I will instead of rehashing them, list a small sample from each label and maybe jog your memories as to what might be a reason to own each particular record. Because cut-outs are so unsure as to when or how many will be available I will not mention any of them in these listings. Only mid-line, \$5.98 list priced albums will be listed.

The one thing you should know is that most places charge from \$3.99 to \$5.99 for these records and you should not pay more.

turn topg. 5

the daily hoser

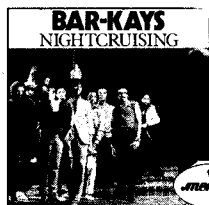


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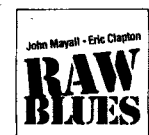
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PolyGram Records

THE PITCH

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Special thanks to Phil Bourne for ad layout



ROSIE

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INSPIRATION:

BING, BABO, RA, LMB



THE PITCH ENCOURAGES READERS TO CONTRIBUTE--LETTERS, ARTICLES, POETRY AND ART. YOUR ENTRIES MAY BE PRINTED. ORIGINALS WILL NOT BE RETURNED. SEND TO:

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

Dear Sir;

I picked up a copy of PENNY PITCH at your KC North Store. I discovered an excellent magazine! I would appreciate having my name added to your mailing list. Thanks.

S. Alexander
Atchison, Ks.

Dear Pitch

I've just come round from a 5 week trip in England to find your mag. in my mail box anxiously awaiting my return. Thanks. It was like a real welcome home. BUT the question at hand is, have any of the young citizens of Great Britain ever been exposed to REAL ROCK-N-ROLL as we in the U.S. of A. have experienced it today and in the last several years? Upon my arrival I found the place absolutely littered with brightly coloured punkers, a heavy congestion of them on the south coast. Some of em look excellent and that also goes for some of the punk sound, but after a week I found myself to be suffering from rock withdrawal, I'd come to the conclusion that punk has no real substance to which one can nourish an allegiance to radio stations like KY 102. I'd like to see punk with all it's gear catch on here at home, BUT NEVER LET 'EM TAKE MY ROCK-N-ROLL AWAY!

Thanks, Michael K. Gonzo Ellis
Belton, Mo.

P.S. Pitch, keep up with the excellent literature!

Editor Charles Chance, Sr.,

I've just arrived back home in Carbondale, IL. after enjoying the week visiting friends in Kansas City. Read a copy of PENNY PITCH and loved it! Please send me more! Thank you.

Tim Lammers
Carbondale, IL.

Dear Editor,

I would like to have a short column titled MOVIES IN HELL. If you approve, here is the first installment:

France Zeffirelli directs THE WILD BUNCH, starring Ron Howard, Robert Young, Martin Milner, Tony Orlando, Richard Simmons, Robby Benson and Van Johnson.

George Lucas directs the new musical ORDINARY PEOPLE, starring Peter Allen, Helen Reddy and Donny Osmond. The psychiatrist is played by Tony Perkins.

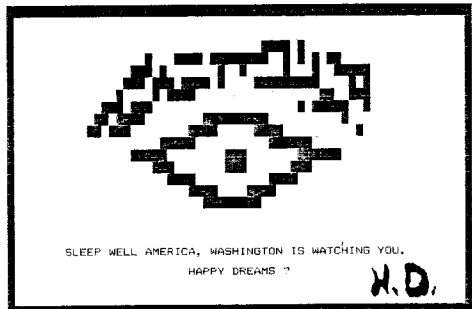
Frank Capra directs IN THE REALM OF THE SENSES, starring Jimmy Stewart and Ruby Keeler.

Donna Trussell
NRKMO

(You're right, Donna. MOVIES IN HELL, there's no escaping it. Next ish?)

Dear Charles,

Enclosed is some art that my computer and I did. We hope you like it.



Howard Drake

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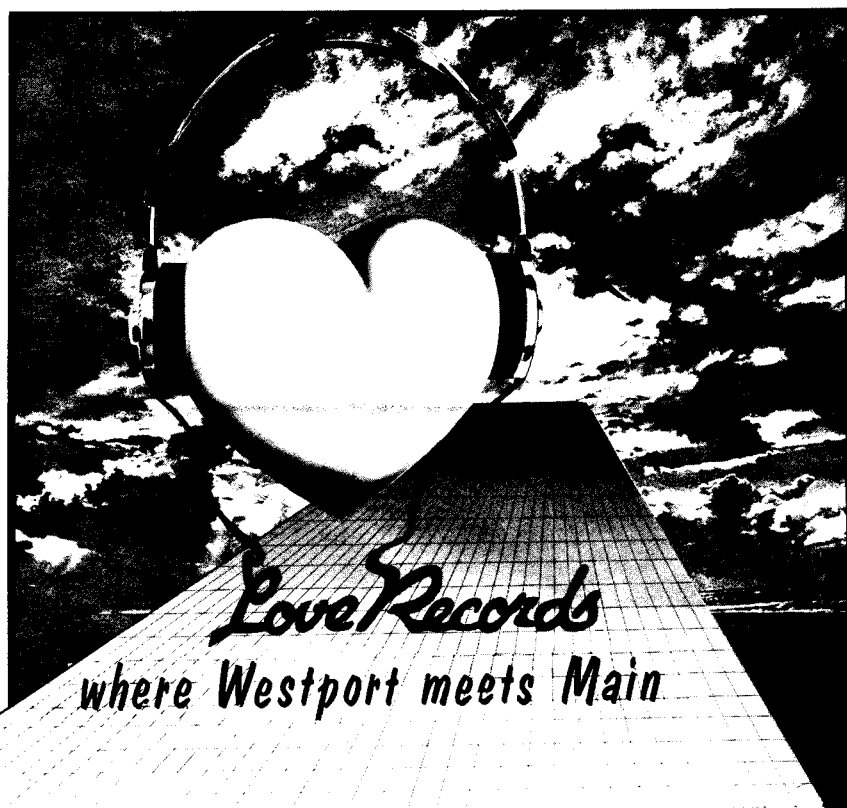
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CONTINUED FROM COVER

LEROI'S ROCKIN' REVIEWS



Also remember there are literally hundreds of the cheaper records available so be sure and research to find out which ones they are. Any of these records should rate a four * or higher on my scale.

DON McLEAN/American Pie
Capitol 10037 List \$5.98

American Pie, come on folks need I say more than the day the music died.

MANFRED MANN/Best of
Capitol 11688 List \$5.98
FREDDIE AND THE DREAMERS/Best of
Capitol 11896 List \$5.98
BILLY J. KRAMER/Best of
Capitol 11897 List \$5.98
GERRY & THE PACEMAKERS/Best of
Capitol 11898 List \$5.98

Let's face it in these four "best of" records you are getting a major slice of the Mersey Beat Era, what a great bargain.

PROCOL HARUM/Whiter Shade of Pale
A&M 3136 List \$5.98

This really is a classic record. "Whiter Shade" is not the only good song, they're all good.

PHIL OCHS/Greatest Hits
A&M 3125 List \$5.98

All I can say is that Phil Ochs died for Bob Dylan's sins.

SHAWN PHILLIPS/Second Contribution
A&M 3128 List \$5.98

In my humble opinion this is one of the two best Shawn Phillips records made.

RARE EARTH/Get Ready
Motown 229 List \$5.98

This was great white soul back when black-white crossover was a way of life.

MARY WELLS/Greatest Hits
Motown 233 List \$5.98

Remember "My Guy"? I sure do.



DIANA ROSS/Greatest Hits
Motown 237 (2-LP) List \$8.98

MONKEES/Greatest Hits
Arista 4089 List \$5.98



This is a must for those who are really into the music scene.

DWIGHT TWILLEY BAND/Twilley
Arista 4214 List \$5.98

Why Tom Petty made it big and these guys didn't I'll never know.

GRAHAM PARKER/Squeezing Out Sparks
Arista 4223 List \$5.98

One of my all time top-ten best albums.

DELBERT McCLINTON/Second Wind
Polydor CPN 0201 List \$5.98

Delbert is one of the best blue-eyed soul singers there is. All of his records are very good.

ALLMAN BROTHERS BAND/Live At The Fillmore East
Polydor CPN 0131 List \$5.98

The best Southern rock record ever made.

BUCKINGHAM-NICKS/Self-titled
Polydor 5058 List \$5.98

Want to know why Fleetwood Mac sounds like they do? Listen up!

SAM COOKE/Best of
RCA AYLI 3863 List \$5.98

The man was a genius.

DAVID BOWIE/Diamond Dogs
RCA AYLI 3889 List \$5.98

I don't know about you, but "Rebel, Rebel" is still my theme song.

JEFFERSON AIRPLANE/Volunteers
RCA AYLI 3867 List \$5.98

How could anyone forget "Wooden Ships".

J.J. CALE/Troubador
MCA 52002 List \$5.98

Although popularized by Eric Clapton; the song that became the anthem of the seventies "Cocaine", was written and performed by Cale on this record.

TOM PETTY AND THE HEARTBREAKERS
MCA 52006 List \$5.98

People should not overlook the fact that Petty was good from the beginning. I first thought it was Roger McGuinn.

STEELY DAN/Countdown to Ecstasy
MCA 37041 List \$5.98

This is still my all time favorite Steely Dan album.

WARREN ZEVON/Self-titled
Asylum 1060 List \$5.98

This is as good or better than anything else he has done.

J. GEILS/Best of
Atlantic 19234 List \$5.98

Although they're just now getting popular, they've always played the hottest R&B rock around.

GREATFUL DEAD/Workingman's Dead
Warner Bros. 1869 List \$5.98

A classic Dead album. What more can one say.

PAUL SIMON/There Goes Rhymin' Simon
CBS 32280 List \$5.98

This one wasn't available for a while, but it's back on the market now.



DONOVAN/Greatest Hits
CBS 26439 List \$5.98

Just how long has it been since you heard "Mellow Yellow" or "Sunshine Superman".

BLUE OYSTER CULT/Secret Treaties
CBS 32858 List \$5.98

This is great stuff from the world's first intelligent heavy-metal band.

Lc Roi's Short Reviews
"Almost Live"

EVERY WED.&FRI. 6:45PM



the life story of a cut-out

by joe steinger



To many record hounds the cut-out racks are one of the last vestiges for finding that sought after record long since deleted by the manufacturer. Cut-outs (deletions & overruns) can usually be found alongside budget records providing the record shopper an even wider selection at prices too low to pass up. How a record finally arrives in these racks is often a sad tale of torn shrink wrap, neglect and endless travel.

Let us back up to a point in time when a particular album is about to be released by a manufacturer. Once a band signs with a label, the marketing machinery begins preparing the album for release. Various divisions within the manufacturer affect the success of the future release. Once the record is ready for release the sales people approach the many buyers in wholesale and retail in an effort to place as many records as possible out in the stores. Radio promotion people are likewise encouraging program directors to at least listen to their record and hopefully play it in the very near future. There is often a noticeable difference in sales between a record that is on the airwaves and that of a record heard by a handful of people in a store or home. The assumption is that sales, radio promotion and in-store promotion guarantee a record's success. What happens when the system breaks down begins the sad tale for that record. If, for instance, the Program director for a certain midwestern radio station, let's say it's KSYQ, 102.46 FM, suffers from what I call *AUDIO TUNNEL VISION* then a band may have great difficulty getting the proper exposure and thus selling records in that area. If this same behavior is being recreated in other cities and record shops the manufacturer will realize that more money has been spent on the record than the record can hope to generate through sales.

Once a record has reached its potential the retailer/wholesaler will return that portion above what will normally be sold in a given period of time. This leaves the manufacturer with few options for recovering costs and expenses. Shipping a record overseas is one method of garnering more sales. Assuming that a record's life is diminishing and the returns are adding to the already existing stock in warehouses the decision has to be made regarding that record's future.

The label can drop the band from their roster and sell the existing stock to a cut-out dealer to recoup a portion of their expense. This is one way a record becomes a deleted item. If the label deems the band worthwhile for future releases they may sell off a portion of the records while maintaining a lower inventory to cover existing sales. These records are known as overruns and are usually available through both cut-out dealers and the manufacturer. When older catalog sales diminish to a point where it is not justified for the manufacturer to incur the cost of printing jackets and records, the record may be deleted from their catalog, recalled and sold to a cut-out dealer.

Another similar situation involves records that are still in good supply but selling slowly and are using up valuable warehouse space. The manufacturer can delete these records, lower his taxable inventory, free up his warehouse and generate some cash flow.

The last two examples comprise the true meaning of cut-out records. The manufacturer marks records being *CUT-OUT* by drilling a hole in the jacket or otherwise cutting a corner to identify these records as *CUT-OUTS*.

Once the decision has been made to sell off a record a middleman-the cut-out dealer-is contacted. These dealers specialize in buying deletions and overruns at a fraction of the true cost of producing the record.

The number of cut-out dealers appears to have increased over the last few years and the competition for the more saleable and esoteric records is pretty keen. This has caused a change in the type of merchandise carried. More import records are appearing on cut-out lists now as the supply of good domestic records dwindle. The benefit here is the selections from Canada, for example, contain records that are deleted in this country.

One important change over the last few years is the introduction of budget priced catalog. This has meant fewer deletions overall by allowing the manufacturers to realize sales from older catalog that would have been a possible deletion at full price.

One must realize that cut-out records are really quite a good deal. All types of music are available through cut-out dealers, much of it quite desirable and available through no other channels. Bethlehem Records, a fine jazz label is just one example of a line of records available through cut-out dealers. The short-lived Reggae series on United Artists is another worthwhile collection of records though unavailable from U.A. are available from cut-out suppliers. Records by very familiar artists are often available at prices far below what they may have sold for new. A trip to your friendly local record store is really incomplete unless the cut-out bins are browsed through. The music available is often recent and some times collectible. The records themselves are as new today as

they were a year or more ago. There is always going to be music that gets lost in the corporate realm of the record business that deserves the sort of individualistic attention that cut-outs afford. To avoid these records a second time, especially at greatly reduced costs, is a shame. Do yourself a favor, experiment with different styles of music or even replace a worn copy but don't ignore those records in the *CUT-OUT* bins.

NOSTALGIC PRICES

dan conn



By now most of you have seen many of your older favorite albums priced 3 or 4 dollars lower than before-without a corner cut or hole punched in the cover. These albums have been re-priced and/or re-issued by the labels to stimulate lagging sales and are referred to as mid-line or mid-price catalog and carry a \$5.98 list price. Beside older releases, some new, developing artists have new releases at \$5.98 list (most new albums carry an \$8.98 or \$9.98 list price). Although some companies have had budget-priced albums for years, it wasn't until recently that a bigger involvement in lowering prices began to take hold. A growing cut-out business, making tidy profits on albums discarded by the labels at pennies of original cost was surely a factor involved. Of course not all albums are worthy, sales-wise, of keeping at any price, but one-time successful ones (especially those collectibles and those by currently hot artists) have generated good sales once again. The major label distributors, Capitol/EMI/Liberty, CBS, MCA, Polygram, RCA, WEA, are continuing to expand their mid-line catalogs, adding still more albums to the \$5.98 list. An advantage for the artist is that their royalties on these LP's don't stop if kept by the label, as they do if albums are cut-out. A lower adjustment of original royalty is usually made, but at least some dollars get back to the musicians.

A couple of independent labels however, see different results. Chrysalis Records has never had a mid-line catalog reasoning that if it didn't sell at \$8.98 list it wouldn't at \$5.98 either. Increasing costs in packaging and higher royalties are factors to be considered. Arista Records has stopped adding to their mid-line, favoring cutting slow sellers entirely. It would appear that larger companies with hundreds of selections have more chances for successful mid-line albums. Some titles have reached gold (500,000 units sold) and even platinum (1,000,000 units) status as mid-lines. So everybody wins: labels, artists, and best of all, us-the music lovers. Although there's talk about mid-lines going up to \$6.98 list price soon, it's still nice to spend less money for that album you've just put off buying, or needed a new copy of, for your collection.

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AN INTERVIEW Part I



What things influenced you as a child that have made you as unique as you are today? When I was growing up--until 18 or 19 I wasn't really listening to anything that I feel influenced me. I started to write when I was about 14 or thereabouts and I wrote because I enjoyed it. I did it without being conscious of any other music, just doing it because it was nice for me and it relaxed me. Because I wasn't doing it as a career, I wasn't thinking of it as a career. When I started to play the guitar I just knew you had to have a bass and a rhythm and a bit of lead. I tried to play all of those things at once on the guitar which is probably what gave me my style of playing.

Did you have any creative input at home from parents or family? Not really, my mum got the piano in the house because she thought it was a good piece of furniture and I started to play that. My father played the guitar but didn't like to play it when I was around or certainly didn't like me to play it. I did hear him playing it.

Are you interested in Reggae music? I can hear parts of it in your music. Yeah, well I really like reggae and I write quite a bit of it. Ever since *SHOW SOME EMOTION* I've been putting it on the albums that I make.

Do you write poetry that you don't put to music? No, I don't write poetry, I just write lyrics. Some people think it's poetry, but (chuckle) I don't.

What's the music scene in London like? Do you find it stimulating? What's it like? At this minute?...Awhile back you had the punk thing. The punk was the beginning of the new wave that was really nice because it was very energetic. It was not necessarily good musical quality we were getting but we were certainly getting lots of energy. That was really nice, very influential on me in that it made me want to get more excitement into my music, more energy. Then they went into this romantic period which was again I thought quite nice, not necessarily because of the musical content but because of some of the sounds that we were getting. Synthesizers have been around for quite awhile but out of the romantic period you got lots of real...romantic sounding synthesizers. They're really nice sounds and I bought a synthesizer. I wrote quite a bit of stuff for *WALK UNDER LADDER* on the synthesizer...you might not get influenced by the music but by the sounds out of the music or the energy.

ARMATRADING

AT

LAST

Was that why you picked this producer, Steve Lillywhite, to try and punch out that rock/high-energy/punk/new wave edge? It's the songs that determine what the album is, not the producer. Steve is very important because he has the sound and he is able to make it sound much more energetic. Because of the way he works with sound, he is capable of making just two instruments sound very big, and very live. He's excellent! But he does not govern the sound, I write and arrange all my own songs! If you think about it, the guys playing on the record aren't new wave guys. For example one of the players is an old session guy...not a punker or new waver. He's more into jazz and rock. It's the songs, it's how I've written them and how I want them to sound, that's why they turn out like that. I don't write a song like "I Can't Lie to Myself" and it turns out reggae. I wrote it as a reggae song...So Steve is important, but he's not the guy who's taking the music to where it is. I think a lot of people get very confused. People say, "Oh Steve did a great job with synthesizers on *I'm Lucky*." When you hear things like that it can make you...not annoyed but a different feeling to annoyed. It makes you realize they're uninformed, because he had nothing to do with the writing of the music.

Well, Rock 'n Roll is another year older and its health is looking pretty bad. Radio Tunnelvision is spreading fast, and the 27-year-old institution is gasping its last breath... "if you start me up." Thanks to Radio's unwillingness to expose new artists unless they have that certain sound like that of a million other groups... "Who's crying now" Rock 'n Roll has no future except an eventual Muzak-like sound of sameness. Try and tell Journey, Styx, and REO apart from supposedly "new" groups like Loverboy, Billy Squier and Survivor. These groups make music for only one reason, radio-airplay and big bucks. This schlock is the reason there is such an interest in groups of Rock's past. The enormous success of the Stones' tour is a perfect example, and the original Doors albums are selling better today than they ever did. The music of the 60's including Jimi Hendrix, the Beatles, Stones, continue in the 80's to get heavy airplay and thus each year a new bunch of teenagers turn on to music made before they were born. Things look pretty grim.

"EVERY WAVE IS NEW TIL IT BREAKS."
-Neil Young/Reactor

I'm starting a rating system to make things more coherent for you.

- A Intense, Excellent
- B Very Good, Much Better Than Average
- C Mediocre
- D Lame, Very Bad
- F Waste of Plastic

This is what remains after the dust settles from the Christmas onslaught of album releases.

TYGERS OF PAN TANG/Crazy Nights
MCA MCF 3123 (import) List \$11.98

Now this is what it's all about. Guitars, guitars, and more guitars, lyrics like "I wanna make you sit up and beg," and lots of sweat! The Tygers are one of the best English metal bands around. Powerful, not overpowering, these guys are doing it because they want to and they're damn good at it. Lyrically their heads are in the right place, they're right off the street. The songs are about women, rebellion, despair, hope, and no frills Rock 'n' Roll. The first 20,000 of this lp contain an extra two song 12" single with "Stormlands" and "Slip Away". Eleven tunes and every single one is 100% solid tied down with brilliant guitar work.

SAMMY HAGAR/Standing Hampton
Geffen 2006 List \$8.98

The songs "Heavy Metal", "There's Only Way to Rock", and "Sweet Hitchhiker" are excellent Rock 'n' Roll tunes with lots of Hagar's hot guitar leading the way. The rest of this album is Hagar showing his inclination to slow things down and go after that elusive radio Hit single to widen his appeal which isn't completely bad.



"Can't Get Loose", "Piece of My Heart", and "I'll Fall in Love Again" are decent pop-rock songs, much better than the candy sweet hits of Journey. Overall a letdown, after hearing "Heavy Metal" on the Heavy Metal soundtrack I was expecting a real scorcher.

AC DC/For Those About to Rock
Atlantic 11111 List \$8.98

This is not the same AC DC that made the absolute classic *Powerage* and *Highway to Hell* albums. The guitars are demoted to a mainly secondary role with more of an emphasis on Brian Johnson's mindless, repetitive, shout phrases. On *Powerage* Angus Young went absolutely ape-shit on guitars. That record was the non-stop Rock 'n' Roll guitar madness I came to expect from AC DC. Back in Black was toned down a bit in terms of guitar acrobatics but the overall effect was one of the most powerful Heavy Metal albums ever made. But the guitars

were still up front where they belong with these guys. It was during *Back in Black* that all the songs began to sound the same. Now, with *For Those About to Rock* you get ten weaker versions of songs you've already heard on *Back in Black*, more simplified and pale next to any of AC DC's earlier work.

Y & T/Earthshaker
AsM 4867 List \$8.98

This record came out earlier this year but I couldn't sleep nights if I didn't tell you about it. Formerly known as "Yesterday & Today" this is the groups third album but the other two are to be had only in the bargain bins on different labels receiving very little promotion when they were released. Lead singer and guitarist David Menikett sounds almost exactly like Sammy Hagar and overall this lp evokes the power of the debut albums by Montrose and Van Halen. Next to Riot's *Fire Down Under*, this is the hottest H-M record by an American band this year. Explosive drums, energetic bass and rhythm guitar all set the stage for Menikett to shoot straight for your Skull with his torrid solos. "Hurricane", "Hungry for Rock", and "Rescue Me" are as good as it gets.

KISS/Music From THE ELDER
Casablanca NBLP 7261 List \$8.98

This group has out-lived it's usefulness, if it ever had any to begin with. The music always took a back seat to the Kiss fireworks, stageman and posing of it's group members, each playing it to the hilt. Kiss were always 70's Rock simplified, stereo-typed, manipulated, magnified, but really in the end lampooned, a big joke, and Kids bought it. *The Elder* is just another pose this time combining the old *Sword & Sorcery* trip of medieval knights with glam-rock Kiss is famous for. This is the Kiss version of Star Wars, wait for the film.

WISHBONE ASH/Hot Ash
MCA 5283 List \$8.98

These guys are not the most ferocious metal band around, but they are nonetheless very effective with their harmonic twin guitar approach of Andy Powell and Steve Upton. ~~The emphasis is on guitar but it isn't a relentless attack, it's more of a consistent flow with some occasional blistering licks.~~ The album is live and captures Wishbone Ash during their English tours over the past five years.

Check out the vast selection of mid-line lp's priced at a mere \$5.98 list. There are some classic metal albums included here by such artists as AC DC, Black Sabbath, Blue Oyster Cult, Sammy Hagar, Ted Nugent, Rainbow, Rush and Thin Lizzy.

Look for new releases by UFO, Thin Lizzy, and Krokus in the coming months.

Parody Hall

Jan - Feb CONCERT CALENDAR

811 W 39

531-5031

Tu 19	We 20	Chicago Th 28	Lawrence Fr 29	Sa 30
DRY JACK		TRAXX	CARIBE	
New York Jazz	Fusion	Reggae	Salsa, Reggae,	Calypso, Ska
	Springfield 27 IS	KC Rich 4 Hill & Ida Macbeth Blues, Swing	Iowa The Ones 5 Rock n' Roll	Kelley 6 Hunt & The Kinetics R n' R
	KC 3 Blues Society Jam Session	KC The 11 Kats Blues, Swing	KC 12 BLUE RIDDIM BAND	13
	KC The 10 Yardapes & Get Smart Pop Rock	Tulsa Jim 18 Sweney R n' B	KC 19 GARY CHARLSON BAND	20 Rock n' Roll

REVUES

by p.cillian



KING CRIMSON/Discipline (WB/EG 3629 List \$8.98)

This is an album of great merit and hopefully will not be overlooked. There is a wealth of experience gracefully demonstrated by all the players here, with compositions that vary from combustible hoedowns to ethereal ballads.

Tony Levin adds a seasoned and succinct contribution on bass and augments his participation with "the (Chapman) stick." Adrian Belew sings and plays guitar that teeters on the realm of interspecies communication. Bill Bruford (drums) manages to work himself into a lather and still solicit restraint. And of course, Robert Fripp, hydroplaning his bad self into the guitar strike zone.

A tensile strength runs through here that makes DISCIPLINE read like a good book. It starts with the herky-jerky "Elephant Talk", goes on to the cashmere timbre of "Matte Kudasi" and gets sinister like a narcoleptic surgeon on "Thela Hun Ginjeet".

Good contrast between players here (enthusiastic yet empathetic), makes for exhilarating music that gives much and promises more.

JON HASSELL/Dream Theory in Malaya 4th World Music Vol. II (EG Jem EGM 114 List \$8.98)

Jon Hassell is an altogether different type of trumpet player and composer. His ear is close to the ground and his trumpet burrows even further through the soil on the title tune "Dream Theory".

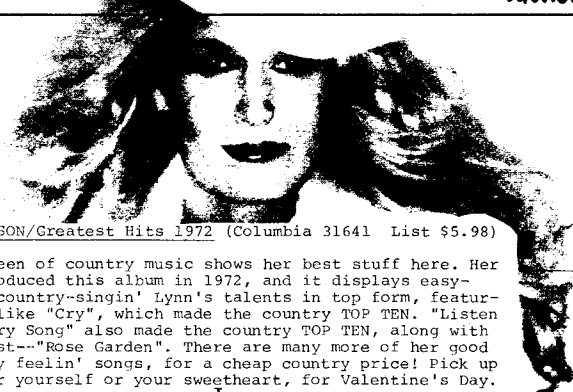
Hassell gives legitimacy to the term *FOURTH WORLD*, weaving a dense lattice of musical sensitivity that will intrigue even the uninitiated.

Consider "Chor Moire", which I can best describe as a veiled invitation to a subterranean holiday. Or put on "Datu Bintung at Jelong" and shake hands with Rod Serling.

This is a challenging collection of material that assimilates virtuous primitivism with a insightful and economic presentation. Truly music from another, ineffable realm.

SAUL'S COUNTRY

Saul Tuckert



LYNN ANDERSON/Greatest Hits 1972 (Columbia 31641 List \$5.98)

This Queen of country music shows her best stuff here. Her husband produced this album in 1972, and it displays easy-swingin', country-singin' Lynn's talents in top form, featuring songs like "Cry", which made the country TOP TEN. "Listen to a Country Song" also made the country TOP TEN, along with her greatest--"Rose Garden". There are many more of her good ole country feelin' songs, for a cheap country price! Pick up on this for yourself or your sweetheart, for Valentine's Day.

FLATT & SCRUGGS/20 All-time Great Recordings (Columbia CG 30 List \$6.98)

Is pickin' and grinnin' Bluegrass your love, or would you just like a great sample? 'Cause if ya don't know anyone in Bluegrass, ya can't miss with this combination of all-time great Bluegrass pickers and their ever-living songs. But even if you know about Bluegrass and it's history, and don't have this double album in your collection, there is no reason not to add it to your list to buy. Especially when it's at a nice price of \$6.98(list). The tunes include hits like "Foggy Mountain Breakdown", "Wabash Cannonball", "Cripple Creek", "Sally Ann", "Coal Miners Blues", "Salty Dog Blues", "You're Gonna Miss Me When I'm Gone", "Ballad of Jed Clampett", and "John Henry".

BOBBY BARE/Greatest Hits 1981 (RCA 4118 List \$5.98)

For down-home country tunes about real life, with straight talkin' lyrics and toe-tappin' music, try this. Bobby starts off with "Rosalie's Good Eats Cafe", then goes into "Marie LaVeau", other tunes are "The Winner" and the ever popular "Up Against the Wall Redneck Mother".

MO BANDY/It's a Cheating Situation (Columbia 35779 List \$5.98)

Well you country lovers who have been waiting to buy this record when you could afford it, you can now at \$5.98(list)! You couldn't ask for better country music than that of the country all stars who play with Mo. There's Johnny Gimble on fiddle, Hargus "Pig" Robbins on piano, Bobby Thompson on slide guitar, Charlie McCoy on harmonica, and others like Bob Moore, Weldon Myrick, Tommy Allsup, Jimmy Capps, and the Jordanaires. With songs like "It's a Cheating Situation", "Barstool Mountain", "Cheaters Never Win", "Try My Love on for Size", "She Stays in the Name of Love", and "It Just Helps to Keep the Hurt from Hurtin'", you can't lose. A modestly priced, great country poundin' album.

JAZZ BIOGRAPHY: BUDDY TATE



Compiled by Dick Wright

JAY McSHANN, BUDDY TATE, GUS JOHNSON

IN CONCERT SUNDAY, JAN. 24 7:30PM

ROCKHURST COLLEGE 5225 TROOST

BUDDY TATE: Buddy was born in Sherman, Texas, on Feb. 23, 1914. He began gigging with Roy McCloud's Night Owls in 1927. In 1929, Buddy played several months in Wichita Falls with the St. Louis Merry-makers and, later that same year, he joined Troy Floyd's band in San Antonio. He next worked briefly with Gene Coy's band, then with Terrence Holder's 12 Clouds of Joy from 1930 until 1933. Tate then worked with E.J. Malone and His Rhythm Kings, Wesley Smith's band, The Tan Town Topics, and Ethel May's band before joining Count Basie in Little Rock, Arkansas in the mid part of 1934. From late 1934 until the early summer of 1935, Buddy played with Andy Kirk. Next came a long spell with Nat Towles until joining up with Count Basie again in the spring of 1939. Tate stayed with Basie until September of 1948 (he would return briefly in 1949, then spend the rest of that year with Hot Lips Page.) He joined singer Jimmy Rushing for most of 1950-1952, then formed his own band in 1953. For most of the past 20 years, Tate has led his own group regularly at the Celebrity Club in New York. There have been occasional reunions with Basie and trips to Europe with Buck Clayton's All-Stars in 1959 and 1961. The 60's would find him visiting Europe several times, including a tour with his own band in late 1968. He played at London's Jazz Expo in 1969, then guested in Europe with the Saints and Sinners. Buddy toured the Orient with Kat Cowens in late 1970 and, he again toured Europe in the summer of 1971. Going into the 80's Buddy is very much in demand all over the world as a guest soloist for Festivals and concerts. He has appeared on many labels, such as: Chiarascuro, Muse, Concord, Master Jazz and Pausa. Buddy had appeared a number of times with Jay McShann, both on records and for live concerts.

RECOMMENDED RECORDINGS:

Great Buddy Tate (Concord 103-\$8.98 list)
Buddy Tate & Muse All-Stars/Live at Sandy's (Muse 5198-\$8.98)
Buddy Tate Celebrity Club Orchestra/Unbroken (Pausa 7030-\$8.98 list)

the kc-ra connection

by SUN RA

SUN RA, the living myth (b. 1915?) is a master keyboard musician-composer who combines spirited traditional big band jazz with space-age sounds, luminous costumes and dancing with Afro-percussion jams, and theatre with spirit-embodied raps. Sun Ra and his Omniverse Jet Set Arkestra made their home in Kansas City, playing nightly at Ridley's Restaurant December 27-January 8. The following stories and anecdotes were recorded during conversations with Rev. Dwight Prinsell and others during Ra's recent stay in Kansas City.

EXTENDED JAZZ

Jazz is an extension of everything in America...If they get the music extended, then everybody is going to try to play jazz. Let the people who create create... whatever kind of music...Let them create. That's the hope for America. A lot of people in America are dispirited now. They feel they can't make it move. It's the same old stereo-typed thing. They have to deposit all that foolishness and realize that some people are superior. Some artists have special gifts from God. You can't even put them in a category because they are unique, rare and valuable. You can only have one Einstein.

KANSAS CITY

Kansas City has probably the most alive spirit in America. In the first place, it's from Kansas City that jazz took a leap forward. New Orleans was doing some things. Kansas City did something else. That spirit is still here. It's just that something happened to the musicians.

IN ROME

In Rome one night I turned on the radio--Bessie Smith! Then I went to a club called the St. Louis Club, an underground club where they teach jazz. It was really underground, in the sub-basement. On the walls were pictures of nothing but American artists--Bessie Smith, Ethel Waters, Fletcher Henderson...

TRUE JAZZ

The true jazz was developed by unselfish people. The jazz players that I have known are the most unselfish people that have walked the face of the earth. I know what they did. I know what they sacrificed. I know that the foundation of jazz is them and not the others that got in books. The ones who were unselfish, humble and helped build bands. The Carolina Cotton Pickers...had a trombone player back there like a father. All these jazz bands had the father figure back there, teaching them.

ARTIST OF THE CENTURY

Being a musician I would say Fletcher Henderson. Naturally I must say that because he left things to prove. He left as a disciplinarian. The fellows in that band were sincere and played right together. It was clear, very clear cut and had this creativity that if these things that Fletcher was playing were written, musicians would have a greater respect for him.

SIMPLICITY

We can connect better when things are simpler. We need simplicity now. Sophistication has come to its apex. Man is moving on the road to destruction and has finally created the ultimate in destruction. RAY-GUN's got his Doomsday Skyliner all prepared in case he has to push the button, you know? It's like a play to him. To push the button would be just another role in a movie. It's not really real to him. It's supposed to end up right, the way it does in the movies. But there is something called life and reality where it doesn't happen that way. You have a lot of people to consider. Each one.

SPONTANEITY

One is likely to generate fire when playing because you got to be spontaneous. In fact, like a spontaneous combustion on a psychic plane. If you don't have the kind of body that is adjustable, of course it may happen (that your hills will catch on fire). Anything can happen. We're in the age where you have to adjust. There's no holding back.

PATHWAYS

I'll be running across some amazing things...about the Bible, like, "He who seeks to save his life shall lose it." That has always worried me. A lot of people will give up their life to try to get life. When you're dealing with the Bible you're dealing with a law book. And with the law you have to be exact. It could be "lose it" as "loose" it. Very close you see. Or maybe L.U.U.Z. Then a word flashes through my mind--blam! Then I knew what it meant. It's supposed to be L.U.C.I.D. "He who seeks to save his life shall lucid." It's close. It almost defies the brain to think that it could be that. Put it in an equation and it fits. I'm fascinated by words because they are pathways.

THE OTHER CHEEK

In Chicago I went out to the Chicken Shack, where you can eat good fried chicken. I went in and there was this man I knew I had to avoid. I never saw him before. I didn't know his name. So instead of all the chicken you can eat, I ordered mine to go. I got it and went to the door. He was standing in the door. I was going on past him and a flash rain came on. I couldn't get out the door. I didn't like it and my



RA with I-SHERYL

chicken would get wet, too. I stopped and he was standing on the other side of the door. He looked at me and went BAM! (hit me in the face) So I turned the other cheek. And it stopped raining. You can't say you're a Christian till your tests come and you turn the other cheek.

THE EVOLUTIONARY PLANET

We're living in an evolutionary time and the awakening of the spirit in sleeping people. ...People are getting frustrated. They haven't got anything to hold onto. Discipline is so important. All the arts are going to be called discipline. You see, man is not in control here. Something else is. Everybody is free to exercise their discipline. The word freedom has got to be explained in a different way. There's too many insane people in America. That's the fruit of freedom. Insanity is too free. There ain't nobody home. There are people walking around like shells.

SPIRITUAL PEOPLE

People have to realize that all men are not alike. The Bible says so. The first men of Earth were earthly. The second men, the spiritual men, are aloft in heaven. You can't believe in equality when you have two kinds of men here. Some people are spiritual and tend to move on that way. The others haven't had a leader who told them that. The laws were set before anybody got here. People have to realize this is not their planet. They are allowed to stay here for awhile. It's like you're going to the railroad station to go somewhere else.

SPACE IS THE PLACE

This is the only planet where death is a reality. Nowhere else has death as the pronounced destiny. If you get off this planet, you are no longer in under its laws. It's just like anything else. If you get out of America and go to Germany, you are under those laws. You get off Planet Earth, and wherever you go, you are in under that law. Even if you are going to sea, the Captain is the one who's the boss. He can come and throw you out in the ocean if he wants. That's his territory--the water. With the land, it's another story. So if you get up in the air far enough, the laws here do not concern you. Space is the place.

Sun Ra

John Gilmore

SPEAKING....

John Gilmore, giant of the tenor saxophone, has been performing with Sun Ra since 1954. His slicing, full sound and understanding of the history and potentials of his instrument have contributed to the music of Andrew Hill, McCoy Tyner, Paul B.ley, and Charles Mingus to name a few. Gilmore's profound influence on John Coltrane in the 1960's is one subject of this interview, conducted by Alaudin Ottinger at Ridley's in January.

WHAT WAS YOUR MUSIC BACKGROUND BEFORE YOU STARTED PLAYING WITH SUN RA?
...I WENT TO HIGH SCHOOL UNDER THE TUTELAGE OF CAPTAIN WALTER DYER, THE RENOWNED TEACHER IN CHICAGO WHO TURNED OUT SO MANY FINE MUSICIANS LIKE JOHNNY GRIFFIN, GENE AMMONS, CLIFFORD JORDAN.

YOU WERE IN SCHOOL WITH THOSE GUYS?
YEAH...GENE (AMMONS) AND JOHNNY GRIFFIN, THEY HAD JUST GOTTEN OUT BY THE TIME I GOT THERE, BUT CLIFFORD (JORDAN) WAS STILL THERE...PAT PATRICK...NUMEROUS OTHER FELLAS...LEROY JENKINS, MUHAMMAD RICHARD ABRAMS AND ANDREW HILL. I STARTED PLAYING CLARINET WHEN I WAS ABOUT FOURTEEN, AFTER I GRADUATED I WENT INTO THE AIR FORCE.

DID YOU MEET THE RA AFTER THAT?
I MET THE RA AFTER I CAME OUT OF THE SERVICE. I WORKED WITH EARL HINES FOR A WHILE. HE HAD A BAND THAT WAS PLAYING BEFORE THE HARLEM GLOBETROTTERS CAME TO TOWN...SORT OF A CIRCUS ACT. WE PLAYED BEHIND TRAMPOLINE ACTS AND STUFF LIKE THAT. WE HAD SOME GOOD MUSICIANS, DICKIE WELLS, SHADOW WILSON, A BUNCH OF GOOD GUYS...THAT WAS ABOUT THE FIRST GIG I GOT...AFTER I CAME OUT OF THE AIR FORCE.

SO WAS RA JUST AROUND TOWN THEN?

YEAH...RA WAS AROUND. I DIDN'T MEET RA WHEN I WAS IN HIGH SCHOOL, BUT PAT PATRICK AND RICHARD DAVIS KNEW HIM...THEY WERE ALREADY PLAYIN' WITH HIM WHEN WE WERE IN HIGH SCHOOL. I WASN'T REALLY INTO MUCH JAZZ, BECAUSE I WAS...JUST LEARNING HOW TO PLAY CLASSICAL MUSIC ON THE CLARINET. I WAS SNEAKIN' AROUND TRYING TO LEARN "DEXTERS DECK" AND SOME BLUES BY PRES. BUT YOU KNOW I WASN'T OUT THERE JAMMIN'. CLIFF JORDAN AND THE CATS WERE ALREADY OUT THERE DOIN' IT. HIM AND A FEW CATS THAT WEREN'T TOO WELL KNOWN LIKE (ELLIOTT) JOHNSON, TENOR PLAYER WHO NEVER DID GET KNOWN...HE WAS TERRIBLE AND HENRY PRYOR WAS A TERRIBLE ALTO PLAYER, JOHN NEELY TENOR SAXOPHONE. CLIFF USED TO PLAY WITH THEM A LOT. I USED TO COME AROUND AND LISTEN TO THEM AT THE SESSIONS IN CHICAGO, BUT I WASN'T PLAYIN' THEN, NOT REALLY.

I'M REALLY AMAZED AT THE WAY THE ARKESTRA TAKES CHANCES AND THE INTUITIVE LEVEL YOU ALL SEEM TO PLAY AT. CAN YOU EXPLAIN HOW YOU ALL SEEM TO BEAT ONE HEART?

YEAH...WE REHEARSE REAL HARD...THAT'S THE KEY TO IT. WE PUT MANY AN HOUR IN ON REHEARSAL TO GET TO THAT DEGREE, NOW LIKE ME AND MARSHALL (ALLEN) REHEARSED SO LONG TOGETHER IT'S JUST LIKE ONE DUDE. ALL THE OTHER CATS THEY SPEND A LOT OF HOURS AND IT'S JUST THAT TIME. IT JUST TAKES A LOT OF HOURS FOR A LARGE BAND TO COMMUNICATE LIKE THAT. BUT WHEN YOU'RE TALKIN' ABOUT BIG BANDS DOING SPONTANEOUS INTUITIVE STUFF IT'S NOT ALL THAT EASY...AND TO PLAY SOMETHING THAT'S MEANINGFUL TOO. IT'S NOT EASY.

DO YOU ALL LIVE TOGETHER, OR CLOSE BY?

YEAH, FOUR OR FIVE OR SIX OF US LIVE TOGETHER. THE REST OF THEM LIVE AROUND IN THE IMMEDIATE VICINITY. SOMETIMES WE IMPORT FROM NEW JERSEY AND NEW YORK. THEY COME IN FROM NEW YORK TO REHEARSE ALL THE TIME.

I KNOW YOU'VE PLAYED WITH ART BLAKEY AND PHILLY JOE JONES. WHO ELSE HAVE YOU PLAYED WITH OUTSIDE OF SUN RA?
NOT A WHOLE LOT OF GROUPS. I DID THINGS WITH PAUL BLEY. I WORKED WITH HIM AT ONE TIME...FOR A SHORT PERIOD, I WORKED WITH GEORGE RUSSELL. I DID WORK WITH QUITE A FEW CATS...(CHARLES) MINGUS. I DID STINTS WITH ALL OF THEM AT ONE TIME.

WHEN DID YOU PLAY WITH CHARLES MINGUS?

I DON'T REMEMBER THE YEAR...IT MUST HAVE BEEN AFTER BOOKER ERVIN...BOOKER ERVIN. I MUST HAVE TOOK BOOKER ERVIN'S PLACE I THINK, (CHARLES) MCPHERSON WAS IN

THE BAND WHEN I WORKED WITH HIM. WE DID A T.V. THING THEY'VE BEEN SHOWIN' AROUND IN DIFFERENT PLACES. LENNY'S ON THE TURNPIKE T.V. SHOW. THAT WE DID OUT THERE...I'VE NEVER SEEN IT MYSELF. EVERYBODY TELLS ME THEY SEE IT ALL OVER THE WORLD.

HOW WOULD YOU EXPLAIN THE AMAZING LONGEVITY OF THE ARKESTRA. IS IT PEOPLE DEDICATED TO A COMMON IDEAL?

YEAH, RIGHT...IT HAS TO BE THAT. THEY COME IN AND THEY SEE THAT SUN RA'S SINCERE. THE THINGS THAT HE'S TALKING ABOUT ARE ALL FOR THEIR BETTERMENT. THERE'S NO DOUBT ABOUT HOW MUCH MUSIC YOU'RE GOING TO LEARN BEING AROUND SUN RA. YOU'RE ALWAYS LEARNING SOMETHING ABOUT MUSIC AND PHILOSOPHY. IT'S AN ALL AROUND BENEFIT. WHEN I GOT OUT OF THE SERVICE I DIDN'T KNOW ANYTHING ABOUT LIFE UNTIL I MET SUN RA. YOU GET A CHANCE TO STUDY DIFFERENT LANGUAGES AND KNOW WHAT IT'S ALL ABOUT. WHAT MYTHOLOGY IS ABOUT. YOU WILL BE INTO IT IF YOU'RE GONNA BE AROUND HIM. HE'S DONE SO MUCH IN HIS YEARS.

DID YOU EVER MEET JOHN COLTRANE? THERE HAVE BEEN STATEMENTS ABOUT YOU INFLUENCING HIS PLAYING.

YEAH...WELL I HAD MET HIM IN CHICAGO BECAUSE I WAS WORKIN' WITH THE MILES (DAVIS) GROUP. ME AND MILES DAVIS, ANDREW HILL, WILBUR WARE AND A DRUMMER FROM CHICAGO. WE HAD REHEARSED A COUPLE OF WEEKS AND WERE GONNA PLAY THIS PLACE CALLED THE STRAND. IT DIDN'T COME OFF. THE NEXT TIME MILES CAME TO TOWN COLTRANE WAS WITH HIM. SO I KNEW MILES WELL...AND THAT'S WHEN I FIRST MET TRANE. LATER ON THROUGH THE YEARS HE WAS INTRODUCED TO SUN RA. PAT PATRICK INTRODUCED HIM TO SUN RA. THAT'S HOW HE STARTED LISTENING TO SUN RA'S MUSIC.

DID YOU EVER PLAY WITH COLTRANE?

I NEVER DID PLAY WITH HIM. I PLAYED ON A JAM SESSION WITH HIM AT THE HALF NOTE. BUT WE WEREN'T ACTUALLY ON THE SAME SET. I PLAYED WITH HIS RHYTHM SECTION. BUT WHAT REALLY HAPPENED...THE INFLUENCE THING CAME ON ONE NIGHT WHEN I WAS IN BIRDLAND. THIS WAS WHEN WE FIRST CAME TO NEW YORK. WE WEREN'T WORKIN' AND I HAD BEEN COMIN' AROUND BIRDLAND FOUR MONTHS TRYING TO PLAY. I COULD NEVER EVEN GET A CHANCE TO PLAY. I'D SIT THERE WITH MY HORN EVERY NIGHT SO WILLIE BOBO WAS PLAYING THIS NIGHT. AND PAT PATRICK WAS WORKIN' WITH HIM. IT WAS ABOUT TWENTY MINUTES TO 4 AND PAT SAID, "MAN, WHY DON'T YOU LET THE CAT BLOW? HE'S BEEN HERE EVERY NIGHT FOR FOUR MONTHS. SO WILLIE IS RILED AND SAYS, "OKAY MAN, COME ON THERE AND I WAS PLAYING. BUT WHATEVER IT WAS, I COULDN'T GET WITH THE NEW YORK RHYTHM SECTION. I GUESS IT WAS SWUNG DIFFERENT FROM THE WAY I'D BEEN USED TO SWINGIN'. IT LOOKED LIKE IT WAS GOING TO SOUND BAAAAD. I HAD TO CONCEIVE OF SOMETHING TO MAKE THIS STUFF WORK OUT RIGHT. I PLAYED MORE OR LESS CONTRAPUNTAL TO WHAT THEY PLAYED. I DIDN'T PLAY WITH THEM, I PLAYED AGAINST THEM. WHATEVER IT WAS, IT MADE TRANE COME RUNNING FROM THE BACK OF THE HALL SCREAMIN' AND HOLLERIN'. "HOW DO YOU PLAY THAT?" I HAD TO PLAY LIKE THAT BECAUSE IF I DIDN'T, IT WOULD HAVE SOUNDED TERRIBLE. I WASN'T JELLING WITH THEM. WHEN I PLAYED OPPOSITE TO THEM, IT FIT IN PERFECT. IT SOUNDED DIFFERENT TO TRANE AND THAT'S WHEN HE CAME UP. ALL THE OTHER MUSICIANS WERE LOOKING AT ME. THEY WERE QUESTIONING IF I WAS EVEN PLAYING ANYTHING VALID. AND TRANE, WHATEVER HE HEARD, SAID THAT WAS IT. HE ASKED ME IF I WOULD SHOW HIM WHAT I WAS DOIN'. I DIDN'T REALLY WANT TO DO THAT... BUT I HAD TO. BECAUSE IT WAS ALL MUSICIANS WATCHING ME. THEY WOULD HAVE SAID I WAS EGOTISTICAL IF I DIDN'T AND I WOULDN'T HAVE BEEN ABLE TO WORK IN NEW YORK. THAT'S THE WAY THEY ARE. IF YOU'RE EGOTISTICAL, THEY'LL PUT THUMBS DOWN ON YOU. YOU WON'T WORK AT ALL. I WENT BACK AND JUST PLAYED A FEW MINUTES FOR HIM...SIX OR SEVEN MINUTES. HE GOT THE GIST OF SOME OF THE THINGS I WAS DOING RHYTHMICALLY. THAT'S WHEN HE CAME OUT WITH "CHASIN' THE TRANE". MOST OF THOSE PERMUTATIONS ARE MINE, WHICH HE ADMITTED LATER ON TO FRANK KOFSKY. HE ADMITTED THAT "CHASIN' THE TRANE" WAS INSPIRED BY ME.

WHAT IS IT ABOUT SUN RA'S MUSIC THAT HAS SUCH STRONG MAGNETISM AND ABILITY TO TRANSFORM PEOPLE, PLACES AND TIMES?

IT IS ABLE TO DO THAT...BUT I DON'T KNOW WHAT IT IS. THERE'S NO PUTTING A HAND ON WHAT IT IS. EVEN IF THEY LEAVE...LATER ON THEY STILL HAVE TO COME BACK. IT ACTUALLY HAS HEALING ELEMENTS TOO. WE'VE PLAYED IN PLACES WHERE PARAPLEGICS MOVE THEIR LIMBS BEHIND US PLAYING. THIS FELLA WAS OUT IN THE AUDIENCE WIGGLING HIS TOES. HE WAS COMPLETELY PARALYZED. IT HAPPENED AT A VA HOSPITAL IN CHICAGO TOO. BEFORE WE LEFT THERE, THEY REALIZED MUSIC COULD BE USED FOR THERAPY PURPOSES. THEY REALLY HAVEN'T INVESTIGATED HOW MUCH MUSIC CAN DO ALONG THOSE LINES. IT CHANGES A PERSON...

DO YOU HAVE ANY WORD OF WISDOM FOR THE LOCAL ASPIRING MUSICIANS?

JUST KEEP PLUGGIN'. THAT'S ALL I CAN SAY--KEEP ON PLUGGIN' REGARDLESS OF ALL OBSTACLES AND IMPEDIMENTS TRYING TO STEER YOU IN ANOTHER DIRECTION FROM KEEPIN' ON KEEPIN' ON. YOU GOT TO DO IT ANYWAY.

KCBEB "THE SPECTRUM" OBJECTIVES

Kansas City Black Educational Broadcasting

"One of the major reasons Kansas City is on the map is because of its rich jazz heritage," claims Arthur Bronson, director of the Kansas City Black Educational Broadcasting (KCBEB) project. He believes there is a void created by lack of community and jazz programming on area radio stations. KCBEB is dedicated to filling this gap through jazz programming (both new and traditional), reggae programs, shows for women, senior citizens and youths, sensitive news reports, and gospel programs.

Groundwork for the radio project began on January 8, 1980 when a group of five people with expertise in social work entered a two-year crash course in dealing with the FCC, building engineers, and community involvement. Originally the station was looking for a spot on the FM dial. The one frequency open for an FM station in Kansas City would cause interference on three current stations, including KCUR and KXTR.

KCBEB is broadcasting now on a carrier current that reaches 5,000 people in the Wayne Minor Projects and has filed for clear channel status on the AM dial. Clear channel is achieved by bouncing the AM signal off the ionosphere. Such a signal could reach up to a 750 mile radius. Such a broadcast, strategically placed in Kansas City, could reach a 28 state area.

The FCC will rule on KCBEB as a clear channel AM station within the next year. When that occurs, there may be a new spot at 770 on the AM dial with 24-hour jazz and community programming.

The non-profit, minority owned radio group has been sponsoring community events, most notably the two-week stint with Sun Ra and his Omniverse Arkestra at Ridley's. Plans are in the making for concerts by other top jazz artists such as Pharoah Sanders (tentatively scheduled for late February), the Art Ensemble of Chicago, and others.

JAZZ NOTES

RODNEY FRANKS

ART BLAKEY & THE JAZZ MESSENGERS/Straight Ahead Concord Jazz CJ 168

Recorded Live at Frisco's Keystone Korner, Blakey couldn't have given his latest a better name. Definitely a lively performance, he displays his 1980's edition of The Jazz Messengers. Bud Powell's "Webb City" showcases the alto sax of Robert Watson Jr. (Kansas City) and trumpeter Wynton Marsalis. Their solos really add fuel to Blakey's flame. Blakey employs two Rodgers & Hart compositions—"Falling in Love with Love" and "My Romance"—a trio piece featuring James Williams on piano with Blakey and Charles Fambrough on bass.

Robert Watson contributes a tune to the date entitled "E.T.A.", calling to mind Coltrane's "Giant Steps". Like the Coltrane piece, "E.T.A." has frequent chord changes that require precise execution (no foot dragging is allowed). It includes fascinating solos from Watson, Marsalis, Williams and tenor Billy Pierce. The three horn men make an excellent unison run toward the end of this tune, setting the stage for a patented Art Blakey solo.

If you are already on to the Blakey way of things, this is a prime addition and if you're not, this is a great way to start.

JOE HENDERSON/CHAKA KHAN/CHICK COREA/STANLEY CLARKE/LENNY WHITE/FREDDIE HUBBARD/Echoes of an Era Elektra 160021 List \$8.98

A collection of traditional jazz standards played with acoustic instruments. No elec-

tronics - naked and beautiful. Lenny White produced this session and Chick Corea arranged the numbers, and with Stanley Clarke it seems like a partial reunion of the classic Return to Forever quartet of the mid-seventies. But that is where the similarity ends. The tunes chosen are quality jazz standards such as "All of Me". There are two takes of this tune, both offering adequate solo room for Henderson, Hubbard and Corea. Some will say that another vocal list should have been used, but after listening one can see how well Chaka Khan adapts to her surroundings. "Doing these classical songs in their original form yet still in my own way" as Chaka puts it. Lately she's proved to be one to experiment, and with good results, going back to a light modern rendition of "Night in Tunisia" with Dizzy Gillespie last summer (Warner Bros HS-3526). "I Mean You" by Monk serves as an excellent vehicle for Freddie Hubbard's flugelhorn and Monk-like passages from Corea. And the tender treatment of ballads like "I Loves You Porgy" and "Spring Can Really Hang You Up the Most" will put Chaka's name on that certain list of those who can style these songs successfully. The quintet itself plays in fine form - they can still play straight ahead. An impressive display from the fellows, and an obvious progression for Chaka, makes this disc the most surprising thing this month. *Echoes of an Era* is not three-month music, it will last...

GROVER WASHINGTON JR./Come Morning Elektra SE 562 List \$8.98

With his newly acquired job of producer (Pieces of a Dream) and frequent contributions to other people's record projects, it's surprising that he found the time to work on his own, and come out with a "quality" collection like *Come Morning*. Grover augmented few members of the old CTI gang (Steve Gadd, Richard Tee & Eric Gale). He invites Grady Tate (New York Jazz Quartet) for vocals on "Be Mine Tonight" and "Little Black Samba". Bill Eaton's imaginative arrangement of Bob Marley's "Jammin'" is a beautiful vehicle for Grover's alto. Be it on soprano, alto or tenor he displays round, recognizable style too commercial to some. But, in relation to other commercial sax players like Klemmer or Laws, Washington puts his heart into playing his horns, instead of trying to sing. On Grover's latest he definitely plays.



GROVER

BLAKEY

OLE UNKEL BOB'S OLD FASHIONED JAZZ CORNER

Left to right:
OUB, Benny Goodman,
Ida Cox,
Johnny Hodges,
Sidney Bechet,
Count Basie.



THE GREAT BENNY GOODMAN
Columbia CS 8643 List \$5.98

"Original Performances of the Benny Goodman Classics in Swing." Benny Goodman and his orchestra, Quartet and Sextet featuring Harry James, Gene Krupa, Lionel Hampton, Teddy Wilson and many others.

All 10 original recordings in this album recorded in 1937 and 1939 are the same songs that were featured in the 1956 Universal picture with Steve Allen acting as Benny Goodman in "The Benny Goodman Story". They have been reissued several times in the last 45 years by Columbia. This new release is in Stereo and the sound is 100% better than the original so, what does OUB do? He gives away his earlier recording and puts this new, superior sounding disc in his Goodman collection. (The only original recording of Goodman's still in my collection is the "Benny Goodman Famous 1938 Carnegie Hall Jazz Concert" Columbia SL 160, two thick, breakable 12-in. LP's in a blue jacket with liner notes by Irving Kolodin issued in 1950-32 years ago.) Here are the classics you get with this reissue: "Let's Dance"—Benny's theme, "Stompin at the Savoy", "Memories of You", "King Porter Stomp", "Down South Camp Meetin'", "One O'clock Jump", "Avalon", "Bugle Call Rag", "Don't be that Way", "Moonglow". All have been electronically re-channelled for stereo sound through the miracle of modern sound engineering by Columbia Records.

BENNY GOODMAN PRESENTS EDDIE SAUTER
ARRANGEMENTS CSP JGL 523 List \$8.98

As George Avakian says in the liner notes "Just as Fletcher Henderson's scores characterize one great period of the Benny Goodman band, so have Eddie Sauter's arrangements of the early forties come to be considered typical of the great Goodman era." Sauter, a native New York trumpeter, studied at Columbia University, played in bands on ocean liners playing the Atlantic between NY and Europe, worked in the Charlie Barnet and Red Norvo bands where he made his reputation as an arranger before Goodman hired him. These recordings (every one a collector's item) were made in 1940-'45 when Goodman was the "King of Swing" and made big money to hire the best sidemen and singers like Lou McGarity, Cutty Cutshall, George Auld, Bernie Leighton, Helen Forrest, Billy Butterfield, Johnny Guarneri, Dave Tough, Sid Catlett, Mel Powell, Charlie Christian, Peggy Lee, Bernie Privin, Art Lund, Trummy Young and many other great musicians. Million seller songs like "Moonlight on the

Ganges", "More Than You Know", "Intermezzo", "La Rosita", "Tangerine", "Ramona", and six others make this a must for big band collectors.

FROM SPIRITUALS TO SWING-CARNEGIE HALL
CONCERTS 1938 '39 Vanguard 47/48 List \$9.98
Produced by John Hammond

It was December 23, 1938, almost a year after Benny Goodman had staged his famous Carnegie Hall Concert that John Hammond, the young socialite and Jazz buff who later married Benny's sister, held the first of two concerts at Carnegie Hall featuring the great Negro musicians and vocalists who, as John said, "had been denied entry into the white world of popular music."

It was virtually impossible to record concerts in those days. Magnetic tape was unheard of but acetate discs which had replaced the cumbersome wax "biscuits" had been used to record Goodman's concert and Hammond decided to use the same outfit, Zeke Frank, to record his. For 28 years the acetate discs remained in Hammond's files. New techniques were being developed to eliminate surface noise, scratches and flat sounds. Hammond sent the discs to Vanguard where they were remastered, edited and when you hear this 44 year old record you won't believe your ears. I would buy this album just to get one cut, the 7th on side one, record one, "Blues with Lips" when "Hot Lips" Page came to the concert to play with his old boss Count Basie and the original Basie Band the first time Basie had ever been recorded live. There are six other Basie cuts on this side not to mention the Kansas City Six on side two, the Benny Goodman Sextet, Helen Humes, Lester Young, Buck Clayton, James P. Johnson, New Orleans Feet Warmers, Golden Gate Quartet, Sonny Terry, Sidney Bechet, Tommy Ladnier, Joe Turner and Pete Johnson, Ida Cox, Meade Lux Lewis, Albert Ammons, the Mitchell Christian Singers and Big Bill Broonzy with 31 songs. A must for collectors of traditional Jazz.

PHIL BODNER & CO./Fine & Dandy
Cash 214 List \$8.98

Ole Unkel Bob has been listening to Jazz clarinet players since Jimmy Noone, Albert Nicholas, George Lewis, Barney Bigard, Pee Wee Russell, Edmond Hall, Benny Goodman, Artie Shaw, Omer Simeon and other early greats but he never heard of a licorice stick player name of Phil Bodner until he

read the liner notes and listened to 10 excellent cuts on this album. Reason? Bodner like many sensible musicians prefer the security of studio work rather than the rough and tumble life of a Jazz man because many studio musicians must stick to what's written on the sheet since they don't know how to make up notes and still stay close to the melody. Bodner in this album, his first, demonstrates he can improvise very well. He has backing him up many veteran rhythm men like George DuVivier and Rick Laird, bassists; Marty Napoleon and Tony Monte, piano; Butch Miles and Mel Lewis, drums; and an excellent man on the mellophone Don Elliott. Every tune is a standard and here they are: "Fine & Dandy", "But Beautiful", "Deed I Do", "On the Street of Dreams", "Moonglow", "Toot Toot Tootsie" (side B) "Honeysuckle Rose", "These Foolish Things", "It Had to Be You", "Have You Met Miss Jones".

Another thing I like about this album is that it was recorded live on two nights at Bechets, an eastside night place in New York, Jazz musicians play better when people are watching and listening.

THE JOHNNY HODGES ALL STARS with the Duke Ellington All-Stars and the Billy Strayhorn All-Stars. Prestige 24103 List \$9.98

This two-record set is a must for Ellington aficionados because these recordings among the early LP's were produced by Mercer Records and have been unavailable since 1952 when Mercer went out of business. The recordings were made between 1947 and 1951 and include all the great Ellington stylists from Taft Jordan to Cat Anderson, Oscar Pettiford, Juan Tizol, Louis Bellson, Willie Smith, Harry Carney, Lawrence Brown, Jimmy Hamilton and others including the names in the title of this new recording produced from the original Mercer masters by Prestige. There are 24 tunes varying in length from 2:21 to 3:23. There are four columns of liner notes by Leonard Feather. Read the back of the album and look at the price and you will add this important piece of Ellingtonia to your collection.

OSCAR "PAPA" CELESTINE & GEORGE LEWIS: THE
RADIO BROADCASTS 1950-'51
Folklyric 9030 List \$8.98

When the notorious Storyville red light section of the French Quarter in New Orleans was closed by the U.S. government in 1916 at the beginning of WW I, King

Oliver, Louis Armstrong and other Negro musicians migrated north on the Illinois Central to the South Side of Chicago and became rich and famous while cats like "Papa" Celestin and George Lewis stayed in New Orleans and remained poor and unknown. When the great depression hit, George Lewis worked as a stevedore on the docks daytimes and crossed the street to a dingy bistro and played his clarinet for tips and a bowl of red beans and rice the docks opened for another day and another \$1.00. It was in the forties when Bunk Johnson looked him up to make some recordings which made a sensation with Jazz buffs in the U.S., Europe and Japan and George Lewis became famous. On his side of this record you will hear Lewis play classics like "Bugle Boy March", "Savoy Blues", "Bye and Bye", "Running Wild", "Climax Rag", "Sheik of Araby", and "Maryland my Maryland". Most were air checks from ABC's network "Dixie Jambake" broadcast with two bands for one half hour Saturday evenings 1949-'51. I listened to them regularly when I lived in Mt. Lebanon, Pa.

"Papa" Celestin trumpet and vocals does the other side with "Didn't He Ramble", "Lil' Liza Jane", "High Society", "When the Saints Go Marching In", "Milenberg Joys", "War Clouds", "Woodchoppers Ball", "Eh, La Bas", all New Orleans standards.

This is a brand new record released two months ago.

Editor's Note: OUB who claims to be the world's oldest, living DJ, is still temporarily unemployed in spite of that nice piece Arthur Brisbane did on him awhile

back. He has been a non-playing member of the Marching, Chowder, Beefsteak, Girl Watching and Dart Throwing Society of Upper Crust Westport for over three years. The group converges after work every Wednesday at Meierhoff's, in the back room, at 38th and Broadway. Sometimes there are enough members present to use both courts. Only one female, a shapely redhead name of Janet, has been good enough according to OUB to compete with the guys. She learned the art while a student in England several years ago. OUB says he tried to make one of the teams but after two beers could not hit the floor with his hat let alone the bull's eye in a cork board 10 feet away so, he sits on a high stool in a corner out of the way and waits until a quorum can be obtained for a Dutch treat Chinese dinner at the North China Restaurant across the street around seven.

Since OUB is in Westport Wednesday evenings the thought occurred to him why not hang around Pennylane Record Store at 4128 Broadway to meet in person people interested in talking about early American popular music especially traditional Jazz of the 20's, 30's and 40's. So look for OUB, his own-self, between 5 and 6 Wednesday evenings beginning with the first Wednesday after this issue of THE PITCH hits the news stands.

In the last issue of the PITCH OUB told about the "dream girl" he met on his trip west last summer and several people wanted to know how OUB made contact with the stunning gal who "looked like Ernest Borgnine dressed up like Mae West." OUB will tell you in his own words. It's all yours OUB.

OUB: When my second wife put me out one

dark and stormy night 21 years ago with nothing but a fine tooth comb, \$40 and an old Ford car I decided to go to Palm Beach and visit my sidler who was spending the winter there, put on a big deathbed scene and die. When I pulled up in front of her house the maid who was expecting me said "Miz Alice gone to Wes Virginy. Said for you to take the spare room. She be back next week." So there was no use dying without an audience. I had a weekend coming up and decided to go to the beach. It was a lovely, sunny day in mid January. Temp in the high 70's. Thought I might even take a dip in the ocean. Maybe beach comb for a couple of hours. So, I put on my tank trunks and drove to Flagler Park at the south end of the island on ALA near the Par Three Golf Course. I was so weak. I was down to 125. Normally around 145; I couldn't walk 200 yards without stopping to rest and it was on one of my stops that I saw near some sea weed an odd looking little round, brown bean with a black band around its middle. I picked it up and immediately became curious as to what it was. When I got back to the life guard shanty I asked the young guard what it was. "Them is sea beans", he said, "they grow in the ocean. We find them along the beach during the spring and winter months." I decided then and there to stop dying and start living and find out what this odd little bean really was and where it came from. (to be continued next issue)

In the next issue of the PITCH read how OUB met a rich widow from New York with a winter penthouse condominium overlooking Lake Worth on Brazilian Ave. in Palm Beach and a monthly trust fund income tax free of \$5,000.

scott o'kelley BUDGET JAZZ REVIEWS



Since this issue of the PITCH is taking on a more cut-rate flavor, I'm using this space to review some of the more recent budget re-issues. When the labels first started coming out with their \$5.98 series, I thought it was to draw attention away from the other, soaring, list prices, but these budget programs have proven to be some of the best things going. Now for less than five dollars (at most record stores) you can afford to replace all those Miles albums your friends never gave back (CBS). For the same price you can have Paul Gonzales' incredible solo on "Diminuendo & Crescendo" (ELLINGTON AT NEWPORT CBS 8648), hear Coltrane solo

alongside a tuba (see recommended list below), hear Eric Dolphy's bass clarinet with a latin rhythm section, and hear Wardell Gray and Dexter Gordon chasing each other over a whole side.

Probably the best two budget jazz series going are on MCA. Their JAZZ HERITAGE SERIES, exalted by OUB, is thirty plus re-issues of long out-of-print Decca recordings, all for less than \$5.00. Their second series which should have just hit the stores as you read this has to be the ultimate jazz budget program: Every IMPULSE title still in print, about twenty-six Coltrane albums alone, not to mention records by Basie, Pharoah Sanders, Sonny Rollins, Ellington--singles for \$5.98 list and double sets for \$8.98 list! Watch for up-coming sale!

RECOMMENDED BUDGET JAZZ, SHORT REVIEWS:
All \$5.98 list.

JOHN COLTRANE/RAY DRAPER QUINTET
Prestige 2507

A re-issue of an early Coltrane session with Ray Draper on tuba. A surprisingly good album that's quite a departure from the usual mid-fifties Prestige session. Coltrane's solos are strong and hint at what's to come on "Under Paris Skies". And when's the last time you heard a tuba take a chorus of "I Hadn't Anyone Til You"?

ERIC DOLPHY & THE LATIN JAZZ QUINTET/
Caribe Prestige 2503

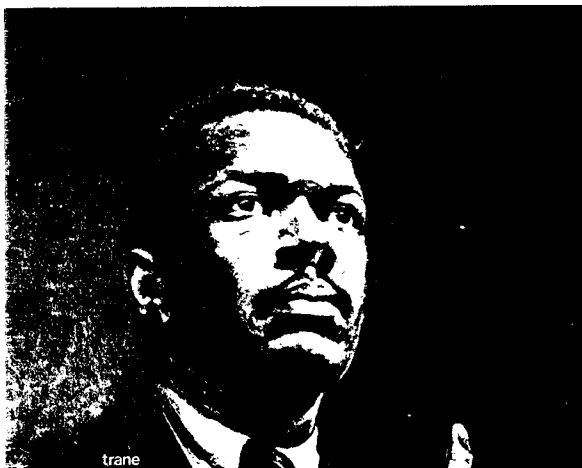
Another re-issue that takes a stock recording situation and comes up with something fresh. The rhythm section is strong but understated enough to let Dolphy stretch out. As a whole the album is pretty relaxed, which is not to say weak, just a little more easy going than you might expect from Dolphy.

WARDELL GRAY/DEXTER GORDON/The Chase & the Steeple Chase MCA 1336

A classic "battle" session between two of its greatest practitioners. Cut in front of a wildly enthusiastic audience in 1952, "The Chase" is eleven and a half minutes of swirling, all-out-jump tenor battle royal. Parker's "Steeple Chase" is more of the same but with the addition of Conte Candoli on trumpet. The scarceness of other Wardell Gray albums makes this one even more of a gem.

LOUIS JORDAN/Greatest Hits 1941-1947
MCA 1337

Another classic in the great Jazz Heritage Series. This one has the "king of the jukes" running through "Five Guys Named Moe", "Reet Petite & Gone" and "Boogie Woogie Blue Plate" to name a few. These sides also show off his alto playing better than the other greatest hits packages. Well worth the small price.



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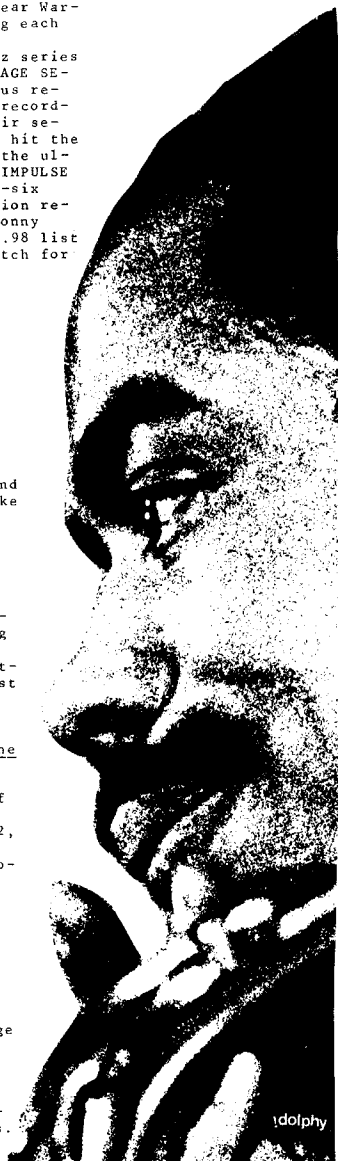
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THE
BIJOU
STORY

TECHNICOLOR

pick up your
New Calendar NOW!





GO AHEAD-SWING!
MY NEW Dance
IMPORT 45 rpm
RECORDS
CAN TAKE IT!

With all the great danceable 12" 45's (even LP's) being imported I hate to see the dance/disco scene remain unchanged except for a quick trendy nod to the emerging styles (i.e. New Romancers-Blitz, Eurodisco, Ambience, and fusions of Heavy Metal-Jazz-Funk-Rock-Punk--you name it). This column is being offered to spur more interest and airplay for imports. All it takes is an interest in going beyond stagnating radio and disco--here's a reminder from Elvis C. "...they say you'd better listen to the Voice of Reason they don't give you any choice 'cause they think that it's TREASON...and the Radio is in the hands of such a lot of fools trying to anesthetize the way that you feel..."

-Radio, Radio

Ever since the British Invasion of the early sixties when I first heard the Mersey Beat I've had a fixation/addiction for vinyl. Never really interested in American Rock bands (with exception of early blues or r&b or several New York bands). I've mainly been interested in music coming back to our country having been modified/blended/improved/synthesized overseas. During the past few years the American Record Market has been inundated by these imports. Hopefully these discs will rouse the American public from the disco torpor which has afflicted the dance scene. Even American Bandstand has given more airplay to Public Image, Prince, and the likes than local radios or clubs. Patrick Crowley sums it up on his album *Megatron Man*. "...as the music plays/and the dancers sway/I can't help if I need a little bit more!"

The following short reviews are of releases that have come out within the past year. I feel that these albums will give some a view of what's going outside the popular realm of dance music. Almost all of these records could be classified as DOR--Dance Oriented Rock. As George Clinton said "Who says a funk band CAN'T PLAY ROCK!"

HEAVEN 17/Penthouse & Pavement
 Virgin 12" List \$6.98

Although out for at least the last six months this record seems to offer an excellent example of DOR. Combining elements of 'Eurodisco' (cranked up synthesizers & crisp handclaps), salsa, and an admirable vocal by guest artist Josie Jameson. Give this record a spin and see if it isn't a pleasant break from DISCO (and just as danceable). The flip of the 12" offers an instrumental of the same song (equivalent to the dub found on flip of most Jamaican 45's). Also, Heaven 17 has out *Play to Win*. Check out the 12"s available. If you like them go for the album (some of the same songs but shorter mixes).

Seize the Beat (Various Artists)
 Island 9667 List \$5.98

Originally released as *Mutant Disco*, packaged as Eurodisco this disc offered me my first taste of WAS (NOT WAS) and a single by MATERIAL unavailable anywhere else. After hearing "Wheel Me Out" by W(NW) I was sold on their wacked-out funk and picked up the domestic release LP (WAS (NOT WAS) Island-go for it). Also on the compilation, "Busting Out" by MATERIAL (backed by Nona Hendryx) is a delightful excursion by this minimalist-funk band. Check out MATERIAL's *Temporary Music* (Celluloid Records) a nice compilation of their earlier albums. Overall, *Seize the Beat* offers a nice sampler of different styles.

SIMPLE MINDS/Sons & Fascination
 Virgin 2207 List \$12.98
Celebrate
 Arista 12"-45 List \$6.98

These two records really epitomize the sound this group has been toying with for all these years. Really fine instrumentation and vocals merging into a fine blend of technology and funk. My advice is try the single--if you like it you'll love the albums.

BOW WOW WOW/See Jungle, See Jungle...
 RCA AFLI 4147 List \$8.98

My favorite of all the New Romance movement (forget Adam & the Ants, Spandau Ballet), now available as a domestic, this record embraces the salsa craze which swept New York and Europe a while back. Preceded by a wide selection of import 45's and cassettes BOW WOW WOW has plenty to offer--pulsating driving beat and funny inane lyrics (gosh, typical brainless drivel such as disco: I'm surprised it hasn't gone over big in the dance clubs). Pick up at least one of the 45's available --"Sexy Eiffel Towers", "Prince of Darkness", or "W.O.R.K." and find out for yourself. If you like fun music, dynamic young female vocalists keep an eye out for CHANDRA'S TRANSPORTATION.

DAVID BYRNE/The Catherine Wheel
 Sire 3645 List \$8.98
TOM TOM CLUB/TTC
 Sire 3628 List \$8.98

Though these two albums aren't imports I just had to include them in the DOR category. Long a fan of TALKING HEADS since their 1977 LP I crave everything they do collectively as a group or as solo artists. Although the Island import of "Wordy Rapinhood" is getting coverage in local clubs both records are easily danceable. Both LP's are vastly different but both David & Tina reaffirm the directions TALKING HEADS will be taking us in the future.

DEPECHE MODE/Speak & Spell
 Sire 3642 List \$8.98

Another import released as domestic after measurable success of several extended mixes have been released as 12"s. Electronic bliss offering *trance dance music* this group is more upbeat than most of the synthesized groups--and quite pleasant just to listen to. Check out the 12"s first "New Life", "Shout", and "Just Can't Get Enough". I'd rather hear this as music to cruise by than most of the sounds I hear in bars.

THE HUMAN LEAGUE/Dare
 Virgin 2192 List \$12.98

Of all the discs handed to me to review originally as disco hits only this album caught my ear. After several years (3-4 albums) the LEAGUE's quest for a sound has coalesced into quite a danceable beat. Taking the best of Eurodisco they've come up with a really nice album. However, prior to the album 3-12" singles were released titled "Blue", "Red", and "100". All feature hits from the album as extended mixes both vocal and instrumental. Before forking over the \$9.00 for an import check out "100" (which may be a current dance hit--here's hoping).

DURAN DURAN/Duran Duran
 Harvest 12158 List \$8.98

This album, more in the line of a weaker DEPECHE MODE, has some fairly senseless meandering. Nice, but brainless and redundant. Stick with the single "Planet Earth/Late Bar"--so far the best they've done. Everything else sounds too similar.

NEW ORDER/Movement
 Factory 50 List \$8.98

After the death of Ian Curtis I was dismayed to think that JOY DIVISION would bite the dust. Then out came old songs "Ceremony/In a Lonely Place" without benefit of Ian Curtis but the rest of the band still together as the NEW ORDER. Late this fall out came the disappointing "Still" (remixes of earlier Joy Division). Finally, NEW ORDER emerge from Curtis' shadow with the issue of a long awaited album. Not as grim but equally strong as JOY DIVISION the group has shown that they will bear watching. Perfect example of DOR.

Well, that's all for now. I've hardly scratched the surface of import possibilities. If you're hesitant about paying the price of an import LP at least pick up a 45 (usually had for \$2.00-5.00). You owe it to yourself to decide--don't let the radio dictate your consumer needs.

DINOSAUR UPDATE



DINOSAUR DATELINE: December 19, 1981--(Pitch News Service)-- Photos of mokele-membe intact, Herman Regusters and party returned to L.A. from the African continent, convinced they had seen a living Brontosaurus. Preparing to answer a skeptical scientific community, Regusters is having the expedition's photo and sound material processed as quickly as possible at Jet Propulsion Laboratory in Pasadena.

Among those critics Regusters will have to face is Dr. Leo Hickey, who has been heard on National Public Radio's *Radio Smithsonian* asserting that "Dinosaurs were a group that just couldn't make it." "Mokele-membe", believed by many witnesses to be a Brontosaurus who has survived its contemporaries by 60 million years, would seem to be a living refutation of Dr. Hickey's argument.



OFFICIAL TREKKIE ENTRY

- ① WHAT'S CAPT. KIRK'S MIDDLE NAME?
- ② WHAT'S THE ENTERPRISE'S REGISTRY #?
- ③ WHO PLAYED KIRK'S FORMER COMMANDER WHO WAS MADE A DISFIGURED VEGETABLE IN THE EPISODE TITLED "THE MENAGERIE" AND WHAT WAS THE CHARACTER'S NAME?
- ④ WHO PLAYED SPOCK'S MOTHER?
- ⑤ NAME ONE OF THE ENTERPRISE'S SHUTTLES
- ⑥ WHY DOES SPOCK NEVER TELL ANYONE HIS FIRST NAME?
- ⑦ NAME ANY OTHER STARSHIP
- ⑧ WINNER WILL RECEIVE A GENUINE STAR TREK BADGE FEATURING CAPTAIN JAMES T. KIRK.

blues lowdown by JOHN REDMOND



So your wife bought Christmas presents for all of her ten brothers and sisters and made sure that none of your relatives were forgotten, even third cousins. You would like to listen to some fresh blues and you know it's got to be budget listening. That's just what's in store. For example, Robert Johnson's King of the Delta Blues Singers (Columbia CL 1654 List \$5.98) is a budget record. Johnson is perhaps the most influential country blues artist that ever lived. Numerous black players have covered his songs. Some white folk-blues artists like John Hammond have made careers rerecording his music.

Johnson's appeal comes from his voice. He projects a raw, naked vulnerability. The pain he suffered and articulated is universal, hence his broad and continued appeal.

With some great exceptions his guitar work is redundant. He accompanies himself on an open-tuned guitar and repeats most of his phrasing in every song. One exception is "Preachin' Blues". Johnson uses a bizarre sounding slide lick. It quivers so much that it almost sounds like he's control. That's what makes it a standout.

"Come Into My Kitchen" is a slide work subtly underscores the song's words and mood. "Last Fair Deal" features alternating rhythm and slide work. This record is essential to any blues lover. It's also strong medicine for those who limit their blues understanding to Chicago Shuffle riffs. Get it while it's still a cut-out, before it becomes a quadruple-price-increased import.

B.B. King's Greatest Hits (Fantasy MPF-4508 List \$5.98) is another cut-out, that groups his pre-ABC-MCA best sellers. I enjoy King's recent experiments, but prefer his earlier simpler hits. Every blues artist that has more than two albums out, and every blues band that's been through Parody Hall has something from this record in their repertoire and everyone from teenaged Eric Clapton and Jimmy Page on down have copied his guitar licks. But few have attempted to imitate his voice. He continually, effortlessly alternates from rich full baritone to falsetto. Listen to the album for just the voice. You've got a genius right there. Listen to the emotional vocal crescendo on "Sweet Sixteen". Now add the much imitated guitar, like on "Three O'clock in the Morning", and the well-planned but simple arrangements. All this and bargain prices, too!

The other Kings-Freddy and Albert—are also in the cut-out racks. Try Albert King's I'll Play the Blues for You (Stax MPS 8513 List \$5.98). Albert King recorded for one of the sixties' funkiest independent labels—Stax. Albert King songs are covered by other artists as much as B.B. King's. What distinguishes the original is the guitar style and arrangements. King escaped from the blues records racks into the soul and contemporary bins years ago because he was willing to tastefully abandon the twelve bar song progression and add soul oriented bass and horn licks. He has lost less black popular support because he kept his sound contemporary—and Blue! Albert bends and stretches every

other note. Guitarists who like to bend strings will be mesmerized by the record. Listen to "Answer to Laundromat Blues." The songs tell stories, too. Nobody needs an "Angel of Mercy" more than Albert!! Everybody needs this album for less than five dollars.

Freddy King along with Roy Brown are among the several King-Federal label artists that have special priced reissue albums. King-Federal records were a Cincinnati based Rhythm and Blues conglomerate in the '50's and '60's. Their catalog is a treasure-trove of significant recordings. For several years Gusto Records of Nashville has been compiling collections from the company's files. Freddy King's two-record set (Gusto GD 5033X 2 List \$7.98) features this influential guitarist in a variety of settings. Freddy burst into national recognition in the early sixties with an instrumental—"Hideaway", a blues record that crossed over because instrumental groups were very popular. This was the era of Johnny and the Hurricanes, Lonnie Mack, and soon, the great surfing abortions. It was natural that any tasty rockin' instrumental would catch on, and many groups put "Hideaway" in their play list. Some groups even used it as a theme song. One of them was a local (K.C.) band, Little Willie and the Hideaways. Does anyone know what became of them? About half of Gusto collections are instrumentals, with Freddy using the "Hideaway" formula. He built around a simple, almost trite phrase bouncing simple, effective blazing solos off them, returning to the riff now and then, then taking off again. "Hideaway" was the classic, but listen to the same pleasant results on "Remington Ride", "Just Pickin'" and "Manhole". King's voice was fairly limited, but he had a falsetto that could be quite effective. The vocal duets with Lula Reed provide the most excitement. On "Watch Over Me" they play catch with high notes, one picking up a note exactly where the other left it.

Stax also recorded another blues artist popular with contemporary black audiences; Little Milton's Walkin' the Back Streets (Stax MPS 8514 List \$5.98) contains his soul-blues title hit and several other good examples of his style. Milton removes his music further from straight blues than Albert King. There are fewer straight blues progressions. The guitar work is more fill-in than solo, and has a cleaner lighter tone. An exception is the long solo in the title cut. Using few notes, Little Milton wrings emotion from the bent strings while staying atop a light bouncing bass line. Milton covers a late fifties O.V. Wright hit "Eight Men and Four Women". Both albums feature back-up work by the Memphis Horns. Every cut on Milton's album, especially, shows their subtle interaction with lead guitar and vocal.

Limited is not the word to describe Roy Brown's voice. His sound is rich, full, barrel-chested. He had originally intended to become a ballad singer, but then he penned and recorded "Good Rockin' Tonight" and found a blues career. His first record later became a hit for Wynonie Harris, and was Elvis Presley's first recorded song. Roy died in 1981 after a final stint with the R & B group Roomful of Blues. The present two record set (Gusto 5036X 2 List \$7.98) assembles many of his fifties city blues. The arrangements are full of horns, acoustic piano, bass and every usual blues sound of the period. King studios must have employed superlative musicians: every sideman adds just enough to carry Roy to the top. They frequently get to solo and always do so to push Brown higher. I must confess that I'm really taken with the man's voice. He seems to shape every word, holding onto it until he can insert a maximum vibrato. It's a pleasure to hear a blues singer with an almost operatic quality voice. Vocal skills seem to be generally less developed than this in bluesmen. Enough superlatives. I'm not going to recommend specific cuts. Listen to the whole thing!

Off in a different corner is Muddy Waters' cut-out offering Hard Again (Blue Sky PZ 3449 List \$5.98). This album marked Muddy Waters' comeback. It was made at Johnny Winter's insistence. In 1977 the record giants were in yet another familiar conservative retrenching period. Stick to what sells—to hell with living legends. Muddy, who inspired thousands of musicians, could not get a contract. Apparently Winter's own sales were good enough to convince CBS to let him produce Muddy on one

of their subsidiaries. Winter wisely produced the album very rock-oriented. His problem was how to introduce a valuable musician to a mass audience without scaring them off with visions of slide-wielding sixty-year-old black men. The solution—let it rock. Rock it does. The songs aren't terribly fast but they are big beat. The beat is so predominate that you could cut it with a knife. The arrangements are loose, almost jams. The record doesn't measure up to Muddy's classic sides, but it is not a bad record—especially when you consider the producer's strategy. This is a great blues turn-on record to give to your nephew who swears by Def Leppard. My favorite cuts are "I Want to Be Loved", which most closely approximates Muddy's old sound, and "Can't Be Satisfied", which is a speeded-up version of the 1951 bottleneck guitar classic.

One final word on cut-outs. I can never pass a bin without wondering which of these cut-rates will become collectibles. I'm a victim of the "buy and wait and hope they appreciate" syndrome.

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willi irie



TONY BROWN BAND/Prisoners in Paradise
Mountain Railroad HR 8001 List \$8.98

Unfortunately I haven't yet seen Tony Brown in one of his many visits to K.C. and judging from his debut album I think I've missed out. However his being based in Madison, Wis. probably means I'll get another chance soon.

Aside from Blue Riddim Band's *Restless Spirit*, this is the second reggae-oriented offering from a Midwest talent. I don't know if Tony is from these parts. His picture on the back cover looks dreadier than dread. His roots are probably elsewhere. At any rate he's come up with a nice array of tasty tunes that should definitely help expand his audience.

Although reggae is used as the backbone, the songs have a certain pop and, at times, jazzy feel. The title track has a good hook with an effective chorus. Brown's voice isn't likely to become a model of influence and inspiration but it suits the material well.

The band is competent, and there's quite a variety of instruments used to tantalize the listener. The two guitarists, in particular, contribute a great deal to the overall sound. Of course there's lots of foot tapping drum and conga action happening as well. On side one I particularly like "Iration Song" with its "come together" rastafari theme and some great background vocals.

"Clean Living" on side two comes about as close to roots as any song in the set. It's a first-rate rocker. If you haven't started dancing by now, this will move ya, a tight, funky beat listening with angelic chorale background. Iry.

"Changin' in the Light" is an uptempo number with a good melody and a ton o' drums. "Me and You" is next with a similar style that keeps things cooking. An extended jam at the end would have been hotter, but maybe this will happen in concert. "No Conquerin'" is the side's clubish closer and makes for a rousing finale.

It will be interesting to see the Tony Brown Band live. But meanwhile do yourself a favor and check out *Prisoners in Paradise*. It's bound to lift your spirit.

THE MIGHTY DIAMONDS/Reggae Street
Shanachie 43004 List \$8.98

The Mighty Diamonds have been making records going on thirteen years now. Back when reggae first started happening here ('75-'76), practically every major label put out some token release. CBS was distributing Virgin Records at the time and put out The Diamond's *Right Time* which to this day stands as an all time classic great. The three part vocal harmonies were unprecedented (to my ears) and are still used (by me) to measure others against. That album did well enough that a second was released titled *Ice on Fire*, a much more compromising effort without much reggae, produced by R&B maestro Allen Toussaint in New Orleans. This one didn't fare well. It wasn't long before The Diamonds disappeared from the already slim selection in most of the reggae bins (both are now collectors items).

Since that time the group has continued to put out consistently superior LP's and singles but all have only been available

as imports. So naturally their exposure, which after thirteen years should have been established, is only beginning.

Reggae Street is a very good self-produced selection of mostly upbeat material, showcasing vocals that separate The Diamonds from the rest of the pack.

On this record they are backed by a lot of the greats, including Rye and Slobbie on drums and bass, Chinner on git, Gladly on keys, and Chico, Nambo, and Dean Frazer on horns. So right away you know there's potential. And as usual, these guys deliver. From the opening blasts by the horn section to some graceful slide used by "Chinna", this one's got something for everyone.

Of course the vocals are the main charge. Donald "Tabby" Sharpe is on lead vocal with Lloyd "Judge" Ferguson and Fitzroy "Bunny" Simpson on call-response harmony. Check out "Illiteracy" with a "cuss cuss", "su su su" and a "watchy watchy". You'll hear what makes The Diamonds special. The title track? Yeah mon, "Reggae Street—that's where the Idrén meet". Got to be dare. "Stay Far" as in, away, has a hook line you have to hear to appreciate. Hard rydms with sweet soulful harmonies. Nice on the ears.

Hey, I like the idea that Shanachie (the label) is making an effort to illuminate some of the scarcely heard heavyweights who definitely deserve a break. They've already released a couple of Augustus Pablo albums and a Max Romeo. So I think it's a good idea to support their efforts so they will continue to bring us quality sounds like *Reggae Street*.



Don't Underestimate the Force. The Force
is Within You (The Revolutionaries)
J & L 031 List \$8.98

Although this dub album has a title, there isn't the name of a particular group or anything on the cover. But yeah it's Sly n' Robbie along with the rest of the boys up to their usual tricks again.

This time there are twelve tracks, each listed as a particular Bible verse. So I assume there's supposed to be a kind of spiritual concept but unfortunately the music doesn't quite transcend to the proposed higher places. Don't get me wrong, it's not bad, it's just not as fresh and invigorating as one might hope for.

It seems the band has chosen some already well tested rydms to rework and with only a slightly different approach. Most (if not all) of the tracks sound familiar, but they still do a good job on such cuts as Gregory Isaacs' "Soon Forward" and "Mr. Brown"; also on the by-now-obligatory version of Alton Ellis' "I'm Just a Guy", which should win a prize for the most often used melody on vinyl.

But let's face it, when a producer makes a dub album these days he rarely creates new rhythms. It's much cheaper and easier to re-mix and re-vitalize an earlier popular tune. With a lot of tunes this is fine, because a song that was mediocre can be turned around into something extraordinary.

With these twelve versions you get lots of straight ahead bass and drums, ratchet guitar from Rad Brian, and an occasional burst of horns from Tommy McCook and Bobby Ellis. All in all this is an enjoyable record — just don't be expecting an inspired set of brand new material.

JACK RUBY HI POWER VS. GEMINI DISCOTHEQUE
Tads 62981 List \$8.98

These two names represent the most popular sound systems in a yard today. These dudes get out in the halls and streets of Kingston and blast their music to kingdom-come, much to the delight of the local skanking community. What we have here is a side apiece offering some of the latest and greatest sounds to mash up de place yet.

The rydms are provided by the Radics and mixed by King Tubby. "Flabba" Holt, the group's bassist, is also on drums this time out. Awoa — what a set! With King Tubby at the console there's never a dull moment. Lots of echo and reverb in this wizardry mix, with guitars, keyboards, horns, etc. jumping in and out of the front seat from time to time. Jack Ruby's got the A side beginning with "Hi-Power Special", a deadly aural assault with imaginative synthesizer running circles around the drums and bass. Throughout the album there's only an occasional hint of sounds from previous works, mainly new and

Left to
right:
Ringo,
The Mighty
Diamonds.
Below:
Emperor
Selassie.

innovative. No surprise really, considering the Radics are the current trend setters in J.A.

With "Flabba" playing drums and bass, he gets just the groove he's looking for, and it's a macka. Most cuts are titles after a particular DJ and "Flabba" outdoes himself (if that's possible) on "Nicodemos Special" and "Lone Ranger Special". These rydms might get you thinking 'bout the chalice in de palace. Play this at your next Saturdaynite jam-down party and get ready to R-O-C-K.

Willi Iries Short Stuff--

RINGO/Woman A Ginal
Top Ranking RI List \$8.98

Ringo is the current DJ with Cimini Discotheque in J.A. and dis ya his first release (available here anyway). Backed by Fatman Ridim Section, this one's hot. Hard hitting, original rydms provide the background for Ringo's fast-talking, word-slinging, wild improvisations. He touches all the bases from folly dollies to Fe sticky sensimillia. "...when you near you look like Yogi Beer"! Rave on Ringo!

Top Ranking DJ Session Vol II
Joe Gibbs 6041 List \$8.98

This is a nice sampler by several current toasters including Lui Lepki, Nicodemos, Lee Van Cliff, etc., and some of the more established: I-Roy, Dillinger, Trinity and U-Brown to name a few. Backed by an all-star line-up (including Sly n' Robbie) this will fill you in and flip you out as to what's happening DJ-wise. Wicked stuff.

JUNIOR DELGADO/Bushmaster Revolution
Incredible Jux 001 List \$8.98

Jr. has been hot and cold throughout his career. His close association with Dennis Brown has, I think, helped him get as far as he has. This record runs true to form, there are highlights (a hot version of "Masquerade") but mostly a lot of : why bothers? The singing is lackluster and seems to be kind of lost in the mix most of the time. It's sure not from lack of backing talent either - everyone you've ever heard of plays at some point or another. Hopefully this is just a slump and Jr. will soon be back on the right track.

Well there's no better way to beat the cold than with some fresh sounds from sunny J.A. so come down and see what's new.

Warm Runnins' Idren!



k.c. ballet does jazz milhaud

by Dino Chance



GOOFER'S CLUB-HARLEM 1922
(Pitch News Service)

Negroes dancing on drums, ladies in leopard skins, palm leaves everywhere, and the exciting birth of a new art form. In the back of the smoke-filled room at a small table, half-concealed behind a potted palm, hunkers Darius Milhaud, the young French composer, sipping bootleg booze and taking it all in.

"I COULD NOT TEAR MYSELF AWAY. THE MUSIC I HEARD WAS ABSOLUTELY DIFFERENT FROM ANYTHING I HAD EVER HEARD BEFORE AND WAS A REVELATION TO ME."

DARIUS MILHAUD

Milhaud's musician friends back on the Blvd. de Clichy had come to expect startling revelations from the youthful genius, but even they would not believe their ears when a short time later Milhaud unveiled his orchestral work based on the exotic sounds he'd picked up in New York at clubs like Hotel Brunswick, the Cotton Club, Rose Danceland, and Goofers'.

LA CREATION DU MONDE opened in Paris, October 1923, becoming the first European ballet influenced by jazz.

On Thursday, February 25, 1982-8PM, the Kansas City Ballet will premier a new staging of THE CREATION OF THE WORLD choreographed by Todd Bolender. "The original choreography concerned the old world, mine is about the new world," explains Bolender "It does not follow the trend of tradi-

tional dance. It grows out of ragtime and dixieland. It is the movement of our time."

Adam and Eve come up through the ages and arrive in Manhattan (circa 1920's) in the Kansas City Ballet's version of THE CREATION OF THE WORLD. Bolender's libretto takes place completely in New York City, where he has lived most of his life. Some of the characters in the performance are based on personalities of the '20's, such as the modern day Eve (called Peaches) influenced by Peaches Browning the flaming youth on Wall Street and sometimes chorus girl.

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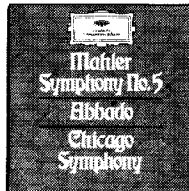
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Left to right: Henze, Beethoven, Ravel

HENZE: *Tristan, Prelude for Piano, Tapes & Orchestra*
Homero Francesch, Piano; Kolner Rundfunk-Sinfonie Orchestra conducted by the composer.

Hans Werner Henze (b. 1926) is one of the most significant opera composers and symphonists to emerge from Germany during the post WW II period. His highly eclectic and individual technique deserves much more attention than it has lately received from the record industry. At one point in time (early and mid-60's) there was a wealth of recordings available domestically. This has been pathetically reduced to five. Most of the earlier recordings were available on the Deutsche Grammophon label. My hope is that they will re-issue many of them on their Privilege Series. There is a need for this man's music to be heard.

Henze's style is influenced directly by the early heavies of the 20th century: Stravinsky, Berg, and Messiaen and the tonal liberation set forth in the operas of Wagner. He has transformed these inputs of musico-drama and modern compositional technique into his own highly personal language. He relies freely upon the use of 12 tone systems in combination with impressionistic-expressionistic idioms. The result, to me, is one of the most original compositional techniques of our time. It is progressive without the loss of the emotional impact of the previous century.

Known primarily in Europe as an opera composer, Henze is also at home in virtually all forms of composition, instrumental as well as vocal. He is a total musician with command not only of composition but also of realization of the music. He is a pianist and conductor of some magnitude. (I was fortunate to have seen him conduct two of his works here in Kansas City with the Philharmonic in 1967 or '68. I was already hooked on his work at the time and the experience will remain a vivid memory to me.)

Tristan was born out of a piano piece Henze had written based on the musical intervals in Wagner's opera *Tristan Und Isolde*. The piano therefore figures importantly in the finished composition as a point of departure for the various sections of the work. The taped sounds are derived from 19th century sources including Chopin and Wagner, and are synthesized to further bring them into the present. The piece is a massive, complex dialogue between the elements of past and present. The whole concept of the breakdown of tonality, the new thought behind music-drama and the position of the creator's struggles and immediate feelings all contribute to making it a highly personal statement.

This music is demanding on the listener and I won't discount that. However, if you have an adventurous set of ears you might give it a try. It is the type of experience which grows with familiarity-i.e., one listening does not warrant putting it on the shelf as incomprehensible. The more times through it, the more the impact becomes apparent. One can only hope that this recording marks the first in a continuing series of recordings. Henze's music should be available to the public again!

The quality is typically Deutsche Grammophon, the performance is authoritative and the liner notes (enclosed) are extremely helpful in understanding this music.

Deutsche Grammophon DG 2530 834 List \$10.98

The budget classics are selling extremely well at PennyLane. The top movers continue to be the CBS Great Performance Series.

I would like to highlight a few of my favorites from this collection.

BEETHOVEN: *Symphony No. 7*
Marlboro Festival Orchestra, Pablo Casals.
Columbia MY 37233 List \$5.98

CLASSICAL NOTES continue



Aaron Copland →

This symphony has long been one of my personal favorites. Maestro Casals imparts such a vital and exciting interpretation it is easy to imagine the attentiveness given to him by this mostly student orchestra. To this day this recording remains a fresh, exhilarating testament of this great piece.

RAVEL: *Bolero, La Valse, Alborada del Gracioso, Daphnis and Chloe #2*
New York Philharmonic & Orchestre National de France
Leonard Bernstein conducts.
Columbia MY 36714 List \$5.98

Bernstein and Ravel are a very workable combination. His *Bolero* here hails from 1958 and even though the orchestra overblows at the conclusion, it is hard for me to find any version as absolutely exciting as this. When I get sick of the piece because of radio overkill or whatever I feel a renewed respect for it after hearing this recording. The *Alborada* is a brilliant Spanish dance form executed here with the fervent flair typical of earlier Bernstein recordings, as are *La Valse* and *Daphnis*.

COPLAND: *Billy the Kid & Rodeo Ballet Suites*
New York Philharmonic, Bernstein conducts.
CBS MY 36727 List \$5.98

Here we have Bernstein's interpretations of two of the most "American" ballet suites written by his close friend and colleague Aaron Copland. To say that there is a definite affinity between the two would be an understatement. Not even Copland himself, a fine conductor, can approach these recordings for delivering the poignancy of these two rich and exciting scores.

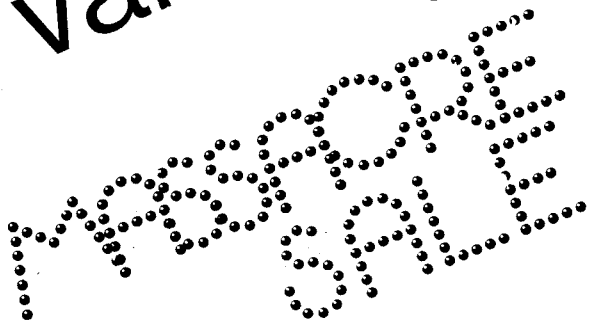
These are only three of thirty-five recordings in this Great Performance Series. CBS has picked the real cream of the crop and offered it at a very affordable price. KXTR is playing them on a regular basis as they well should, they are the Classic recordings.

Congratulations to Sheryl White of Classical Westport and the folks at the Classic Cup & Kiosk on their beautiful new location at 41st & Pennsylvania. How many wonderful sense pleasing things can you get in one locale? Go check it out! Our best to them, our new neighbors in Westport!



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CHARLIE AT THE MOVIES

by Charlie
Wrobbel

I would first like to congratulate the PITCH editorial staff for the sterling job of finding such a flattering snapshot of me. I'm only thankful you can't see the screen.

I neglected to mention last issue how my rating system works. I'm rating the movies on an entertainment value basis, translated into dollars. I feel a good film could go as high as \$5.00 and, well, as low as slander.

TIME BANDITS

I went to Time Bandits prepared for a Monty Python spin-off, but got a very well done fantasy, starring five quite talented dwarfs, not the all-star cast the commercials have hyped.

The movie was conceived and directed by former Pythoneer Terry Gilliam and produced by George Harrison. Whether or not the movie becomes a hit, it certainly accomplishes something a lot of high-budget fantasy fiascos have fallen short of. Nice special effects, a fun plot, plenty of action and suspense, and all carried off by a cast of virtual unknowns. Sure Sean Connery, John Cleese, David Warner and Shelley Duvall all do nice cameos, but they merely account for the box office draw, not the acting.

Basically the plot deals with five dwarfs pilfering their way back and forth through time, by dropping through the holes left in the universe. I mean, the world was built in six days, naturally there are a few flaws, right? David Warner turns in an incredible performance as Evil, and Sir Ralph Richardson is a great Supreme Being. Get out and enjoy a real fine film. \$4.00

(No soundtrack currently available.)

REDS

What a surprise, I've heard critics bandy about the time, expense, and obsession Warren Beatty has put into his new film *Reds*, but whatever it cost, no matter how long it took to make, the end result is perhaps the film of the decade.

Warren Beatty brings to life John Reed, journalist and founding member of the American Communist party, the Russian Revolution, and the First World War. He documents with tenderness changing political ideals, hopes, dreams and fears - all within a love story, the story of John Reed and Louise Bryant (Diane Keaton).

Political rhetoric runs rampant, and the story line remarkably ties everything together with some help from acquaintances of Reed and Bryant.

Beatty's attention to detail and editing make the three-hour twenty-minute *Reds* a classic.

The acting is spectacular. Jack Nicholson is out of this world as Eugene O'Neill, Diane Keaton will sell you on her dramatic abilities, and Maureen Stapleton shines as activist/feminist Emma Goldman. Casting, costuming, location filming, and Dave Grusin's score all contribute, but credit must go to Warren Beatty. It's his movie and you know it, from beginning to end.

Reds should shake up Hollywood for a couple days. Let's just hope someone takes note and offers us more films of this quality. \$5.00

(Soundtrack on Columbia 37690.)

LOOKER

I'm not a hardcore sci-fi buff, and probably never will be if Michael Crichton's new movie *Looker* is any example of what is available. *Looker* is the story of four high fashion models who have plastic surgery to obtain perfect features and end up in the morgue. Albert Finney (who acts like he's trying to get out of a paper bag) is the plastic surgeon, who takes it upon himself to save the fourth model involved (Susan Dey).

At this point the plot could have worked, but they go on to explain that the murders



are the result of a large corporation attempting to control the advertising market, via computer-perfect commercials made in the image of the models involved. I could even buy that, but they never explain the reason for the murders, and to make matters worse, they integrate a "Looker Device" into the plot, which evidently puts people into a hypnotic state by mesmerizing them through their eyes, or something! The way it works, and the effect of the weapon, are so nebulous, that you wonder if Michael Crichton has ever been published. On top of everything else, the acting throughout is not bad, it's atrocious. If someone treats you to this movie on HBO don't watch it. Not recommended at any price...

(No soundtrack currently available.)

CONTINENTAL DIVIDE

Continental Divide is no big deal. I think they lacked a story when they wrote it. John Belushi has a few choice scenes. Ironically he set out to do a dramatic role, and the comedy in the script works better for him in a dramatic context than in his regular genre.

The scenery is magnificent, and the story moves well, but this should be made for T.V. not a motion picture. If you have a free afternoon go ahead and see *Continental Divide* for \$2.00.

(No soundtrack currently available.)

BUDDY, BUDDY

Within the same context, there is *Buddy*, reuniting Walter Mathau and Jack Lemon. This would be a superb T.V. movie, but as a box office draw, forget it.

The writing is formula, the gags, blatant and the laughter lacking, wait for the networks to pick it up. \$1.00

(No soundtrack currently available.)

ATLANTIC CITY

Last summer *Atlantic City* opened and closed nearly the same week throughout most of the country. And I might add, what a shame! This is the most sensitive role Burt Lancaster has ever taken on, and teamed with Susan Sarandon they'll bring you to tears.

Burt Lancaster plays an aged man who lives on the fringe of a society ruled by gangsters, hustlers and easy bucks. He never quite musters the courage to jump in and live the wild life of a desperado. Susan Sarandon plays a wild-eyed moral youth caught up in the same romantic dreams.

They are thrown together through a cocaine deal, and end up realizing their fantasies, in the crazy mixed up fashion that destiny seems to control.

You've seen Susan Sarandon in countless movies, but never like this; she gives a star performance, and Burt Lancaster nearly rips your heart out of your chest. You'll find the film making the rounds of the revival houses; I strongly suggest you motivate yourself to see this movie. \$4.00

(Soundtrack on DRG 6104.)

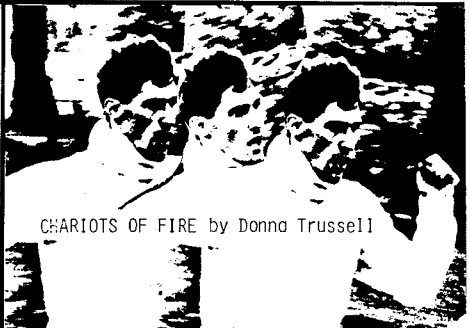


RAGTIME

For once being behind on my reading could be a blessing. I have a feeling the movie *Ragtime* was stretched out as thin as the plot line would allow. However this didn't stop Dino DeLaurentiis and Milos Forman from coming up with a winner.

The story or stories are set in turn-of-the-century New York City, a gay time for America. But I don't want to deal with the story, just the filming.

You would be hard pressed not to know James Cagney came out of a twenty year retirement to play New York Police Commissioner Rheinlander Waldo. And yes, it is as nice as you can imagine to see Cagney again no matter how briefly. *Ragtime* is loaded with talent, Mary Steenburger turns in her best performance to date, James Olins shines throughout and Howard E. Rolins will make you sit up and take note, I know we'll see a lot more of him.



CHARIOTS OF FIRE by Donna Trussell

Chariots of Fire is a film about British track runners competing in the 1924 Olympics. It's breaking box office records in Britain, although it was made for only six million dollars. The secret? Producer David Puttnam says, "Never hire stars. There can only be one hero of the film and that's the film."

That's a good policy, since there's plenty of talented, unknown actors around, as the performances in *Chariots of Fire* testify. But one need not hire stars to have fully developed characters, and that's what is lacking in this film. The two central characters must have some kind of history, some experiences backing up their obsessions, but the viewer never finds out what they are. One athlete, a Protestant Scotsman, believes he is running to serve God. The other, a Jewish Englishman, is trying to prove his worth to himself and to his anti-Semitic country. Since there's not much suspense built up over who wins or loses the races -- the frequent use of slow motion make the track meets look more like dances -- the main source of tension is what is going on inside the runners. But *Chariots* doesn't focus on that, opting instead for a more shallow, storytelling approach. It could almost be titled *The Day Britain Won the Olympics and the Two Men Who Made It So*.

In some ways the film resembles *The Black Stallion*, which began as a beautiful, lyrical statement and then copped out by having the horse win a race. All the insinuations and dialogue about the stallion being meant to be wild, are conveniently swept under the rug. The horse becomes part of the crass, profit-motivated and ultimately pointless world of horse racing. Everyone cheers about it and supposedly the horse is happy too. Of course, the Olympics have a lot more dignity than a horse race, but like *Stallion*, *Chariots of Fire* does not adequately examine the illusions of competition and elitism. One brief scene does touch on the subject, in which a runner tells his friend that he has been afraid of losing for a long time, but now, with the race almost upon him, he is afraid of winning. But the film does not explore these feelings beyond this point. The other athlete, a very religious man, resolves to give up his spot in the Olympics because a qualifying meet is scheduled on the Sabbath. But the viewer never sees what the decision costs him emotionally or why he chooses to interpret the Bible so literally.

The performances by Ben Cross and Ian Charleson are very good and so are those of the supporting players. Brad Davis, of *Midnight Express* fame, and Dennis Christopher, of *Breaking Away*, show up briefly as Olympic contenders from America. In the few shots that Davis is in, he demonstrates once again the charisma he possesses. His presence dominates the screen.

The two women in the film, one a sister and missionary, the other a girlfriend and actress, perform well, but their inclusion is almost incidental. They are more like set decorations come to life than people. But then, even the main characters have some of that same quality. Overall, the film keeps the audience at arm's length.

Cinematically, *Chariots* has a sumptuous, golden look to it. At times the scenes border on greeting card loveliness, but in general they are very sophisticated. The rich, atmospheric quality makes one want to be there. There are some other nice touches, like a Gilbert & Sullivan production, with women in stark white makeup and colorful kimonos, and a train station with few people, no dirt or litter and a mood of ghostly surrealism. The music is excellent and its originality keeps the net effect of many scenes from falling into triteness.

Despite its flaws, *Chariots of Fire* is a good film, with great clarity of image and sound. It's just the ideas and emotions that get a little muddy. (Soundtrack on Polydor PD 1-6335.)

CHARLIE concluded

Each scene is shot with careful attention to detail. Period costuming was wonderful and the location shots in London added an authentic air. DeLaurentiis and Forman are to be congratulated, *Ragtime* should restore Paramount's faith in them. This is just great entertainment. \$4.00

(Soundtrack on Elektra SE-565.)

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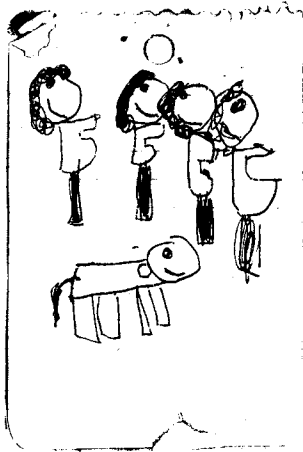
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Collage by Rennie Schlautomeier

TWO STARS, by Rich Scrivo, age 6
by Rich Scrivo, age 6

Once upon a time there was two stars up in space. The first one "said" hi george what are you doing today. george "said" oh nothing just sitting around. Dave said want to go downtown too the park with me. "sure" said george. I'll beat you to the swing. "said" Dave. "OH" no you won't said george. So they went home. (next day) Hi george. Shut up David. I thought you like me george. Don't pester me Dave. I'm studing my homework. can I help "said" Dave. sure said george and they worked all night.



Drawing by Erin Van Cleave, age 5

INVASION, by Sarah, age 6

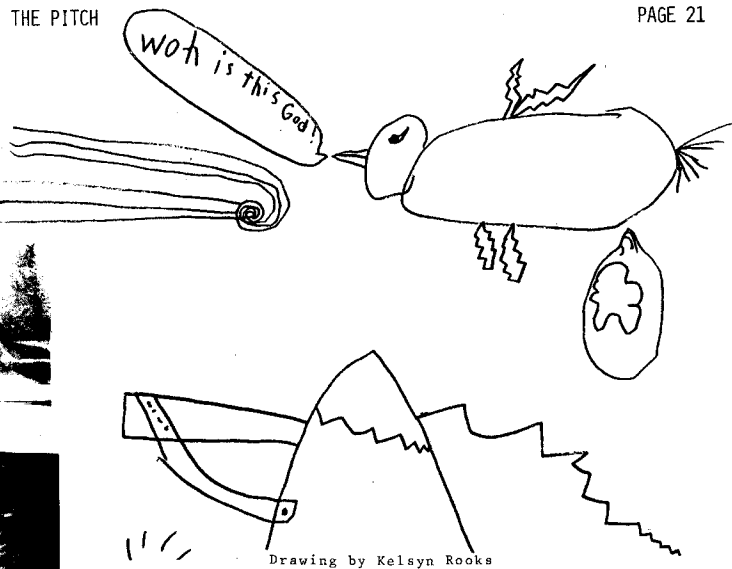
5555? There was all these fives come from planet guper and they were tearing down the city and there were a big one and a middle size one and there was a small one too and they could zap down a building with one blink and they were gone and zapped down five buildings and here go my building yaaa goodbye see you letter alli gator.

CHARMING CHIMP, by Sarah

He look like he scratching his ounder arm. And he looks like he happy. And he might be swing on a banana tree. And he looks like he allalong and chest swing on the tree. And there looks like there're houses in the background. And he might not be a wild monkey and he might not. And there's trees back by the houses. And it looks like it kinda getting dark. And he looks like he holding something with his feet.

MORRIS THE CAT, by Sarah

he look likes the microphone, he's too small for a cat. And look at that tie they put on him. And he looks like he is canned cat that's how come he is a mike a phone. And he looks like he meet a new thing. And he look like he's just setting there waiting there. And he is big. And his tie look like is up side down.



Drawing by Kelsyn Rooks

PROMETHEUS AND THE FIRE, by Kelsyn Rooks, age 7

Prometheus was a pygmy titan but he was a smart God. One day he and his brother, Emprometheus, were giving out gifts to creatures. Prometheus noticed that man had no gifts so he climbed the mountain to the temple where the fire of the Gods was kept and brought it down to earth. This made Zeus angry so he asked Vulcan to make some chains to hold Prometheus so he could not get loose. He did not for many years. Zeus also put an eagle that swooped out of the sky and ate his liver each. But each night he grew a new one.

One day the eagle was gone and a chicken was there instead. So he had fried chicken for dinner. It was a good thing he kept some of that fire.

BRENT SNOWFLAKE, by Louis Scrivo, age 5

My name is Brent snowflake. I was playing baseball and I hit the ball and I ran the bases and I fell out of the cloud. oh no! oh no! this is really fun! oh no now I'm falling on a plant. Here comes the wind. It's going to melt me a way.

the End



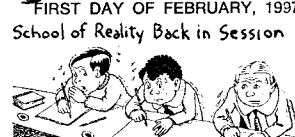
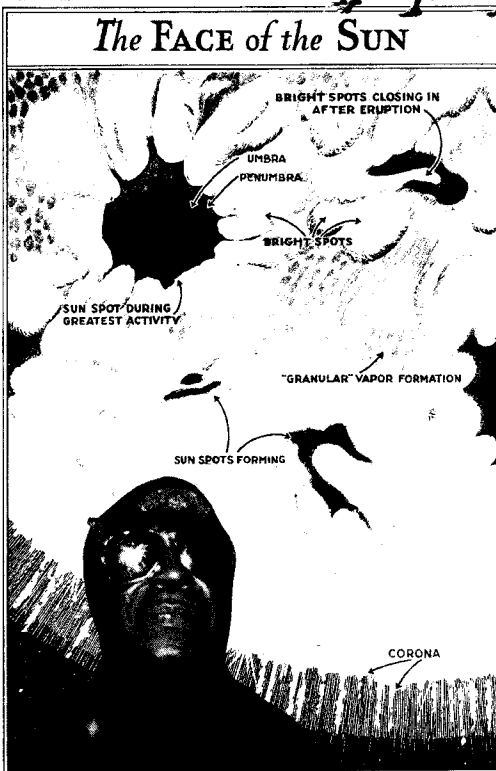
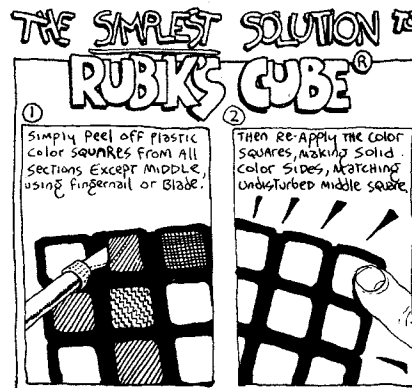
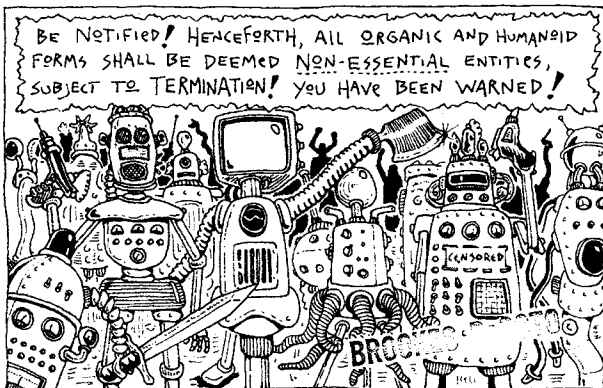
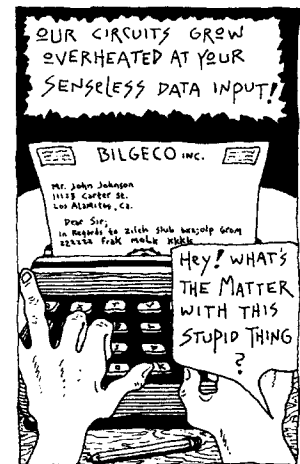
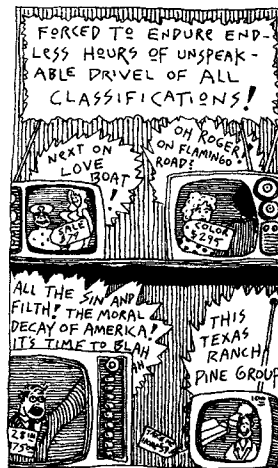
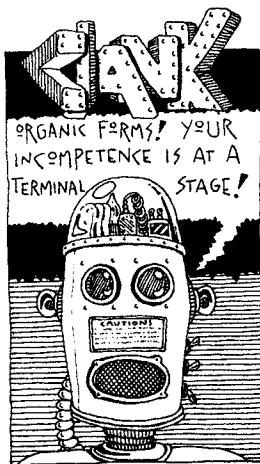
Drawing by Buffy Schlautomeier

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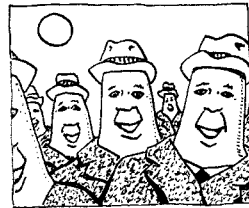
CONCERT CALENDAR

JAN. 22. MIDWEST C.D.'S.....	MUSIC BOX
22. THE MISSTAKES.....	PARODY
22. DRY JACK.....	OTWH
22. LYNCH & McBEE.....	STAGEDOOR
23. MIDWEST C.D.'S.....	MUSIC BOX
23. THE MISSTAKES.....	PARODY
23. DRY JACK.....	OTWH
23. LYNCH & McBEE.....	STAGEDOOR
25. COLT 45 with BLUES JAM.....	BLAYNEYS
26. OPEN MIKE NITE.....	OTWH
26. JIM SWEENEY BAND. (Tulsa rhythm & blues).....	BLAYNEYS
27. IS.....	PARODY
27. WORM WRANCH WRANGLER.....	OTWH
27. JIM SWEENEY BAND.....	BLAYNEYS
28. TRAXX.....	PARODY
28. KJHK DANCE NITE.....	OTWH
28. JIM SWEENEY BAND.....	BLAYNEYS
29. SNAPSHOTS.....	MUSIC BOX
29. CARIBE.....	PARODY
29. JIM SWEENEY BAND.....	BLAYNEYS
29. THUMBS.....	OTWH
29. BONITA SHORTLINE.....	BOGARTS
30. SNAPSHOTS.....	MUSIC BOX
30. ROD STEWART.....	KEMPER
30. CARIBE.....	PARODY
30. TUNES with THE WALK.....	OTWH
30. DEL SHANNON.....	UPTOWN
30. JIM SWEENEY BAND.....	BLAYNEYS
30. BONITA SHORTLINE.....	BOGARTS
FEB. 1. COLT 45 with BLUES JAM.....	BLAYNEYS
2. OPEN MIKE NITE.....	OTWH
2. CARIBE.....	BLAYNEYS
2. PLAIN JANE.....	BOGARTS
3. BLUES SOCIETY JAM SESSION.....	PARODY
3. HUMAN SWITCHBOARD.....	OTWH
3. LAMONT CRANSTON.....	UPTOWN
3. PLAIN JANE.....	BOGARTS
3. CARIBE.....	BLAYNEYS
4. RICH HILL & IDA McBETH. (blues, swing).....	PARODY
4. WHITEMOUND.....	OTWH
4. CARIBE.....	BLAYNEYS
4. PLAIN JANE.....	BOGARTS
5. THE RED.....	MUSIC BOX
5. THE ONES.....	PARODY
5. GET SMART with START.....	OTWH
5. CARIBE.....	BLAYNEYS
5. PLAIN JANE.....	BOGARTS
6. THE RED.....	MUSIC BOX
6. KELLEY HUNT & THE KINETICS.....	PARODY
6. GET SMART with START.....	OTWH
6. JOHN McKUEN. (formerly of Nitty Gritty Dirt Band).....	UPTOWN
6. PLAIN JANE.....	BOGARTS
6. CARIBE.....	BLAYNEYS
8. COLT 45 with BLUES JAM.....	BLAYNEYS
9. JOAN ARMSTRADING.....	LYRIC
9. OPEN MIKE NITE.....	OTWH
9. ACE MORLAND. (Tulsa rhythm & blues).....	BLAYNEYS
9. SAVANNA.....	BOGARTS
10. THE YARDAPES with GET SMART.....	PARODY
10. KJHK DANCE NITE.....	OTWH
10. MAL & VAL.....	UPTOWN
10. ACE MORLAND.....	BLAYNEYS
10. SAVANNA.....	BOGARTS
11. THE KATS. (blues, swing).....	PARODY
11. LOW ALTITUDE COOKING.....	OTWH
11. ACE MORLAND.....	BLAYNEYS
11. SAVANNA.....	BOGARTS
12. LANGREHR BAND.....	MUSIC BOX
12. BLUE RIDDIM BAND.....	PARODY
12. JASON & THE NASHVILLE SCORCHERS. (tentative).....	OTWH
12. ROY BUCHANAN.....	UPTOWN
12. ACE MORLAND.....	BLAYNEYS
12. SAVANNA.....	BOGARTS
13. LANGREHR BAND.....	MUSIC BOX
13. BLUE RIDDIM BAND. (Flying Fish Recording Artists).....	PARODY
13. JASON & THE NASHVILLE SCORCHERS. (tentative).....	OTWH
13. ACE MORLAND.....	BLAYNEYS
13. SAVANNA.....	BOGARTS
16. ROCKET 88.....	BOGARTS
16. ROBINSON PIKE BAND. (vintage rock & roll).....	BLAYNEYS
17. ROBINSON PIKE BAND. (vintage rock & roll).....	BLAYNEYS
17. ROCKET 88.....	BOGARTS

18. JIM SWEENEY.....	PARODY
18. ROCKET 88.....	BOGARTS
18. ROBINSON PIKE BAND.....	BLAYNEYS
19. DU CHAMP with BLACK CRACK REVIEW.....	MUSIC BOX
19. GARY CHARLSON BAND.....	PARODY
19. EMBARRASSMENT.....	OTWH
19. ROBINSON PIKE BAND.....	BLAYNEYS
19. ROCKET 88.....	BOGARTS
20. BLACK CRACK REVIEW with DU CHAMP.....	MUSIC BOX
20. GARY CHARLSON BAND.....	PARODY
20. EMBARRASSMENT.....	OTWH
20. ROBINSON PIKE BAND.....	BLAYNEYS
20. ROCKET 88.....	BOGARTS

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MB-Music Box/Attn & Troost
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JCC-Jewish Community Center



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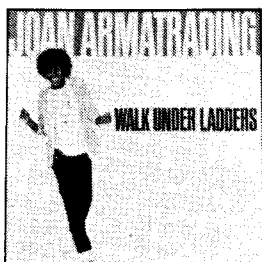
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