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Issue 15

jazz

THE PITCH

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MARCH 1982

month



**INSIDE: BASIE,
BLUES, MONK,
DICK WRIGHT,
PERE UBU &
MORE.**

JOAN ARMATRADE Part II, pg. 23.

Duck In Jamaica, p.19



MILTON BLOWS THE LID

Jazz & Juice Stories
BY MILTON MORRIS

ON K.C. SWING

We need a swingin' liveable city, not just a liveable city. The reason we don't have live music is because people don't get out till 10 or 11 o'clock at night. You got to run them out at 1. How in the hell are you going to pay a band? If you can run till 3 o'clock the musicians that are still alive would love to play and the town would swing again. We've got young musicians growing up all the time. Good ones. They leave because there's nothing here for them. All the good musicians that are staying here have a day gig so they can make it. It can swing again and I'm going to make it swing the next time I'm elected governor.

ON ANITA O'DAY

We called her tippy-toes. When she would sing, she was always on

her toes. She'd stand up on her toes and sing all the time and shuffle around. She did a great number, "Ace in the Hole." It's a hell of a number. Anything she sang was great.

ON MARY LOU WILLIAMS

Mary Lou Williams was with Andy Kirk for years. She was a sweet person who adopted the band. Everybody needed her. She was a mother to them. And she was younger than all of them. In this band, Mary Lou was one of the few people who could read music. She knew what she was doing. She knew how to talk to them. Everybody had to reach to her to read music. She'd hum a few bars so the rest of the musicians could pick up on what was supposed to happen. She kept the band together and helped any musician at any time she could. She was that beautiful of a person. She was something else.

She was playing with Andy Kirk's band at a place called the Vanity Club at 1313 Walnut. Upstairs it was bootleg days. The man at the door had to know you before you could get in. Tootie Lusco owned the place. He had the first revolving bandstand I had ever seen. Mary Lou was sitting up there and playing for Pha Therrel, who was a singer she had discovered. They called the band the Twelve Clouds of Joy. Mary Lou got such a kick out of it. Pha Therrel's favorite number was "Trees." I was a waiter in the place at that time. We had to go around and put cocktail napkins in the champagne glasses because the glasses would collapse when Mary Lou Williams and Pha Therrel performed that number. Everytime I see Ella on the commercial with the glasses crackin' I think of when it actually happened with Mary Lou and Pha.

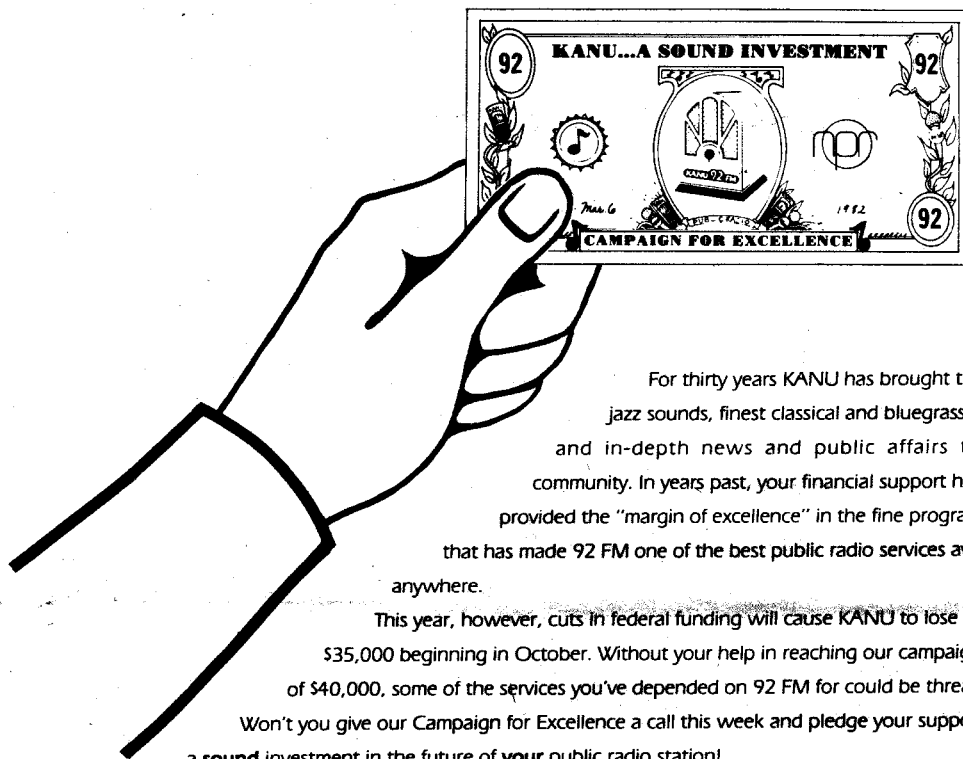
ON ELLA FITZGERALD

When I was a kid hustling papers, I was downtown at the Newman Center, where the 12th and Main City Square is now. Ella came into town with Chick Webb's band--what a drummer, what a band. Ella was doing "A Tisket A Tasket." I had to get in line and in those days the line was clear around the block, if you can imagine that. All these people were waiting to get in. The Newman didn't seat that many people. Here I was, selling papers for a living and I sneaked up to somebody about fifth in the row and gave them an extra dollar to let me in line. It only cost fifty-cents to go in and hear Chick Webb's band and



turn topg 5

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THE PITCH

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

Dear Pitchers,
Since I moved from Lawrence a ways back,
I haven't been able to keep up on music
like I had when your paper was readily
available. St. Louis, alas, has nothing
nearly as informative and avant. Please
send me the damn thing.

Sincerely, Will Firms
St. Louis, Mo.

Dear Mr. Chance,
Picked up Nov. & Dec. issues of PENNY
PITCH at PennyLane in early December. I
was impressed...particularly with jazz
portraits.

If possible, please add me to your
mailing list.
Hope to be able to stop in during
Women's Jazz Festival Week.

Best of luck, John Weber Jr., Omaha, NE

Esquire

LISA BAIN
Editorial Administrator

Dear Mr. Chance:

Thanks for sending the copies of your
paper. We'd be delighted to have you re-
print the piece by Count Basie which ap-
peared in our Jazz Yearbook, provided that
permission is also obtained from Mr. Basie.

We recently started a music section
which appears quarterly in the magazine,
appropriately entitled Quarter Notes. If
there's anyplace in your newspaper where
it can be easily done, you might suggest
that your readers pick up our current is-
sue. We can always use more readers in
the Mid-West!

I'd appreciate receiving a copy of the
issue in which the Basie article appears.
Thanks for your interest in using it.

All best, Lisa Bain, New York, New York

Dear Lisa:

We spoke with the Count's friend and
representative in KC, Milton Morris, about
the article and he said that Basie would
love having it reprinted. Your enthusiasm
and helpfulness is appreciated and we hope
that you enjoy this ish.

Dear Babo (c/o the PITCH),

ANSWERS TO TREKKIE QUIZ

1. TIBERIUS
 2. MCC 1701
 3. INJURED CAPTAIN PIKE
 4. JANE WYATT
 5. GALILEO
 6. SPOCK IS HIS FULL NAME
 7. U.S.S. DEFIANT (NCC 1764)
 8. U.S.S. EXCALIBUR (NCC 1664)
 9. U.S.S. INTREPID (NCC 1631)
- ***** HOWARD DRAKE **

BABO
THE CLOWN



Dear Howard:

Thanks for all of your mail. Babo was
delighted with your entry and he promises
to send your shiny, new button featuring
J.T. BARK ABAF.

Dear PITCH:

Happy Saturday. Jah love to K.C. Sally
says that the walk along the pier of life
is most awesome. Ever watched a ship come
in? Incredible. Rolling & Rocking along
I'd just like to say Willi Irie writes
quite hip reggae reviews and keeps my
friend Marla informed even tho the seas
are high. Rub-a-dub on Davey Dread's head!
Yah man. Taking reggae with you every
where will eventually make you feel like
you have landed in Sah land yourself and
you don't have to have a nappy head (thank
you Mary Lou) to be a rastii! Back to Willi
--a most informative dread on music (reg-
gae of course). I've learned new groups &
styles & the correlation between it all.
"Almost heaven, West Jamaica." "Almost
Home." Being plugged in--to a tape made by
our own R. Cheeks w/assistance from the
Conn boys--and moving to reggae beats at
the moment makes it quite hard to concen-
trate on the words I'm feeling. But you &
I & I & you know what I mean. Reggae music
should become a universal word of love,
that involves politics & religious philo-
sophies & just how funky the world is,
America needs Jamaica as a friend. Sailing
on...I get quite sentimental about the
PITCH. My how it's grown. Let's hope it
remains in our lives, like jah love will.
Since we could be blown away at anytime
we've gotta groove & let music lead us
astray. Could you imagine "rapping" in the
streets of America and moving to that
reggae beat; sweet happiness!
Keep sending that PITCH (brown wrapper
only) and know my magic fingers send vibes
your way. I miss KC and typing THE PITCH.
(Oh Rosie, don't you do that to the boys.)
Miss I-Sheryl: Joan was the highest. Marla
says hello and thanks for PennyLane and
Uncle Hal's imagination.

In TUNE, Sally
On a Tub in the Atlantic???

Dear Sally E.,

Your kind of spirit is what keeps the
PITCH growing. We agree that the Rasta
atmosphere, with it's heavy third beat, is
a positive source of creativity. Your let-
ter has touched us (OOOH--BABY) and we are
pleased you have remembered us and the
good times we had going to pre. Our
Cheeks kiss you on both and I-Sheryl says,
"I-tal."

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On Record



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His Greatest Years



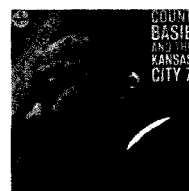
MCA2-4144 PAUL HORN
Plenty of Horn



MCA-29047 K. JARRETT
Byebloo



MCA2-4136 COLTRANE
The Gentle Side Of..



MCA-29003 COUNT BASIE
The Kansas City Seven



MCA-29046 K. JARRETT
Death and the Flower



MCA-29060 TOM SCOTT
Rural Still Life



MCA2-4138 COLTRANE
The Mastery Of, Vol. I



MCA-29049 LAMBERT
HENDRICKS & ROSS Basie



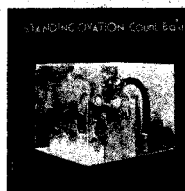
MCA2-4142 ELLINGTON
Great Tenor Encounters



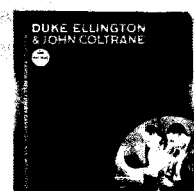
MCA-29015 COLTRANE
Live at Birdland



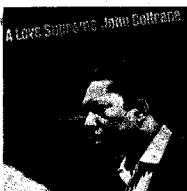
MCA-29061 KAI WINDING
& J. J. JOHNSON The Great



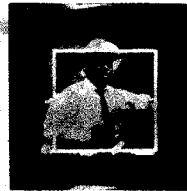
MCA-29005 COUNT BASIE
Standing Ovation



MCA-29032 ELLINGTON
& COLTRANE



MCA-29017 COLTRANE
A Love Supreme



MCA2-4130 COUNT BASIE
The Retrospective Sessions



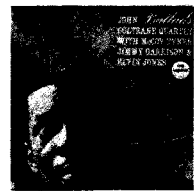
MCA-29008 COLTRANE
'Live' at Village Vanguard



MCA2-4145 QUINCY JONES
The Quintessential Charts



MCA-29054 S. ROLLINS
On impulse!



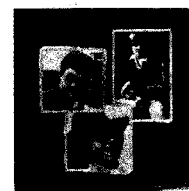
MCA-29012 COLTRANE
Ballads



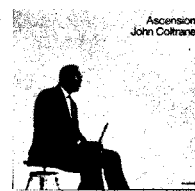
MCA-29004 COUNT BASIE
Straight Ahead



MCA-29011 COLTRANE
Coltrane



MCA2-4153 KLEMMER/
SCOTT/BARBIERI



MCA-29020 COLTRANE
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CONTINUED FROM COVER
MILTON MORRIS

see Ella Fitzgerald sing "How High the Moon"? Especially the Berlin edition. You'll never hear anything that will top it.

ON BILLIE HOLIDAY

Billie Holiday was probably the most misunderstood woman there ever was. Poor little chick got hooked. She had a terrific voice, could really sing, and started working in whore houses when she was thirteen or younger. She really laid her stories down and got recognized. She was with Basie at one time. Of course nobody's been able to copy her style. She came along the same time as the Bird. And she was real close to Lester Young. In fact, she's the one who reached out and got him for Basie's band. She's the one that gave him the name "Pres." She said, "Every-one's got a title. Here even Count Basie has a title. You got Benny Goodman, King of Swing, Duke Ellington and all that royalty." She started calling him "President" and later it thinned down to "Pres." He also is the one who called her "Lady Day."



It all goes back to Billie Holiday. In the days when I was a lover, if I nailed a chick, someone I was going to fall in love with, I'd wind up in a pad. And there's only two records that you could put on: all of Billie Holiday and all of Frank Sinatra. And if that didn't do it, you were dead.



ON JUNE CHRISTY

June was cool. You talk about Kansas City jazz being cool jazz. She wasn't trying to discover a new song. If she met someone who made an arrangement or wrote a song they wanted her to sing, she wouldn't do it. She'd sing what she wanted to hear and what she thought you wanted to hear. And she could sing it. One of the greatest records ever recorded is June Christy's *SOMETHING COOL*, (Capitol SM 516 \$5.98 list)

ON JULIA LEE

Julia Lee will never be topped. If she were alive today, she would probably be the highest paid woman performer in the



world. I had George E. Lee's band at the Novelty Club at 17th and McGee. She was just the inter-mission piano player. After that place closed, I went out to 35th and Troost, and opened up another place. She came out there and worked for nothing, just tips. They just got through putting Pendergast in jail. The town folded up and work was rough. All the time the town was wide open and swinging, everyone had a gig. But we did a terrific business when Julia Lee played. Everybody fell in love with her. Martha Ray, the Andrews Sisters, Henry Bussey, and all those bands that were playing the exclusive hotels would come there after hours and have sessions all night long.

I started putting musicians in with Julia. I had Ernie Williams, Paul Gunther, Jessie Price, and even Jo Jones blew there for a while. I wound up with Baby Lovitt. They made a perfect team. They just packed that place. Whenever any celebrity came to town, they had to come and hear Julia Lee. She could sing any song. What she made her money on was risqué songs. Matter of fact, she cut a record called "Sweet Marijuana." They wouldn't release it till she changed it to "Sweet Lotus Blossom."

The black and white situation was bad back in the 30's. When black people wanted to hear her I had extra seats in the bandstand. I'd have to make them look like musicians so they could hear Julia Lee and Baby Lovitt. Some redneck from down in Texas hollered across the room, "Hey nigger, play 'Eyes of Texas'." I had to go over and grab him and say, "Partner, there's a thousand places in Kansas City that don't have black entertainment. Now don't be doing that. I don't want you to be talking to my wife that way." He said, "Oh, is that your wife?" I'm sorry." She was actually married to the manager of the Monarch ball team at the time, Frank Duncan.

I'll never forget that one time I worked out a deal for Dallas, Texas with Julia Lee. They wanted her pretty bad and offered her \$1500 a week. That was a lot of money in those days. Finally we got her to do it. She got on a train to go and got into Oklahoma. Every stop they would make had a sign that read "NO BLACKS ALLOWED IN TOWN AFTER DARK." She turned around and came back and never played that engagement.

ON THE PRESIDENCY

There's a story going around now that they can't circumscribe him because there's just no end to that prick.

ON THE 3AM BAR LAW

It's simple. In the first place, I'd find out who wants it. I don't think there's a hundred places in Kansas City that will go for it. You can't say that you can have it on the Country Club, in Westport, and downtown. What about 35th and Prospect? What about 103rd and State Line? We should do like St. Louis—declare the whole city a convention center and let anybody who wants it have it. In the first place, the reason it was put in was for conventions. That was the excuse. It's not the real reason. They need the revenue and tax money from it. It's just as stupid as not having horse racing. They need money so bad and they ask people to go vote to raise their taxes. All they have to do is legalize horse racing, like everybody else. There's thirty states that have it. When I see a horse race, you know what I see? I see the horses running and people having a ball. All the electricians are working and the carpenters and the vendors. The horses are running and everyone's having a good time. I see a new school and bridges being repaired. Do they think that people are stupid enough to go and vote to raise their taxes? They're crazy. Politicians are all crazy anyway. I'm the only politician that's not nuts.

SCHEDULE OF EVENTS
Fifth Annual Women's Jazz Festival

WEDNESDAY—March 24, 1982

- 10-11am—Mabee Theater in Sedgwick Hall (Rockhurst College) - Fun With Jazz for Head Start Students - FREE
- 4-7pm—Harling's Upstairs Bar & Grill - Main & Westport - Open Jam Session with ALIVE! - 2 drink minimum
- 4-7pm—Signboard Lounge - Crown Center Hotel - Open Jam Session with CALICO - FREE
- 7:30-10pm—The Folly Theater - 300 West 12th - An Evening With Blossom Dearie - \$7.50, \$8.50, \$10.00

THURSDAY—March 25, 1982

- 4-7pm—Harling's Upstairs Bar & Grill - Main & Westport - Open Jam Session with ALIVE! - 2 drink minimum
- 4-7pm—Signboard Lounge - Crown Center Hotel - Open Jam Session with CALICO - FREE
- 8-11pm—International Cafe - Crown Center Shops - Student Big Band Invitational featuring the All-City Women Student's Big Band; the U.M.K.C. Jazz Band; the Indian Creek Junior High Jazz Band; and others - FREE

FRIDAY—March 26, 1982

- 12-1:45pm—Science Tech Building (Penn Valley Community College) - Leonard Feather Lectur/Worship Series - FREE
- 2-4:30pm—Science Tech Building (Penn Valley Community College) - Genesis Jam for beginning jazz students with the Amy Duncan Quartet - FREE
- 4-7pm—Harling's Upstairs Bar & Grill - Main & Westport - Open Jam Session with ALIVE! - 2 drink minimum
- 4-7pm—Signboard Lounge - Crown Center Hotel - Open Jam Session with CALICO - FREE
- 8-11:30pm—The Folly Theater - 300 West 12th - TNT (Top New Talent) Concert with Sweet Honey in the Rock; Tintomara (making their American debut from Sweden); The Swing Sisters (making their American debut from Canada); and Combo Contest winners Bougainvillea - \$6.00, \$7.00, \$10.00

SATURDAY—March 27, 1982

- 10am-4pm—The Central Exchange - Crown Center Shops - Clinics/Workshops featuring Rhythm Section (Joanne Grauer, Val Hammick, Debbie Katz); Vocal Jazz (Rhannon); Reeds (Ann Patterson); Percussion (Carolyn Brandy); and Business of Music (selected panel including Leonard Feather) - \$2.50 per or \$10 for all
- 4pm-1am—International Cafe - Crown Center Shops - Jazzwomen Jam Session with CALICO and special guest Rhannon from ALIVE! - FREE
- 4pm-1am—The Central Exchange - Crown Center Shops - Mixed Jam Session with the Mike N'ing Quartet and special guest Suzanne Vincenza from ALIVE! - FREE

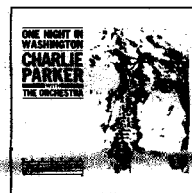
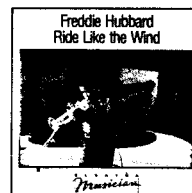
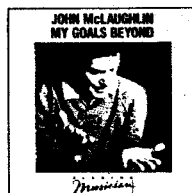
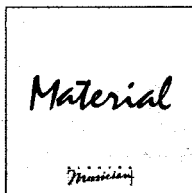
Tickets may be purchased locally in K.C. at PennyLane and other outlets. Call 816-361-0319 for a complete list of outlets and schedule of events for Jazzwomen in '82.

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COUNT BASIE'S KANSAS CITY BREAKDOWN



by Count Basie

"I WAS BROKE AND COULDN'T GET OUT OF TOWN," was Basie's explanation for how he started in K.C. music when he spoke to *ESQUIRE* in 1946. Below is more of Basie's story, in his own words, as appearing in *ESQUIRE*'s JAZZ YEARBOOK 1947.

It was just about two decades ago that I looked upon Kansas City for the first time. I'd traveled west from New York with a touring vaudeville show. I was just a kind of a piano player with the show and we had more than our share of troubles. We didn't have any "names" in the east and we didn't do much business. So, about the time we reached Kansas City, the unit was in pretty bad shape and then came the inevitable folding. When we folded, I was broke and didn't have any way to get out of town.

I was sorry for myself or wishing to never leave my home in New York, N.Y. I started making the rounds to see if there might be a spot in town for a piano player, and surprisingly I found that spot playing an accompaniment to silent films at a local movie theatre called the Eblon. I must say I got a lot of good experience in that job, 'cause I was playing for all sorts of pictures, anything from a western melodrama to a crime thriller or one of those posson plays.

Well, I held that job at the Eblon for the better part of a year. Then, in 1928, I got a job with a band known as the "Blue Devils." The leader of this band was a guy named Walter Page, who played a mighty wicked string bass, and still does. Yes, he's the same Walter Page who makes with the rhythm in my band today. Walter and I have been together, in one way or another, ever since that time. The "Blue Devils" did quite a bit of traveling between Kansas City and Oklahoma City, and in 1929 we picked up a blues singer in Oklahoma City. That was Jimmy Rushing, who for my money has never had an equal when it comes to the blues.

Back in the early thirties there was a band in Kansas City that more or less ruled the local jazz scene. It was that of the late Benny Moten. Few people outside of Kansas City ever knew much about this band for the reason that they had then there were no such means of nationwide exploitation as radio, records and jukeboxes and local or territorial bands had to be seen to be heard. Well, the "Blue Devils" broke up and several of us, including Page and Rushing, joined Benny. I played "third piano" in that band, Benny, of course, was the big man at the keys, and his brother Gus played piano-accompaniment.

There were some great musicians in that Moten band. Five of those musicians have played with me right up to the present. In addition to Walter Page and Jimmy Rushing, they are Ed Lewis, my first trumpet player of long standing, Jack Washington, baritone sax, and Jo Jones on the drums. We also had such men as Eddie Durham, who played trombone and did a great deal of the arranging, and "Hot Lips" Page, who took care of a lot of jazz on trumpet.

I guess we played just about every jazz spot in Kansas City. The ones that are foremost in my mind are the Reno Club, the Tower and Main Street Theatres, the Fairland Park and Pianos Ballrooms, and the Frog Hop Ballroom in St. Joseph, not far from Kansas City. I've heard a lot of conflicting stories as to how I came to go out as a bandleader in my own right. First, I will say that I did not take over the Benny Moten band when Benny died. In 1935 the band was booked for the Rainbow Ballroom in Denver, one of the leading dance spots in the west. Benny, however, stayed in Kansas City for a consiliatory. In the meantime the band went on to open in Denver. Just as we were getting underway on opening night, Gus Moten received a telephone call from Kansas City that Benny had died on the operating table. This news, of course, was a tremendous blow to every man in the band. We all thought a great deal of Benny and our association went much deeper than that of musicians for their leader. We did our best to carry on and go through our opening night at the Rainbow. But without a leader, the band just didn't seem to mean very much any more. Gus Moten took over for the next six months or so and then we broke up.

The next move I made was to organize a small band of my own, in which several of my fellow members in the Moten band joined me. Then, in 1935, I enlarged this band at the Reno Club in Kansas City and this eventually became my present organization. Rush, Page, Jo, Durham, Ed Lewis and Jack Washington were among those who joined me. I don't mind saying that it was a mad scramble with that band. In fact, we were in and out of the Reno Club for about a year before things even started to look up. That's where Benny Goodman and John Hammond entered the picture. On one trip to Kansas City, John caught the band at the club. He was just as much of a jazz enthusiast as he is now. John liked the band and went around talking about us to a lot of people, including B.G.

We were broadcasting over a local Kansas City station from the Reno Club and John told Benny to listen in on one of the broadcasts. Benny did and he was interested enough to make a special trip to Kansas City to hear the band in person. I might add that Benny's own band was playing in Chicago at the time and, as he later told me, the only way he could pick up the station on which we were broadcasting was by going out into the middle of a vacant lot with a portable radio.

When Benny came to the Reno Club in the Spring of 1936 to hear the band, none of us was aware that he was signing up. Benny went back to Chicago and phoned his own booker, Willard Alexander of Music Corporation of America, in New York. In the meantime, John mentioned us to Willard. Then Willard made a trip to Kansas City himself and signed the band with MCA.

Contrary to several conflicting stories, I got the name "Count" right in Kansas City in 1936 while at the Reno Club. I was known as Bill Basie at that time. One night, while we were broadcasting, the announcer called me to the microphone for those usual few words of introduction. He commented that Bill Basie was a rather ordinary name, and further that there were a couple of well-known band leaders named Earl Hines and Duke Ellington. Then he said, "Bill, I think I'll call you Count Basie from now on. Is that all right with you?" I thought he was kidding, shrugged my shoulders and replied, "Okay, well, that was the last time I was ever introduced as Bill Basie. From then on it was 'Count' Basie, and I never did lose that nickname. It's funny the way those things will stick. I always get a big kick when an announcer or interviewer will ask, 'Count, tell us how you got that royal title, why?' That's usually the first question, and by now I can reel off the answer to that one without catching my breath.

Another popular question is the origin of our theme, "One O'Clock Jump." I answer that one right here because it too has a very strong connection with Kansas City. It also came out of one of our radio broadcasts. In those days, well, those days, when you didn't have to clear songs and titles in advance as you do now. In other words, the band would just go on the air and play "heads" and anything that came to mind. One night we had about five minutes to go on a broadcast and the announcer asked me for the title of the closing tune. Well, it just had no title so it was up to someone to pick one out in a hurry. I glanced up at the clock. It was almost one o'clock. Just call it the ONE O'CLOCK JUMP," I told the announcer. After that we used it for our theme and it's unquestionably the record most closely associated with the band.

In all the time he has been with the band, Jimmy Rushing has been what I might call my right arm. There were times in the early days of the band that I'd have given it all up but for Jimmy's urging to stick with it. Speaking of Jimmy Rushing, there's a guy who really knows Kansas City. He should have written this piece instead of me. A while ago I started discussing what happened over MCA started booking the band. Our first big job was at the old Grand Terrace Cafe in Chicago. Before we left the Reno Club, we had been signed for an engagement at Roseland Ballroom on Broadway. Lew Brecker and Joe Belford, the owners of Roseland, had flown out to Kansas City to hear the band and signed for the date. Hey, this story was supposed to be about Kansas City, but now I'm moving out of there, so I'd better cut out. I've enjoyed reminiscing like this. Yes, those were turbulent but still good old days, and Kansas City is a great town. It's a town that has turned out plenty of great jazz music and musicians, and I hope it won't stop.



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MYAUNT, HELEN HUMES

The following article is a special contribution to THE PITCH by David L. Pearl, nephew of Helen Humes. David is currently living in Kansas City.

Helen Humes was born on June 23, 1909 in Louisville, Kentucky. At the age of sixteen, Tommy Rockwell recorded Helen for Okeh Records in a St. Louis studio on April 30, 1927. After the recording Helen returned to Louisville. Obviously the St. Louis recordings had a terrific impact for within eight months she was in New York making eight more titles for Okeh with James P. Johnson on the piano. In 1937 Helen was singing with the Al Sears Band.

It was at the Cotton Club in Cincinnati where Basie made his first job offer to the young Helen Humes. Later that year she took Billie Holiday's place with the famed Basie band. It was during the Basie years she recorded such ballads as "Dark Rapture," "Don't Worry About Me," "If I Could Be With You," "Someday Sweetheart," "Between the Devil and the Deep Blue Sea," and many others. In 1944 Helen moved to California where she won wide acclaim for "Be-Bab-Leba" and "Million Dollar Secret." Helen did five seasons with the Norman Granz "Jazz at the Philharmonic."

In 1956 she made her first Australian tour with Red Norvo. During the early sixties Europe became a second home for Helen. In 1967 Helen Humes disappeared from the spotlight. She returned home to Louisville to care for her aging and ill parents.

Helen did not sing again until 1973 when Stanley Dance, author of World of Swing, persuaded her to appear with Count Basie at the Newport Jazz Festival. From then her career began to skyrocket. Lengthy appearances at New York City's famed Cookery brought her rave reviews.

In 1974 she recorded an album entitled *TALK OF THE TOWN* on the Columbia label. On September 13, 1981 Helen Humes died of cancer in a Santa Monica Hospital. During her brilliant career she worked with the greatest musicians in the world. Her last performance in Kansas City was in the fall of 1977 at the Jewish Community Center.



Recommended Recordings:
Talk of the Town (Columbia 33488)
Sneaking Around (Classic 110)
Helen Humes with the Muse All Stars
(Muse 5217)
Helen (Muse 5233)

ALL THAT JAZZ



DICK WRIGHT

Well, what do you know! Here I am writing record reviews for the PITCH. I am really quite flattered and thrilled to be asked to share my thoughts and feelings about recent jazz releases. I hope the reviews will be of interest and prove helpful to the readers in choosing new "Happy Sounds" to take home. Here we go with the first edition of this column:

TOMMY FLANAGAN/Super Session
Inner City IC 3039 \$8.98 list

It's quite ironic isn't it? One of the most gifted of all jazz pianists and, up until five or six years ago, one would have been hard pressed to locate an album under Tommy's own name! After years of yeoman-like work as accompanist for many other great artists (like Ella Fitzgerald) Flanagan has come into his own as a lyrical genius of the piano alongside such as Hank Jones, the late Bill Evans, Ellis Larkins and others.

Flanagan is joined in this trio setting by another lyrical artist of the first order, bassist Red Mitchell. Rounding out the group is the brilliant drummer, Elvin Jones. The program contains an equal balance of Flanagan originals, great standards and jazz classics. Tommy wrote two nice swingers in "Minor Matters" and "Rachel's Rondo." The two standards are Cole Porter's "I Love You" and, a beautiful reading of the too seldom heard Burton Lane gem, "Too Late Now." Rounding out the album are two great jazz lines--the John Lewis tribute to the brilliant gypsy guitarist Django Reinhardt--"Django" and, Duke's glorious "Things Aren't What They Used To Be."

I happen to think that Tommy Flanagan can do no wrong and this album only confirms that feeling.



Dick Wright

For a taste of what a tasteful and swinging pianist should sound like, latch onto this one. Incidentally, to whet your appetite, the back cover of the album lists five more Flanagan albums available on Inner City!

BARBARA CARROLL/At The Piano
Discovery DS 847 \$8.98 list

Do you remember Barbara Carroll? I do! There were several fine trio albums in the 50's on both RCA Victor and Verve. In the liner notes for this very tasteful exploration into the world of solo piano jazz, Barbara states that this is her fifteenth album (!!) and first in the solo piano format.

Attempting a solo album takes courage and, of course, much ability. I find this to be a very lovely album from start to finish with material varying from two Carroll originals, through a number of under-worked standards, to the marvelous Thad Jones ballad classic, "A Child Is Born."

Side one opens with a rather obscure Cole Porter song, "Dream Dancing." This reading establishes the fact that the album requires close listening for all the marvelous nuances that will appear in each cut. The second track of the side is one of those absolutely gorgeous Johnny Mandel ballads, "Emily." (Two other Mandel beauties are "The Shadow of Your Smile" and "A Time for Love.") Track three is an unusual treatment of a very nice song from the highly praised show, *THE FANTASTICKS*. Usually done as a ballad, Barbara performs "Soon It's Gonna Rain" in a more up-tempo style. The closer for side one is the magnificent Thad Jones ballad, "A Child Is Born." Later, the late Alec Wilder would add words, assuring it a place among the most beautiful contemporary ballads.

Side two begins with a Carroll original titled "What Time Is It." This is an exploration of the blues form in different time signatures. Next comes "My Song," a very nice work by another outstanding pianist, Keith Jarrett. The third track on this second side is a 1946 standard by Leo Robin and Arthur Schwartz, "A Gal in Calico." Although introduced by Jack Carson, Dennis Morgan and Martha Vickers in the movie, *THE TIME, THE PLACE AND THE GIRL*, I'll take this version! The final selection on side two is a second Carroll original, "A Little Warm."

Barbara says the composition was intended to create a nostalgic and tender feeling. It does and makes for an appropriate closer. May I strongly suggest that you get this album, take it home for a close listening then, go hear this fine artist when she appears as one of the featured attractions of this year's Women's Jazz Festival. The main concert will be presented in Kansas City's Music Hall, Sunday evening, March the 28th.

ZOOT SIMS/I Wish I Were Twins
Pablo 2310-868 \$9.98 list

Known affectionately as "The Swinger," Zoot Sims has come up with another toe-tapping, finger-snapping winner with this quartet session. Joining Zoot for the fifth time on the Pablo label is the magnificent and unique piano stylist, Jimmy Rowles. Rounding out the group are two relatively unknown but swinging players: bassist Frank Tate and drummer Akira Tana.

This new release contains seven tracks, six of which are standards (granted, many of them are rather obscure) and one Sims original. Side one takes off with a bouncing "I Wish I Were Twins," Frank Loesser's first involvement in a "hit" song and one that was introduced by Fats Waller in 1934. The second track is Hoagy Carmichael's gorgeous song, "Georgia." Although Zoot says it in the liner notes, I couldn't believe that he had never recorded it before. As you can well imagine, it is given a lovely treatment. The third track on this first side is an obscure (to me at least) Walter Donaldson song called simply "Changes." It cooks from start to finish. The last track of the side is an easy swinging version of Ray Noble's lovely song, "The Touch of Your Lips." Incidentally, it's amazing just how many of our standards were written by this fine English bandleader.

The second side opens with the one non-standard track on the album: Zoot's "The Fish Horn." The title refers to the straight soprano saxophone and gives Zoot a chance to swing mightily on the instrument. The second track is another rather obscure but likeable standard, "Come Closer To Me." Zoot and Jimmy do it in a slow Rhumba-type style. The final track on the album is a tasty, seldom done song by the late Johnny Mercer called, "You Go Your Way." The song is treated tenderly by the quartet in, most certainly, a strongly felt tribute to this giant among song writers.

As mentioned above, this is the fifth Pablo album Zoot and Jimmy have made together. Each one before has produced a marvelous chemistry between the two artists and a magical affect on we listeners. This new release does it again. It is a real winner with the two artists breathing new life into lesser known (but still excellent) material.

VIC FELDMAN/The Arrival of
Contemporary S 7549 \$8.98 list

Do you remember Vic Feldman? If you're under thirty, perhaps not. Vic has been buried in the Hollywood studios for the past dozen or so years. He came to America from England in October of 1955. Vic began as a drummer at age six in London and became a professional at seven. He added piano at nine and the vibes at fourteen. He studied tympani and music theory at the London College of Music and taught himself arranging. In the U.S., Feldman worked with Woody Herman, The Lighthouse All Stars, Cannonball Adderley (I saw him with this group at the old Mardi Gras Club in K.C.), Benny Goodman, June Christy and Miles Davis. Rounding out the trio is the late and innovative bassist, Scott LaFaro, and Stan Levey, one of the first of the recognized modern jazz drummers.

The album opens with a marvelous version of the Miles Davis line, "Serpent's Tooth." This has a special place in my heart since I used this very track as a theme song for a long-running jazz show on KANU. Vic really bristles on vibes. The second track finds Vic moving over to the piano for his arrangement of the Chopin "Waltz." Vic had learned the work in his early years studying piano. Vic stays at the piano for the next track, his swinging original titled, "Chasing Shadows." Next, it's back to the vibes for Ted Grouya and Edmund Anderson's standard, "Flamingo." Before coming to America, Vic was showcased in the Ronnie Scott band with that number, playing vibes, piano and drums. Closing side one is another fine standard, "S'posin'," opening with a two-beat feel and spotlighting Scott's bass. Vic is heard on both piano and vibes. I can't tell you how happy I am that Contemporary has reissued this wonderful album. It may have been recorded almost twenty-five years ago but, believe me, it's a great album that belongs in everyone's collection. Run, don't walk, to PennyLane and pick it up!

VARIOUS ARTISTS/Okeh Jazz
Epic EG 37315 \$7.98 list

Okeh records were first introduced in 1918 and last appeared in 1969. During those fifty intervening years, the label was responsible for its share of innovative recordings. In 1920, for example, Okeh released Mamie Smith's "Crazy Blues," the first blues record by a black artist. The Okeh Race Series which debuted in 1921 was perhaps the single most important provider of black music for the next half century.

This two-record set is one of five volumes in a series representing: Blues, Jazz, Rhythm and Blues, Country and Soul. This jazz volume covers material from 1947 through 1954 and features such artists as Arnett Cobb, Johnny Griffin, Mary Ann McCall, Red Rodney, Ahmad Jamal and Wild Bill Davis. Other well-known artists who serve as sidemen for various tracks include Babs Gonzales, Howard McGhee, Willie Smith, Dexter Gordon, Jimmy Rowles, Booty Wood, Gene Wright and Barney Kessel.

Vocalist Mary Ann McCall is heard on the earliest material on the album (6-19-47), backed by an all-star group and featuring arrangements by Ralph Burns. Among the McCall selections is the old classic, "I Want a Big Butter and Egg Man."

Tenor saxophonist Arnett Cobb, known as "The Wild Man From Texas," is represented by eight selections recorded between September of 1950 and August of 1952. Included in the group is Arnett's big hit from 1950, "Smooth Sailing."

The Red Rodney material dates from 1952, after he had worked for Gene Krupa, Woody Herman and Charlie Parker. The other members of the Quintet all worked with Red in Philadelphia at the time.

The Ahmad Jamal and Wild Bill Davis tracks date from 1951, 1952 and 1953. Both are trio groups with Jamal playing piano (backed by guitar and bass) and Davis playing organ (backed by guitar and drums).

The most recent material in the album dates from 1954 and features four tracks by tenor giant, Johnny Griffin. They are small group settings with vocals by Baba Gonzales.

This is an important chapter in recorded jazz and belongs in every collection. Adding to its importance are the very informative liner notes by Bob Porter. Do yourself a favor and get this one.

JOYCE COLLINS/Moment to Moment
Discovery DS 828 \$8.98 list

Here's a real sleeper. A tasty album featuring the piano and

voice of Joyce Collins. Although Joyce has been around for a number of years, few people know of her. I happen to own a rare trio album she made for the Jazzland label back in 1960 with Ray Brown and Frank Butler, so I am familiar at least with her piano playing. Her tasty vocal style was a revelation to me on this album.

The session, made in January of 1981, features Joyce alternating between a trio and quartet setting. Chuck Domanico plays bass and Jim Plank is the drummer. For several cuts, the trio becomes a quartet with the addition of Jack Sheldon's tasteful and distinct trumpet work.

The trio begins the album with two fine standards: Henry Mancini's lovely "Moment to Moment" (thus the title of the album) and a swinging version of the Dietz-Schwartz 1932 classic, "Alone Together." The first features Joyce's tasty singing, the second her swinging piano style. Tracks three and four feature Joyce singing two lesser known but exquisite Jerome Kern songs: "Don't Ever Leave Me" and "Sure Thing." The former introduces Jack Sheldon's very distinct style.

Side two begins with a happy version of the 1937 seldom heard standard, "Sunshowers." This Brown-Freed work features the quartet instrumentally all the way. The second track is a very clever and lovely version of Hoagy Carmichael's beautiful "I Get Along Without You Very Well." By means of over-dubbing, Joyce sings a counter melody with herself, written and arranged by another great favorite of mine, singer Jeri Southern. Track three is the one Collins original on the album. Titled "Marjorlaine," it shows off Joyce's compositional ability. The fourth track is another lovely reading, this time it's Irving Berlin's evergreen titled "Maybe It's Because." It features Joyce's delicate vocal

and Sheldon's tasty trumpet. The closing track of the album is the "Piece de Resistance" - a solo piano tribute to the late Bill Evans. The song comes from the Betty Comden-Adolph Green-Leonard Bernstein score of "On the Town." The song, "Some Other Time," is surely one of the loveliest songs ever written and it is done with great by Joyce.

As I said, this is a sleeper. A very subtle, laid back and, above all, tasty album. I highly recommend it to any lover of good music.

AL COHN-SCOTT HAMILTON-BUDDY TATE
Tour De Force

Concord CJ 172 (2-LP) \$15.98 list

Oh Yeah! The Basie band, Jazz at the Philharmonic and a good old fashioned Kansas City jam session—all on the same album! My respect for Concord Records keeps soaring because of the consistently high quality of their releases. This magnificent two-record set was recorded live at

left to right: Jay McShann, Milt Abel, Bill Perkins, and Buddy Tate in concert at Rockhurst College 1/24/82



photo by John Flintie

Toranomon Hall, Tokyo, Japan, in August of 1981. It features really three generations of tenor saxophone greatness: Buddy Tate from the 30's and early 40's; Al Cohn from the late 40's and 50's; Scott Hamilton from the late 70's and early 80's. All three are master players and their ensemble and solo efforts are nothing short of sensational. And, that rhythm section!!! Dave McKenna, piano; Cal Collins, guitar; Bob Maize, bass; Jake Hanna, drums. What more could you ask for? Well, whatever it is, you'll get it here on all four sides of the release.

Side one brings us three tracks: Gene Ammons' classic line, "Blues Up and Down," Lester Young's swinging "Tinkle Toe" and, the Matt Dennis-Tom Adair standard, "Let's Get Away From It All." The first two numbers showcase some awesome "down-home" blowing by all three tenors. The Dennis-Adair song has the three horns out to catch their breath



while Cal Collins is spotlighted.

For the opening of side two, all three tenors are back for the Benny Goodman goody, "Soft Winds." The second track is Scott's feature, the Victor Young-Ned Washington standard, "Stella by Starlight." The short third track features pianist Dave McKenna on the contemporary beauty by David Gates, "If."

Track one of side three brings the tenors back again for a swinging version of another great standard, "Broadway." Scott and Buddy then take a breather while Al steps forward to work over Duke Ellington's classic line, "Do Nothin' Till You Hear From Me."

The final side opens with Basie's "Jumpin' at the Woodside" and it's all Buddy Tate (I'd like to have a nickel for every time he probably played that number with the Basie band.) By the way, Jake Hanna has a nice solo on this track also. All three tenors then return for the last two tracks on the album: the Bernie Miller line made famous by Gerry Mulligan in the 50's, "Bernie's Tune" and, the Coleman Hawkins line on "Lady Be Good" changes that he called "Riffride."

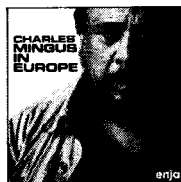
There's some mighty happy and swinging sounds put down on these four sides--so much so, you'll find yourself putting the records on the turntable over and over again.

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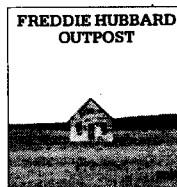
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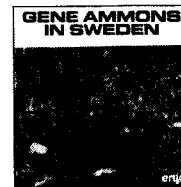


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OLE UNKEL BOB'S OLD FASHIONED JAZZ CORNER

As OUB has said before and he wants to say again, the purpose of the OLD FASHIONED JAZZ CORNER is to inform record buyers about reissues just arrived at PennyLane of Jazz music as played by the early greats, mostly negroes, who invented American traditional Jazz which is really America's classical music.

OUB does not tell about all the new releases coming on the market like those reviewed in *DOWNBEAT*, *STEREO REVIEW* the *NEW YORKER* or the *NEW YORK TIMES*—he writes only about old music he likes personally and remembers from the 20's, 30's and 40's, before the advent of Bebop, Progressive, Fusion, Caterwauling, Screaming, drug-oriented inharmonious discord; "a simultaneous combination of tones conveniently accepted as being in a state of unrest and needing completion" as it says in my dictionary.

As OUB used to tell his young'uns when they would turn on some onnoxious rock group screaming their heads off, "it sounds to me like a truck load of hogs overturned on the freeway and they're all trying to squeeze through wire cables that are too tight for them."

So let's get on with recordings now available at PennyLane that you might like to add to your collection, if you missed them when they were popular years ago:

EDDIE HEYWOOD/The Biggest Little Band of the Forties with Vic Dickenson, Doc Cheatham, Lem Davis. CSP XFL 15876 \$8.98 list. (Originally released on 78's by the Commodore label.)

Twelve songs, every one a classic, including "Back Home in Indiana," "Carry Me Back to Old Virginny," "Love Me or Leave Me," "I Cover the Waterfront," "Just You Just Me," "Deed I Do" and "Begin the Begin," the original version of Cole Porter's classic which became a million seller. Very interesting three columns of liner notes by Stanley Dance my favorite Jazz writer author of *THE WORLD OF SWING*.

JESS STACY AND FRIENDS with Lee Wiley and Muggsy Spanier CSP XFL 15358 \$8.98 list (Some original releases on 78's-Commodore)

This great Jazz pianist was influenced by Fats Waller, Fatha Hines, James P. Johnson, Teddy Wilson yet developed a style of his own when he joined the Benny Goodman band and played that memorable chorus near the end of "Sing, Sing, Sing" in the 1938 Carnegie Hall concert that electrified the audience and gave him immortality. His 78's are still around somewhere.

As Gary Giddins says in the liner notes, "This album is the best collection of Jess Stacy's piano stylings ever assembled. It includes all seven of his Commodore solos, the duet with Bud Freeman, the trio recordings with Lee Wiley (his wife at the time) and Muggsy Spanier, and six revealing selections with drummer Specs Powell that were never released on 78's. Sixteen songs including "She's Funny That Way", "You're Driving Me Crazy," "Sugar" "After You've Gone," "I Ain't Got Nobody," "Down to Steamboat Tennessee."

THE MUSIC CORPORATION OF AMERICA (MCA)

JAZZ HERITAGE SERIES is perhaps the greatest collection of early traditional Jazz music ever recorded. These recordings collected from different labels over the years, are not reissues of earlier albums but reissues of songs, put together in collections by the pace setters and stylists in brand new albums with extensive and complete information in the liner notes. These albums are a must for serious collectors who no doubt have many of them on a variety of single 78's. OUB has selected some of these historic albums as his favorites and here they are:

FLETCHER HENDERSON/Rarest Fletcher-1923-1924 MCA 1346 \$5.98 list

Fifteen songs, mostly blues with Ted Nixon, trombone; Howard Scott, trumpet; Elmer Chambers, trumpet; Bob Escudero, tuba; Fletcher Henderson, piano; Charlie Dixon, banjo; Joe "Kaiser" Marshall, drums; Coleman Hawkins, tenor/bass saxes; Doh Redman, alto sax.

CAB CALLOWAY/Mr Hi De Ho-1930-1931

MCA 1341 \$5.98 list

Sixteen cuts including "Minnie the Moocher," "Some of These Days," "Kicking the Gong Around."



THE ACE OF RHYTHM/Jabbo Smith-1929

MCA 1347 \$5.98 list

Fourteen classics by one of the great trumpet men of all time. He took Louis Armstrong's place in "Show Boat" in 1930, and is presently featured in the Broadway Show, "One Mo' Time."

CLARENCE WILLIAMS/The Music Man-1927-34

Jazz piano player, musical director, composer of "Royal Garden Blues," "I Ain't Gonna Give Nobody None of My Jelly Roll," "Baby, Won't You Please Come Home," "Sugar Blues," "Cake Walkin' Babies," "Everybody Loves My Baby," "I Found a New Baby," "Kansas City Man Blues" and many more songs. Seventeen cuts including several with Williams playing the Jug, Clarence Todd, Kazoo, Floyd Casey, Washboard.

ANDY KIRK AND HIS CLOUDS OF JOY/The Lady Who Swings the Band-1936-38

MCA 1349 \$5.98 list

Mary Lou Williams, through her piano playing and arrangements, set the style for the CLOUDS for ten years, fourteen songs all with Mary Lou including three of her own compositions.

CHICK WEBB WITH ELLA FITZGERALD/Princess of the Savoy-1936-39

MCA 1348 \$5.98 list

Sixteen songs, 19 year old Ella on all vocals, Taft Jordan on all trumpet solos, all tenor sax solos by Teddy McRae, and of course all drum solos by "Chick" Webb.

JUMPING AT THE SAVOY/Al Cooper's Savoy Sultans-1938-41

MCA 1345 \$5.98 list

For many years, beginning in 1937, this great band occupied one of the two stands at the most famous dance hall in the world, The Savoy Ball Room on Lenox Ave. in Harlem. It was the "house band" at the "Home of Happy Feet" or the "Track" as the Savoy was known. Here dancers wore out the wooden floor every 24 months doing the Lindy Hop, the Congereroo, the Suzie Q.

JAY McSHANN/The Early "Bird" Charlie Parker-1941-43

MCA 1338 \$5.98 list

Fourteen songs, many with teenage Parker before he got hooked on drugs and went bananas. A 14 piece band that was a favorite all over the Midwest.

In the last issue of the PITCH OUB told how he had gone to his sister's home in Palm Beach in January of 1960 to put on a big death bed scene and die, having been put out of his home in Edgewood, Pa. by his wife of 20 years. When he arrived in his 10 year old custom Ford Victoria, his sister was away and he decided to go beach combing, but was so weak from stress and strain he could only walk a few hundred feet before having to sit and rest.

It was during one of his rest stops that he discovered an odd looking, small round object, a "Sea Bean," that aroused his curiosity, changed his life and later attracted the attention of the country's leading botanist specializing in identifying plants not from their leaves, flowers or fruits, but from their seeds. Dr. Charles R. "Bob" Gunn, of the U.S. Dept. of Agriculture in Washington and his friend John V. Dennis spent more than four years writing, compiling, illustrating and

working with sea bean collectors around the world to produce a 240-page, hard-cover book published by Quadrangle/The New York Times Book Co., titled "World Guide to Tropical Drift Seeds and Fruits" which is catalogued in the Library of Congress and which you can obtain in libraries throughout the world. If you ever go beach combing in Florida this book is a must.

Now that I had decided to stop dying and start living again, I met some of my sister's women friends, and one, a French widow from Paris via Montreal name of Evon Dupree, said I should meet some of her wealthy widow friends who were in desperate need of escorts to the various parties, grand balls, soirees, tea dances, art gallery openings, engagement announcements, and wedding receptions which kept Palm Beach jumping from January to April. Evon was known as Madame Dupree, and I never did know if she was called Madame because she ran a house of ill-fame in Montreal, or was actually of minor French nobility. I told her I had no interest in becoming a gigolo (as you will learn, I changed my mind) and wanted no truck with wealthy widows. I remembered "Binks" Dangerfield, a friend in Pittsburgh who married a rich broad. "He earned every penny he ever got from her," I told Evon. And I remembered reading about Wilson Mizner, who married the widow Yerkes in New York years ago. She was 55 and he was 32. He won her heart by singing sad ballads while strumming his guitar. He moved into her Fifth Ave. mansion and promptly turned the ballroom into a gymnasium for box fighters. He kept pestering her for money, even stole some of her late husband's valuable oil paintings by cutting the canvases from their frames and wrapping them around the legs of various pugs who walked out stiff-legged. Wilson finally left the Yerkes mansion and moved into the Hotel Astor on Times Square. She found out where he was, went to his hotel room one evening and when he opened the door she reached in a carpenter's apron she was wearing and started throwing handfuls of paper money at him. Mizner said later, "I picked up \$10,000 before I realized I was being insulted."

I moved into my own pad in West Palm Beach in March and started a small business, a needed service producing brochures for home builders, taking photos of model homes, drawing floor plans, and writing copy, and as soon as I made enough money to pay my fixed charges, rent, food, utilities, I would quit for that month and go beach combing. I lost one home builder when I suggested names for his model homes—"The El Producto," "The Dutch Master," "The El Verso," "The Webster," "The Roitan," "The Robert Burns," and the "Have-A-Tampa." Just before the beginning of the next social season Madame Dupree called and said a friend of hers, Phyllis Haddix of New York, was opening her penthouse apartment on Brazilian Ave., and she would be needing an escort for the coming season. I would be ideal for her, and there was no harm in trying. So, in another week I got my hair cut, cleaned my nails, put

on a dress shirt with tie, seersucker jacket, tan slacks and white buckskin shoes. After the security at her apt. building checked us for entry, we were escorted to the private elevator to her penthouse. Evon Dupree said for me to watch my language. Phyllis Haddix was one of the top socialites on the island and ranked just below Mrs. "Hello Dolly" Meriwether Post and Rose Kennedy, the then-President's mother. When she answered the door, I couldn't tell whether she was 60 or 80. She was tall and looked like Queen Marie of Romania with carefully coiffured white hair, deep blue eyes, diamond earrings, a pleasant voice. Her livingroom was a study in white, white, deep pile rugs, oil paintings of flowers in white frames, white covered chairs and sofas, white lamp shades on table and floor lamps, even the walls and skylight frame were painted white. My first expression was, "What a pad" and Madame Dupree promptly kicked me in the shins but Phyllis laughed. We were then escorted through the entire apartment, including a look in her clothes closet which was at least 16-feet long and 8-feet wide, crammed with clothes of every color and description. In a little lounge off the big livingroom was a bar, and without asking me what I wanted she took out a bottle of Chivas Regal and started pouring into a glass the size of a Mason jar. Ice was on the side and a cold split of Perrier water. If I had attempted to drink that much Scotch I would have ended up in Good Samaritan Hospital or the county morgue. No wonder she'd had three husbands who all met untimely deaths. In another 15 minutes, a lady friend of Phyllis' came by and Madame Dupree and I left. Later that evening Dupree called me and said I'd passed the test and Phyllis would be in touch with me soon.

(to be continued)

ATTENTION: For first hand listening and buying pleasure of the BEST in ole timey jazz, meet OUB at PENNYLANE in Westport 4128 Broadway, every Wednesday evening between 5 and 6pm.

--Editor

MONK.

1917-1982

For almost four decades Thelonius Monk developed a body of musical compositions, performances and influences that mark him as an original creative talent of gigantic proportions.

Monk to Clark Terry during rehearsal session for the BRILLIANT CORNERS disc: (available on Milestone 47023)

"Don't pay too much attention to what I'm playing now during rehearsal because when we're recording, I'll probably be doing something completely different. It'll only confuse you then if you try to keep in mind what I'm playing now."

-Thelonius Monk

"When everyone else was conkin' their hair, Monk stayed into his natural thing. Some ridiculed him for coming out with \$100 bills attached to his hat. But that was a literal indication of the richness of his music."

-Rodney Franks

ON THE FUTURE OF JAZZ

"I don't know where it's going. Maybe it's going to hell. You can't make anything go anywhere. It just happens."

-Thelonius Monk



JAZZ NOTES

RODNEY FRANKS



WYNTON MARSALIS/Wynton Marsalis
CBS FC 37574 \$8.98 list

Besides being the latest of Art Blakey's Jazz Messengers, nineteen year old Wynton Marsalis is proving to be a viable leader as can be heard on this, his debut album.

When you hear Wynton perform you may find yourself in your own little comparison game: Lee Morgan? (Hmm)...Miles! (?)...Fact is Wynton Marsalis' sound is his own.

On his first outing he augments big names like Hancock, Carter and Tony Williams on three of the seven songs contained, but the other four pieces are the ones that get the second look--particularly two written by Marsalis "Father Time" and "Twilight." Also included is a Rollins-inspired piece entitled "Hesitation," a pianoless quartet providing exciting exchanges between Wynton and older brother Branford on tenor. There is also a sensitive side to his playing, as can be heard on Anthony Newley's "Who Can I Turn To?" Wynton Marsalis' nineteen year old lungs and chops are still growing. If this first effort passes everyone by, his future works will put him in the top ten...and Miles is getting old.

PIERRE DORGE QUARTET/Ballad Round the Left Corner
Steeplechase SCS 1132 \$8.98 list

Pierre Dorge (g) John Tchicai (as) N-H.O. Pederson (b) Billy Hart (dr)
Quite an interesting quartet, two who are known for playing *inside* (Dorge and Pederson) and two known for *outside* activities (Hart and Tchicai). Most of the pieces are a healthy mixture of both musical elements, like "Xongly" and "Sunrise at Pluto." There is another tune worth note--"Happy as a Cow," which is dominated by "post-bugalo funk rhythms" from Hart and an impressive funky bass lay-out from Pederson. This album is a pleasant compromise between traditional and the avant-garde, one that if you pick up on intentionally or accidentally, it will be enjoyed.

MARVIN "HANNIBAL" PETERSON/The Angels of Atlanta
Enja 3058 \$9.98 list

This is Hannibal's tribute to the murdered

youth of Atlanta. A great deal of the trumpeter's latest project contains minor tonalities, giving an impression of sadness. The title piece begins with somber minor chords and vocal colorings from the Harlem Boys Choir. The tune develops a high paced *straight* rhythm allowing beautiful solos from George Adams on tenor, Kenny Barron on piano, Hannibal on trumpet, and Dannie Richmond, drums--truly a beautiful piece. If there is one other piece that captures Hannibal's mood, it is the traditional, "Motherless Child." Like the title tune, "Motherless" begins sad and out of tempo, but then evolves into an *easy* 4/4 time, with passages from Adams, Hannibal and Kenny, but the outstanding solo goes to Diedre Murray, on bowed cello.

This collection will be valid even after the entire truth is known.





Scott's Spot

scott o'kelley



LESTER BOWIE/The Great Pretender
ECM 1209 \$9.98 list

Be forewarned, this album is fun! It has a great sense of humor running through it that only a lab coat-wearing trumpeter could have. The main focus is the title cut that starts off side one, a re-working of an old hit. "The Great Pretender" is over sixteen minutes of shouting and gospel-tinged reverie that features the baritone of Hamiet Bluiett and Donald Smith's organ-work on several choruses. That's followed by "It's Howdy Doody Time" with Lester screaming "Hey kids, what time is it...?"

Side two starts off a little more straight ahead with the Latin sounding "Rios Negros," which has Lester's best solo on the album. The last cut, "Oh, How the Ghost Sings", is reminiscent of his Art Ensemble work. This is an album to enjoy.

BENNIE WALLACE/Bennie Wallace Plays Monk
Enja 3091 \$9.98 list

I'd like to see another album of Monk doing other people's songs. This has become by now a pretty tried-and-true situation: "So & So Does Monk", but these versions come off sounding pretty fresh, which is nice in itself and a real tribute to those involved.

The rhythm section of Eddie Gomez and Dan-



nie Richmond provides the strength and agility to make the perfect support for Wallace's tenor. Although Bennie Wallace does at times sound like young Mr. Dolphy himself, he proves to be more than just another imitator as his follow-up to Gomez' opening chorus on "Skippy" will bear out. Jimmy Knepper's trombone comes close to being in the way, and sounds better when filling in the background color for Wallace, but does sometimes contribute nicely in a major role, as on "Ask Me Now". The trio and quartet work is about equally divided half and half. The trio treatment of "Round About Midnight" is one of the album's high points.

BENNIE WALLACE PLAYS MONK is no innovation, it's an old idea. But it is the quality of the players and their interpretations that make this album well worth having.

OLIVER LAKE/Jump Up
Gramavision 1806 \$8.98 list

I don't like to write from a critical viewpoint; I prefer to write about what I feel are noteworthy albums and just leave it at that. But for this I am making a small exception. *JUMP UP* is Oliver Lake's first leap into the funk/jazz category and will be a surprise to those familiar with his past work with the WORLD SAXOPHONE QUARTET.

As was the case with last year's Blood U-Liner album *FREE LANCING*, Oliver Lake and Gramavision are shooting for a larger audience, and with the right promotion this could do it. The material is strong but pales in comparison with his past contributions to the WSO. I realize how unfair it is to make a side by side comparison of these two projects since they are totally different issues, but after being primed by his previous solo albums, various side man work, and albums with the aforementioned Quartet, I expected a great deal more from Lake than *JUMP UP* delivers.

The album itself isn't that bad. Lake does manage to bring the same intelligence to these songs that he has to past work; it just seems to get lost in the beat. As an album to dance to I suppose it's ok, but as an Oliver Lake solo album it's pretty disappointing.

They toured Europe that year, later adding Don Moye as the fifth member of the group. Bowie on Emotion: "The element of humor is very important in music, but really no more important than any other emotional feeling--anger, depression. Up until now music has been sort of one-sided, either very humorous or very serious, very angry. People's lives are filled with humor, anger, grief. Music as an extension of life should express all of these qualities."



OLD AND NEW DREAMS/Playing
ECM 1205 \$9.98 list

This one's been out for awhile, but for some reason we've always neglected to write about it. A longtime leading jazz label, ECM has lately been moving away from that icy-jazz sound and warmed up a bit. Thanks to a great line-up and excellent material, *PLAYING* was one of the best jazz albums of 1981.

All those involved are in top form. Dewey Redman and Don Cherry's passages together are very strong. The band does three songs by Ornette and three more by Cherry, Redman and bass player Charlie Haden. Cherry's "Mopti", with its Afro-funk groove, and Redman's post-bop "Rushour" are two of the best cuts on the album.

Recorded before a live audience in Austria in June of 1980, *PLAYING* is a finely crafted album that warrants more attention.



LESTER BOWIE: Boss of the Horn

"I like to put on something special for the music. I'm very scientific about my musical approach and analysis, so I wear the coat to signify the importance of science. One day I'll change from that into something else, maybe a football uniform..."

--Lester Bowie

Bowie was born in Frederick, Maryland on October 11, 1941 and was raised in St. Louis, Missouri. His father was a music teacher who played trumpet and started his son on the instrument when he was five. Lester progressed from playing at religious meetings and school festivals to blues bands, working with Little Milton, Albert King, Oliver Sain and others. When Bowie moved to Chicago in 1965 to become musical director for singer Fontella Bass, he met some of the musicians who would later form the Association for the Advancement of Creative Musicians (AACM). By 1969 Bowie, AACM members and three others--Roscoe Mitchell, Joseph Jarman and Malachi Favors--started playing together as the Art Ensemble of Chicago.

It's more interesting for the musician and the audience than to hear a regular concert of the same thing over and over."

Besides his work with the Art Ensemble of Chicago and his present group, Bowie has also recorded with Archie Shepp, Fela Anikulapo Kuti and Leo Smith, as well as recorded and performed as a member of Jack DeJohnette's New Directions. Bowie acknowledges influence of a wide variety of musicians, including Louis Armstrong, Clyde McCoy, Miles Davis, Freddie Hubbard, Art Tatum, Sonny Rollins and Charlie Parker. "One of the reasons I sound the way I do is because I have been influenced by many people, not necessarily trumpet players." --Lester Bowie



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The classic sides that brought Django and Grappelli to worldwide attention. Nominated this year for a Grammy Award as Best Historical Album of the Year.



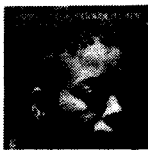
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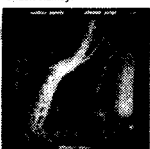
BENNIE WALLACE
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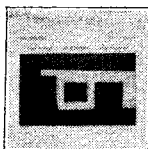
WALTER NORRIS/ALADAR PEGE
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A beautiful endeavor. Norris' piano work is unsurpassed, and Pege was the recent recipient of Chas. Mingus' bass, given him by Susan Mingus in appreciation for his incredible talent.



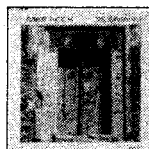
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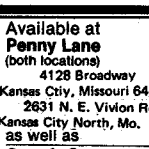
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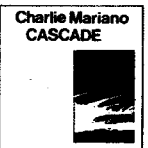
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2,9: Dave Brandon
17,24,31: Four Friends
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25-27: Fools Face (Feb.)
2,3: The Artists
4-6: The Morells
9: Roomful of Blues
10,11: Kelley Hunt & the Kinetics

12,13: The Mistakes
15,16: Jimmy Spheeris
17: The Bel Airs
18-20: New Era
22: Flat Five
23,24: The Artists
25: The Couch Dancers
26,27: Rich Hill & Ida Macbeth
PHILLIPS HOUSE HOTEL 106 W 12th
221-7000
Mon-Sat Frank Smith Trio
THE POINT 917 W 44th
531-9800
Wed-Sat
3-6&10-13: Bob Reeder
17-20&24-27: Tom Hall
RADISSON-MUEHLEBACH HOTEL 12th &
Baltimore 471-1400
Le Carrousel
ROADWAY INN NORTH 1211 Armour Rd
471-3451
SNI-BLUE LOUNGE 8717 Sni-a-Bar Rd
356-0350
Thurs-Sat The Scamps
STAGE DOOR 3702 Broadway
753-9876
(Feb)24-27: Jolly Brothers Band
3: KC Blues Society Jam with
Lawrence Wright
24,25: DuChamp
WESTPORT ONE Westport & SW Trfwy
931-1448
Mon-Sat: Janet Jameson
YARBODD'S BAR & GRILL
250 Richards Rd 421-5587
YESTERDAY'S LOUNGE 89th & Troost
444-1040
Wed,Fri&Sat: City Slickers

If your club or event is not
listed on this page and would
like to be, let us know by mail,
phone, or person.

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MARCH CONCERT

c a l e n d a r

Calendar key:
WRH-White Recital Hall
(UMKC Campus)
Folly-Folly Theatre
(Downtown)

Municipal-Municipal
Auditorium (Downtown)
St. Theresa's-St.
Theresa's Academy
(Midtown)

Uptown-Uptown Theatre
(Midtown)
Rockhurst-Rockhurst
College (Midtown)

Kemper-Kemper Arena
(Stockyards)
Parody-Parody Hall
(Midtown)

All Souls-All Souls
Unitarian Church
(Midtown)

UPCOMING EVENTS:
LEROI BROS.
All Souls 4/4
BEAUX ARTS TRIO
Folly 4/12

	1	2	3	4	5	6
		RUTH ANN RICH (piano series) WRH		DON WILLIAMS Uptown	ANGELA BOFILL Midland FLAMIN' GROOVIES Uptown	BOBBY WOMACK & GWEN McRAE Midland
7	8	9	10	11	12	13
JEFFREY SIEGEL St. Theresa's		CHARLES ROSEN (piano series) WRH		PRESERVATION HALL JAZZ BAND Rockhurst HELEN REDDY Folly		TALISMAN All Souls JOHN PRINE & STEVE GOODMAN Uptown
14	15	16	17	18	19	20
SUZUKI CONCERT WRH					J GEILS BAND Municipal JAZZ ALL STARS* Uptown	BLACK SABBATH Municipal BOYD AXTON Uptown
21	22	23	24	25	26	27
			BLOSSOM DEARIE Folly	THE POLICE Kemper AMADEUS STRING QUARTET WRH	TNT (Top New Talent) Women's Jazz Fest. Folly	RAGTIME ENSEMBLE Folly
28	29	30	31			
JEFF LORBER Uptown		JOHN MCINTYRE (piano series) WRH		A FOOL'S NITE OUT Parody		

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0.6 mg. nicotine av. per cigarette by FTC method.

blues lowdown by JOHN REDMOND



HOWLING WOLF/Legendary Sun Sessions
Charley 30134 \$11.98 list

On the legendary Sun sessions Willie Johnson and Howling Wolf reveal their earliest work. Charley Records has a thirty plus record set that catalogs the array of blues, country, and rockabilly artists that paraded through the Sun studios. Sam Phillips, the owner, was lucky to catch a raft of new artists and a new sound while their and its powers were raw and undissipated. Elvis made his first records here. So did Johnny Cash, Jerry Lee Lewis and Carl Perkins. Blues greats Little Milton, James Cotton and Howling Wolf started there.

Howling Wolf's earliest work have a country flavor. The band had no bass on most songs. Either the guitar or piano carried a line. Willie Johnson's simple but inventive guitar hangs stinging notes around Wolf's powerful instrument, his voice. At times deep, but capable of weird falsettos its beautiful strangeness captivates the listener. Even when singing jump tunes Howling Wolf's gravelly vocals sound ominous. When he sings a downer there's no doubt he's going to get revenge. There's also a touch of humor that keeps the records from sounding too threatening.

HOWLING WOLF/Going Back Home
Syndicate Chapter SC003 \$11.98 list

The Syndicate Chapter's Howling Wolf record has some overlaps with the Charley release, but contain important early Chicago based recordings that have never been available before on LP. After leaving Memphis, Howling Wolf recruited guitarist Hubert Sumlin. Eric Clapton cites Sumlin as an inspiration. Sumlin's style was one of long contorted guitar phrases each lick seems to go in a different direction. Somehow the solos sound coherent. Standouts are "Come to Me Baby" and "Howling Blues". One cut worth mentioning that appears on both records is "Oh Red". It has three horns and sounds like a back country dixieland band. Not only is *GOING BACK HOME* well produced, but it is quite thicker than most records, guaranteeing more plays. Get these and every other Howling Wolf record you can.



WOLF

LAMONT CRANSTON BAND/Shakedown
Waterhouse 15 \$8.98 list

The Lamont Cranston Band uses this LP to expand their music. While remaining a blues band they flirt with all kinds of music. "Why I Am So Shy" has a slight rockabilly flavor to it. "So Much" is rhythm and blues oriented. "What Love Will Do" is a ballad. "Reflection in the Broken Glass" sounds, gosh, like Springsteen. "Party Train" and "Two Trains Running" will placate blues purists. Charlie Bingham's supersonic guitar pervades the album. Bingham either has listened to and blended many styles, or listened to nobody and come up with his own sound. He's a bluesman but uses many phrases rarely heard on blues records. Get a taste of the blending process on "Seven". He starts with a Chuck Berry rockabilly lick and never quits going through changes. Recommended.

JIMMY ROGERS/Jimmy Rogers
Vogue (Chess) 427012 \$14.98 list

Imagine a label that had artists like Chuck Berry, Bo Diddley, Little Walter, Howling Wolf, Muddy Waters and Sonny Boy Williamson. Imagine the same label out-of-business, the records out-of-print. Imagine the label's overseas franchise re-releasing the records, and these American goodies only available as imports. That's the story of Chess Records. Their classic sides are now available only through a French subsidiary.

While many records by more well known artists are available, I am going to review Jimmy Rogers album. Rogers was Muddy Waters' second guitarist. His music is important for several reasons. From a rhythm guitarist's viewpoint, Jimmy's work reveals an arsenal of subtle bass fill-ins, and chord shadings. When he decides to play lead his instrument shoots out pure fiery proto-rock licks. On a number of cuts Muddy Waters joins Rogers and adds his brand of slide guitar. Little Walter plays on nearly all cuts. Blues harp fans will want the album to catch more of the master's phrases. Everyone who listens will hear an overlooked important artist.

ROBERT "Junior" LOCKWOOD & JOHNNY SHINES/Dust My Broom Flyright 563 \$11.98 list
(J.O.B. Series)

J.O.B. was a small Chicago label in the 1950's. It derived its name from the owner's initials Joe O. Brown. Other than one national hit with pianist Eddie Boyd's "Five Long Years", most of the company's sides remained obscure.

The releases are highly valued by European record collectors. *BLUES UNLIMITED*'s editor, Mike Rowe wrote, "Of all the Chicago R&B labels that achieved any degree of permanence the greatest proportion of good blues was to be found on J.O.B." He added, sardonically, "That was probably because Brown would record anybody as long as they put up the money!" Joe Brown denied that charge. He claimed that he "...was the most hated man in the (record) business." He attributed his problems to the long standing animosity Chess Records, the most powerful Chicago label, directed at him.

Many artists used his label as a starting place or stopover. The present re-issue is composed of sides by Johnny Shines and Robert "Junior" Lockwood. Both artists are heavily influenced by seminal country blues artist, Robert Johnson. Shines travelled several years with Johnson. Lockwood was the artist's purported foster son. The album pays heavy tribute to the source. Shines records "Ramblin" and "Fish-tail" (Terraplane Blues) and Lockwood does "Dust My Broom" and "Aw Aw Baby" (Sweet Home Chicago). Shines' renditions are the album's standouts. "Ramblin" starts with an almost painfully evocative slide guitar. "Fish-tail" is built around a complex repeated single chord rhythmic strum. Both sustain their mood with the bass player's simple two or three note repeated phrase that approximates a man's hurried nervous walk. "Cool Rider" is a slower tune that allows Johnny to use his vibrato laden voice to the fullest. Several of Shines' remaining cuts feature harmonica player Walter Horton's swooping weaving attack.

Robert Lockwood's cuts are interesting but less emotionally satisfying. Lockwood did beat slide guitarist Elmore James to re-

cording "Dust My Broom". While Robert plays no screaming octave chords like Elmore always did, pianist Sunnyland Slim does approximate the lick on his instrument - a nice variation. Robert "Junior" makes extensive use of ninth chord and chromatic chord progressions. This might have been radical at the time. T. Bone Walker used these licks as his signature. Lockwood makes his complete chords sound even fuller by accentuating his bass pick-up. This, however, makes his treble string picking less penetrating.

Lockwood was one of that generation of Delta Blues players that started out both acoustical and using open chord tunings, and later largely abandoned both for single string playing. Single string players like Lockwood, Jimmy Rogers (of Muddy Waters' band), Robert Nighthawk, and Willie Johnson are truly unsung heroes of blues and rock & roll. Many of their licks have become guitar clichés, but surprisingly many thirty-five year old licks are still emotionally fertile. Willie Johnson, Howling Wolf's first guitarist, has notes that seem as fresh as any played today.

GOODBYE LIGHTNIN'.



LIGHTNIN' HOPKINS/How Many More Years I Got Fantasy 24725 \$8.98 list

Lightnin's recent obituaries have called him the last blues singer. Certainly he was the last broadly known country blues songster. "All them Chicago guys can talk about is sex and women," was his complaint about modern blues. This two record anthology contains songs like "Mama Blues" and "Sinner's Prayer" and "John Glenn's Happy Blues." The last was inspired by the 1962 astronaut's flight. Topical news, his mother's love, and a visit to a church were all fit subjects for a song.

His guitar playing was as personal as his lyrics. He played his chord changes according to his own rhythms or according to the internal dictates of a particular song. It beautifully complements each song. You don't realize how erratic his changes are unless you listen specifically to find them. Few musicians could play with him. On this album his back-up group was long-time Texas associates whom he had warped until they intuitively knew where his music was going. Again you never notice the musical asymmetry.

Thousands of juke boxes still hold plays from a man whose life view pre-dates the more uniform world we all now inhabit. In his passing we lose a spokesman from those more individualistic, perhaps harder times.

Much of the album's material was recorded February 26, 1962. The ironic answer to the album title's question, *HOW MANY MORE YEARS I GOT*, was almost twenty years to the day. Goodbye Lightnin'.

ROOMFUL TO HIT K.C.

Good-bye winter and hello hot, sweaty thighs. ROOMFUL OF BLUES will occupy Parody Hall, and Parody Hall will become a room full of blues on Tuesday night, March 9. ROOMFUL OF BLUES have been well received in the cities that have the inside lowdown about the kind of music they play, like New Orleans, Chicago, and the San Francisco Blues Festival, where they received a standing ovation.

"We play a lot of forms of the blues," testifies Doug James, the group's bari-sax player, "and we have a big horn sound in the south-west Texas blues tradition of T-Bone Walker and Gatemouth Brown." In fact, it is the horn section that makes ROOMFUL a blues treat, with a line up that includes Bob Enos on trumpet, Forky Cohen on trombone (previously playing with Charlie Barnett, Artie Shaw, and Lucky Millinder), Rich La-taille squeezing alto and tenor sax, and "Handsome" Greg Piccolo on tenor sax and vocals.

The boys in the band sink their chops into obscure, older tunes such as Bobby Bland's "Lend a Helpin' Hand" and Art Neville's "Zing Zing" and "Love to Rock and Roll". In fact, the Neville Brothers rarely miss a ROOMFUL show during their stints in New Orleans. ROOMFUL OF BLUES has two albums on Island Records, ROOMFUL OF BLUES and LET'S HAVE A PARTY and an album on the Blue Flame label, HOT LITTLE MAMA.

Is Kansas City ready for the blues-inspired dance-music excitement of ROOMFUL? Doug James, ROOMFUL's blues-grit specialist, eagerly stated, during conversations at THE PITCH desk, that they are "ready to shake up the town and check out the good rib joints."

SAUL'S COUNTRY

by SAUL TUCKER.

ARLO GUTHRIE - PETE SEEGER/Friends
WB 2BSK 3644 \$14.98 list

This double live album is Arlo and Pete together at their finest, along with the Shenandoah band including the great Bob Putnam on guitar, piano, organ and vocals; Steve Ide playing lead guitar, trombone, tuning and vocals; Terry A La Berry on drums and percussion; Dan Velika on electric bass and vocals; and special guest Carol Ide on organ, percussion and vocals. Yes, it is a live album, but that doesn't mean bad quality--these guys do their best performing live, especially in front of an audience like the one on this LP, which becomes as involved in the music as the players are, and as I'm sure you will be--a fabulous example is "Circles" written by Harry Chapin. Of course Pete and Arlo do old standards as only great artists like themselves could do them. Try the old favorites "Wabash Cannonball," "Old Time Religion," "Will the Circle Be Unbroken," "Kisses Sweeter Than Wine," and the ever popular "Amazing Grace." They also do three Woody Guthrie tunes, including his newly repopularized "Do Re Me," his "Ladies Auxiliary," and the great standard "Pretty Boy Floyd." They do three of Arlo's songs: "Celery-Time," "Ocean Crossings," and "The Neutron Bomb." They do a spiffy job on Pete Seeger's "Precious Friend You Will Be There," and his and Lee Hay's famous "If I Had a Hammer," which was written by them 32 years ago when they were both in the group Old Weavers together. So if you'd like some good old down home folk and bluegrass at its best, with great feelings emitted from every tune (and of course with some wild humor from Arlo which adds to the fun of the album). You'll go away feeling you've got some "Friends" indeed in this album. Especially when the straight talking, singing and picking hit your heart as only these guys can do.

COWBOY JAZZ/That's What I Like About the West
Rounder 0149 \$8.98 list

For an album listed as country, there is no better crossover than this album between many styles, especially between Bob Wills swingin' cowboy blues and the old Jazz dance bands--the result is western flavored swingin' jazz, very similar to Dan Hicks and his Hot Licks. But Cowboy Jazz have a real enjoyable clean style of their own, and great dance numbers. This sextet plays swing jazz with all its slippery syncopation and tricky harmonies, using traditional country instruments: fiddle, pedal steel guitar and acoustic guitar. This quality is even found in their vocals--the band's three women build three-part harmonies with the wit and sophistication of big band singers, yet they deliver their vowels with the broad, quivering resonance of country singers. They sing a variety of jazz songs, like Cab Calloway's "Nagasaki," Ella Fitzgerald's "Cow-Cow Boogie," and show their diversity by using Commander Cody's "Too Much Fun," and the great Hank Williams tune "Hey Good Lookin'." and being so much into swing, how could they not use one of the songs by the king of Cowboy Swing, Bob Wills? Listen to their version of "Sugar Moon." The players and singers are: Kate Bennett, acoustic rhythm guitar, vocals; Tony Defontes, electric bass; Denise, Carlson, fiddle, vocals; Barry Sless, pedal steel guitar, electric lead and rhythm guitar; Deanna Bogart, piano, vocals; and Charlie Crane, drums. They go to make up a great up and coming group of fine musicians no matter what category you put them in. When played in the PennyLane (Broadway) store, both country and jazz buyers have picked up this entertainment jewel.

GUY VAN DUSER/Stride Guitar
Rounder 3059 \$8.98 list

Love guitar music? This album is for you! There is only one guitar on this and a clarinet occasionally. Van Duser combines a distinctive style of fingerpickin' with excellent licks to

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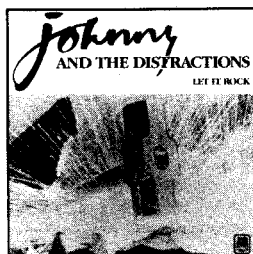
provide a kind of finger-dancing-across-the strings found in music like ragtime piano. He plays rhythm and lead at the same time, and creates excellent results. Here again we have a cross between jazz, blues, ragtime and country guitar. As usual with such experiments, the proof is in the pudding. But Van Duser soon convinces you, doing a great version of George Gershwin's "That Certain Feeling," and James P. Johnson's "Showing Morning Blues" (which a lot of us have had lately by the way). There is also Duke Ellington's "Black Beauty," Jerome Kern's "Never Gonna Dance," a couple of songs by Van Duser himself and other tunes which portray and display the fabulous clean guitar styles of Guy Van Duser.



OKEY (Various Artists)/Western Swing
Epic EG 37324 \$8.98 list (double LP)

This great collection of historic music shows the roots of western swing. Inside the record jacket there is much of the history of western swing, following the music as it evolves from minstrel-show type jazz out of black jazz in the late 20's and early 30's. The various bands on this album are great early bands that influenced swing, such as Emmett Miller and his Georgia Crackers (basically a dixieland, minstrel show cross) with their tune "Lovesick Blues" recorded in 1928. Two of the musicians in the Georgia Crackers were Jimmy and Tommy Dorsey, believe it or not! Bob Wills was influenced by Emmett Miller. Check out Roy Newman and his boys doing "Sadie Green" (1935), and the great Hank Penny and his Radio Cowboys singing "Chill Tonic," the Hi-Flyers do "Reno Street Blues," for your entertainment and swingin' Spade Cooley and his Orchestra do "Three Way Boogie." Of course they couldn't leave out the Sons of the Pioneers with Roy Rogers doing "One More River to Cross," and naturally, they have one side out of the three devoted solely to the master of swing, Bob Wills and his Texas Playboys. They do some of their most popular early tunes like, "Get With It," "Playboy Stomp," "Too Busy," "Ozzlin' Daddy Blues," "Pray for the Lights to Go Out," and "The Girl I Left Behind Me." This is truly a collection of the greatest early western swing and if you love that 2-4 time dance beat you'll love this great double album full of the best that was recorded between 1927 and 1950, and full of the history inside the cover and in the songs you hear. You can't find most of this music anywhere else. Collectors and just plain good ole' music lovers, don't miss out on this excellent music at a cheap price!

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have you tried to take a record back because you simply didn't like it only to be verbally abused by the clerk?

"Whaddyakiddinme?" the clerk sneers. "We sell records here. If you wanna borrow a record, ask a friend--if you've got one, you leech. Now get outa here."

And off you go with a record you've sunk eight bucks into that that you would only play to rid your house of unwelcome guests and rodents.

You don't know what you did wrong. You read the reviews--LeRoi loved it, *Rolling Stone* hated it, and if you were to wait to hear it on the radio before you bought it, you'd probably have to listen to it through your hearing aid.

So what's a person to do?

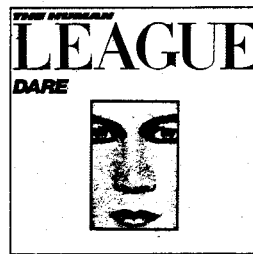
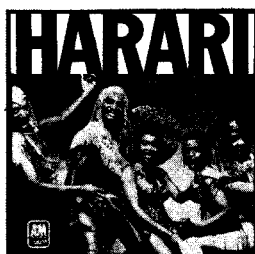
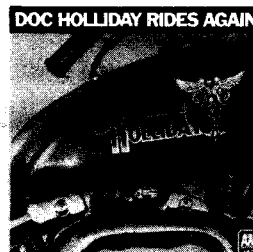
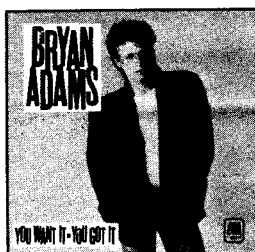
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REGGAE

willi irie Interviews duck mclain

Every year about this time (or any time for that matter), those in the know with a flair for adventure and a taste for roots are likely to head for warmer shores. No place fills the bill like Jamaica with its sunshine, beaches, and non stop reggae blaring from practically every door, street and dance hall on the island.

Steve "Duck" McLain is drummer extraordinaire for Blue Riddim Band, whose first album *RESTLESS SPIRIT* (Flying Fish 255) has done well and plans for their next LP is in the making. "Duck" has been visiting Jamaica since 1973. Over this time he has absorbed a vast amount of information pertaining to the culture, lifestyle and particularly the music scene. His most recent excursion took place during the first three weeks of January, after which this interview took place. Having been the person who first introduced me to reggae music, I know of no other source who can offer a more keen insight into this fascinating, yet often misunderstood, third world country.

GENERALLY SPEAKING WHAT ARE SOME OF THE MORE NOTICEABLE DIFFERENCES BETWEEN NOW AND WHEN YOU FIRST WENT TO JAMAICA IN '73?

The first time I went down there it was like an exploratory mission. I guess the biggest difference back then was the Jamaican people really didn't know how good they had it. They didn't have to spend a lot of money to stay alive. The people were generally a lot happier then, although they didn't know it. They thought they wanted a lot more. In other words, people talk now about the good old days, '69-'73, how cheap everything was back then. It's really just like every country in the world. The rich get richer and the poor get poorer. You know what's happening in this country? Multiply that times 10 and you've got the picture.

HAVE YOU FOUND IT DIFFICULT AS A WHITE MAN FROM THE MIDWEST TO BLEND INTO THE CULTURE?

A long way from blending in. Like when we met Soul Syndicate, when Bob (Zohn) and I and Ed Toler were down there. It was a real revelation because we walked into the turntable club in Kingston and there they were! I went up there on break and like, touched the drumset, like this is the drumset and Bob said this is the bass. Meeting them was totally encouraging. They were all too happy to see anyone from any other culture picking up on what was going on down there or anybody that was serious about playing roots music.

WHAT YEAR WAS THAT?

That was in '75. They took us on the rounds to Channel One, Joe Gibbs, we just hung out with them in general. Musician runnings are one thing, but sometimes you meet people on the street who see a white face and assume that I or somebody I know real well has a lot of money. You always get these strong, strong come ons. But musicians all over the world understand each other. That's basically the kind of runnings I'm into. Any American who shows his face in any foreign culture and there's gonna be, all the way from envy, to a lot of resentment. That's the way the world's set up.

DID YOU FEEL TREATED WITH PREJUDICE?

It goes back to the musician thing, if you're running with musicians that know you, it's one thing, but if someone doesn't know you and all they can see is your skin color...like a lot of those people have seen very few white people. It depends on where you are, especially if you're in Kingston. In certain parts they don't see many white faces at all. For instance, I was driving in to hear a sound system one night, JAH LOVE, and we're driving up and it's like totally crowded, the van is driving through multitudes of people, and they're closing in around the van, and this dread looks up: "It's the second coming of Jesus Christ"; he was like two feet away from me.

INFLATION IS OF COURSE RAMPANT BUT SPECIFICALLY WHAT AREAS ARE AFFECTED MOST?

All I can say about that is, well an average wage down there, a good wage, is about \$50 a week. One Jamaican dollar is worth about sixty American cents. They're facing like a 47% unemployment rate. The people do the best they can with what they've got but they still can't make the ends meet. People literally exist off air. It's amazing. It makes you appreciate what you've got. I love Jamaica dearly but by the same token, when I go there I can really appreciate this country a lot more. Because just the very basic things that we take totally for granted they couldn't pull out of the hat under any circumstances.

WHAT PARTS OF THE ISLAND DID YOU CHECK OUT THIS TIME?

Strictly mostly Kingston for about a week and a half, two weeks. Then I went to Negril to cool out, relax and catch some rays, you know? Then got ready to come back to this cold weather. Negril's come a long way over the last seven or eight years. From like a place with no telephones and just a few places to stay, now it is the most important live reggae music scene in the world. Because in Kingston you only hear live reggae during festival week, or the first week of school, or during Christmas, and you know, isolated times of the year. Whereas in Negril, every weekend there's live reggae music, and all the heavy-weight of the heavy acts end up playing there sooner or later. You can go there any time of the year and hear live reggae music, and that's more than you can say about any other place in the world.

CAN YOU EXPLAIN ABOUT THE SOUND SYSTEMS AND WHAT ROLE THEY PLAY IN THE MUSIC SCENE?

Sound systems are the most important form of reggae music especially for the Jamaican people. Because reggae music is basically recorded music and it's almost impossible to recreate live what they do in the STUDIO. Besides, they couldn't get the musicians to play with that much frequency, you know, eight hours a night three days in a row. The cost would be phenomenal. Plus the DJs get out there and start talkin' on top of the music and what they're talkin' about is current events. It's not like your rapper

tunes over here where the guy gets out and starts talking a bunch of bullshit, just anything that rhymes. Those people are talkin' current events, it's heavier than any newspaper you could ever read, especially in Jamaica, where the news is pretty censored, and you don't really hear about what's going on. They're talking about that. What-ever happened that day. There's no form of music like that in this country at all.

WHAT SOUND SYSTEMS DID YOU CATCH?

Jah Love sound system with Brigadaire Jerry, he's one of the teachers of all the DJs down there. And Virgo with Lone Ranger and Welton Irie. And Jack Ruby sound system with Bobby Culture.

ARE THERE JUST DJS TALKING OVER THE RYDIMS OR ARE THERE SINGERS AS WELL?

Yeah they have these singers and they'll take these old rhydms, like Coxone rhydms, "I'm Just a Guy" and stuff--and the big thing is they'll take a rhydm everybody knows and associates with one tune and these singers like Madoo, and there's this one I heard with Virgo, Echo Minott, they have real high voices, they'll just jam out with whatever lyrics are going through their mind while that rhydm's going. The DJs let them go and get the crowd going then they come in and start talking on top and just nail it to the wall. Pshew.

I'VE HEARD RECORDS ARE EXPENSIVE DOWN THERE--WHAT'S THE SCOOP?

Most of the record stores are just hand to mouth. In most record stores I went into, there were maybe fifty albums on display, heavily fingerprinted. You could tell they'd been opened and listened to. They'd sell one copy and go out and buy another one. It's strictly hand to mouth, there's no floating capital. A record store here will order twenty-five of one record, fifty of another, but that's not going on there. Most Jamaicans are doing well if they can afford to go out and get ten or twenty singles a year. Forty-fives are the main thing--you get to hear a lot more artists than you ever would with albums.

WHY DO YOU THINK MORE REGGAE ISN'T PLAYED ON OUR RADIO STATIONS?

Obviously it's a business like anything else, and American businessmen in the record business understand that. Jamaican reggae music is totally independent of any facet of the American recording industry. All Jamaican musicians recording in Jamaican studios, recording with Jamaican singers, and a lot of it's pressed there. Some of it's pressed in Florida. They don't need the American record machine to make that music. And that pisses industry people off terribly. They would as soon it never makes it, because they don't stand to make any money off it. A lot of money changes hands when those records come out. And if these American businessmen can't get in on some of the money then they're not really interested in seeing it take off. And that has a lot to do with the airplay. With reggae music the following is steady. It's steadily growing. It's never decreasing. It's growing real slow because there's no support from the AIRWAVES. But it's al-

ways growing. If you look back to what was happening in '75 and what's going on now, it's phenomenal.

IS THERE A LOT OF REGGAE BEING PLAYED ON JAMAICAN RADIO?

There's a whole slew of FM stations, and they all play American soul music, all day all night. AM stations play about one third soul music, one third reggae music, and the next third is public information, or educational broadcasting. But in an attempt to almost legitimize the music scene down there, it's backfiring. It's like when I went down for Sunsplash--I noticed they were playing a lot of Paul McCartney and weird stuff on the radio, because they thought all these honkys that came down to hear reggae music would like, in their off hours, to hear what they're used to. And when they want to hear just reggae music they go to Sunsplash. But in reality, most people there want to hear reggae music twenty-four hours a day. But the vibe coming over the radio is like, "reggae is ghetto music, it's kind of slum music. You can listen to a little of it you just can't listen to too much!"

SO LIVE GIGS AREN'T A FREQUENT OCCURRENCE?

Reggae music is a recorded music. They grab onto one rhythm section and hold onto it. In '74, '75, '76 it was Soul Syndicate, then Revolutionaires came on strong, then Sly and Robbie, and now it's Roots Radics. Who knows what it'll be next? All I know is the hardest stuff ever recorded in Jamaica was the Studio One stuff. They still play that stuff at the sound systems and ten years from now they'll still be playing it. They've been playing it for the last fifteen years. All these rhythm sections end up recovering all these rhythms the Studio One Band did. They were some of the greatest players ever--Soul Defenders with "Bagga" Walker on bass, some of it's with Hugh Malcolm on drums, I don't even know the name of the organ player or guitarists. But you can't beat that, just no way. All those rhythms have permeated Jamaican music, they keep reoccurring, popping back up. No one's ever been more influential than the Studio One Band, there's no parallel.

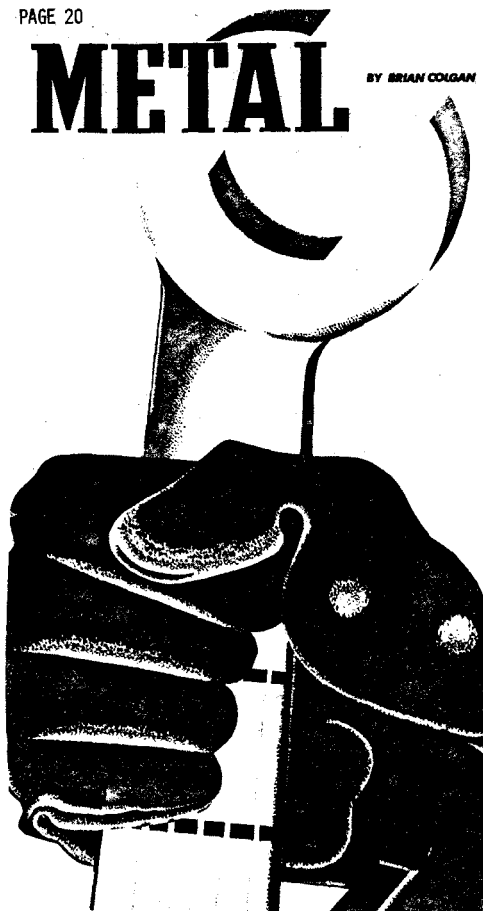
WHAT DO YOU FEEL CAN BE DONE TO BREAK REGGAE IN THE STATES?

Obviously it needs airplay, and I don't know how that will come about unless there are some radical changes. Like more listener supported stations. You know like when you turn on Soul-Train you hear those records that you hear on the radio and you see the dances that people are doing to them. It's very visual. All you have to do is turn on the TV and see how that fits into movement. If reggae were able to be illustrated in this country--like if you could have troops of dancers traveling with sound systems going from arena to arena or high school to high school or whatever. Everybody in Jamaica knows how to dance to reggae music as soon as they can walk. Before they walk they can dance! It just seems to me that if you could have fifty or a hundred kids walking off of a stage into an audience, like dancing right in people's faces while this music is playing super loud, if that wouldn't drive the point home I don't know what would!



METAL

BY BRIAN COUGAN



The **SOUND**—in Album-Oriented-Radio, a mutant form of Rock-n-Roll appealing mainly to passive white teenage listeners. Also known as Corporate Rock, Suburban Rock, Schlock Rock, and many other terms which I was told as a kid not to use.

The **SOUND** is one of the most important factors determining whether or not a group will receive radio airplay and the subsequent mass exposure possible. Journey is the best at capturing the **SOUND**, while Styx, REO and Loverboy also have it down pat. The **SOUND** is a very limited, compromising form of Rock-n-Roll which AOR programmers lap up like a kitten does fresh cream. The closer a group gets to attaining the **SOUND** the greater its chances of getting on the radio and making it big. The farther a group strays from this sound, the lesser its chances of being exposed to the masses. Excellent bands like Motorhead, Ramones, Saxon, U-2 etc. will never receive substantial airplay under this theory and recent history has proven me right.

ALDO NOVA
CBS 37498 \$8.98 list

This stuff is what radio programmers are crying for, and record companies are turning out at an alarming rate. If you are

THE PITCH

naive enough to think that Journey and Loverboy kick ass, then this guy will knock you out. Aldo has the **sound** down perfect, the slick production, the cliché guitar riffs, and the desperate, glossy vocals that make the boys feel tough and make the girls squirm. Actually the songs are pretty catchy, expertly crafted and probably sound great over the car stereo. The guy should be headlining Kemper by summer. **B**

THIN LIZZY/Renegade
WB 3622 \$8.98 list

Compared to **JAILBREAK** and last year's **CHINATOWN** a couple of metallic masterpieces, this is a relatively tame record from Thin Lizzy. Phil Lynott goes over the deep end in his foreboding storytelling songs and puts a muzzle on the potent Lizzy guitar attack. But remember this is Thin Lizzy we're talking about so you know the boys will deliver the goods to all but the most discriminating heavy metal followers of Motorhead or say Iron Maiden. **B-**

UFO/Mechanix
Chrysalis 1360 \$8.98 list

I thought last year's **WILD, WILLING & THE INNOCENT** album was one of the most powerful rock records ever made and maintains the high standards UFO has always had. Phil Mogg's brilliant vocals, the guitar attack of Paul Chapman, and Neil Carter's keyboards take off from the line like a 427 Cobra Jet on hot pavement. Put the headphones on, sit back, relax, and be prepared to work up a sweat. **A**

ANGEL CITY/Night Attack
Epic 37702 \$8.98 list

This band hails from Australia where they are as enormously popular as their fellow countrymen AC/DC. On **NIGHT ATTACK**, their 3rd U.S. release, Doc Neeson's vocals and John & Rick Brewster's guitars combine for a razor edged sound that has the rough, edges and intensity of AC/DC's early material. Dangerous, aggressive, hard hitting, exciting stuff. **B-**

WRABIT
MCA 5268 \$8.98 list

This Canadian group's imitation of Journey is so close to the real thing it's scary. This record sounds almost exactly like any one of Journey's last five lps, but who really cares? The comparison is like holding a couple of three day old warm beers in each hand and deciding which one you're gonna have for breakfast. Wrabit, eh? I think the farmers with the baseball bats up in Idaho had the right idea. **D**

JOAN JETT & THE BLACKHEARTS/I Love Rock'n' Roll
Boardwalk 33243 \$8.98 list

As the main contribution in the all girl group, the Runaways, Joan Jett redefined the female role in R-n-R. With such classics as "Blackmail," "I Love Playin' with Fire," and "Born to Be Bad" she tore down sexual stereotypes and set the standards for female vocalists to follow. By the time of the Runaways' fourth lp in '77 **WAITING FOR THE NIGHT**, Jett was the undisputed leader of the band and the resulting album was one of the greatest hard rock lps of all time. The fact that this incredibly powerful lp was recorded by four lovely ladies makes it a classic. 1980 saw the release of Joan Jett's first solo lp **BAD REPUTATION**, and with the help of some old R-n-R standards, two former Sex Pistols Paul Cook and Steve Jones, and some of her own great tunes, she laid down a solid R-n-R album. **I LOVE ROCK'n'ROLL**, her

latest lp has a harder edged sound thanks to her extremely tight band, the Blackhearts. "Victim of Circumstance," "Nag," and "Runaway" are fast paced rockers with Jett's aggressive vocals and Ricky Byrd's ringing power chords competing for attention. Joan covers the old Tommy James & the Shondells hit, "Crimson and Clover" like it was her own, and she does an old Runaways' tune "You're Too Possessive." This album and her recent breath-taking Memorial Hall concert strongly reinforce what I've known for years, Joan Jett is not afraid to take chances, and put out great R-n-R albums in the process. **B+**

JOHNNY & THE DISTRACTIONS/Let It Rock
A&M 4887 \$6.98 list

These guys come from the old street tough, hard working, industrial city bar band school of rock'n'roll which has graduated such excellent bands as Southside Johnny & the Asbury Jukes, Michael Stanley, and most notably, Bruce Springsteen. In fact Johnny Koonce on guitars and lead vocals sounds like a highly excited Springsteen. As you might expect, lots of the illusions to "driving all night out on the highway trying to find my baby" that Bruce is famous for. Johnny & the Distractions are more hard rocking than the "Boss" and his boys, just a little less dramatic but nonetheless very effective in their urban rock imagery. **B-**

DuCHAMP ears and feet



Move over? and the Mysterians! Put on "Psychic Power" from DuChamp's new **EARS AND FEET** cassette (Eggless CH101, \$5.98 list)! Don't let the stark black and yellow cassette jacket fool you—this music is full of thrills and scandals. The painter Joan Miro once said, "I feel a great sympathy for children. A smile, a sudden laugh, a shout, a word no one can understand, that only the child understands..."; DuChamp's music is full of this kind of exuberance—a virtue which the band underscores by employing their wit and instinctive tunelessness. The ensemble playing is much tighter now, the beat more insistent, and the cassette boasts a superior sound quality. From the "tear off your clothes" consciousness of "Jungle Girls" to the urban hypnosis of "Psychic Power", DuChamp now glides and hunkers like one of Picabia's huge, beautiful machines, but seemingly one that is serving the will of some fantastic, futuristic 25th Century Problem-Child with an overgrown brain and a wicked sense of humor: witness the Orwellian scenario of "Energy", where people are kept on farms and fed like pigs, or the impatient, see-sawing attitude of the protagonist in "Glad Sad." But perhaps most noticeably, DuChamp's songs are about give and take, about being a romantic in a "cool" society (and laughing at yourself for being so serious), about reality-testing and ironic distancing for the sake of sanity. And the tunes keep dancing in my head.

COMING ATTRACTIONS

she works in humanistic art engineering, makes machines that computer print poetry books in 40,000 space languages. her hobby is studying the ancient art forms & societies of the twentieth century, especially a peculiar country of that time called America.

"Well," she says to me in reference to the phone message, "just as we expected. our star cluster won our test case for evolutionary justice throughout the Milky Way—no threat of war for another million years."

"Right," i say, "everyone in the galaxy was represented well. i have only one complaint, why only a million years?"

Melanie Milton Smith

OFFCENTER

REVIEWS BY
PENNY
CILLAN

-Preface-

My aim here is to bring forth some music, I feel, is qualified for radio airplay and, consequently palatable to a mainstream audience. It also is a little off center enough to make it somewhat progressive and interesting to music patrons and practitioners. At any rate, it is an ambiguous effort.

CABARET VOLTAIRE/Red Mecca
Rough Trade US15 (Import) \$7.98 list

These guys will never be rock stars, never be adored by the masses, but that's really part of the appeal. This album owes a lot to Brian Eno and the people he's lifted from but that's all subject to the cultural melting-pot.

What this album represents is the current technological revolution taking over and presenting an accessibility in the making of music with modest musical training. What so clearly brings this to light is the application of aural enchantment via studio composition as opposed to standard instrumental arrangement. It comes off primitive yet methodically intriguing.

All the pieces are constructed with minimal bass and drums. That being a foundation on which to garnish with tape manipulations and "found" items.

All in all, it's frightening in its subversity with mostly ear opening results.

FRANK ZAPPA/Shut Up'n Play Yer Guitar-Shut Up'n Play Yer Guitar Some More-Return of the Son of Shut Up'n Play Yer Guitar
CBS 66368 (Import) \$34.99 list

You may be familiar with these through the domestic mail order service offered by Barking Pumpkin Records. They are however on sale at Pennylane in a box-set and for only pennies more (about 2.00) you get an import pressing of higher quality.

The majority of the material is extracted Zappa solos from live performances. Almost half of the material is from a three day stint at the Odeon Hammersmith in London and the title tune "Shut Up'n Play Yer Guitar." "Gee, I Like Your Pants" and "Shut Up'n Play Yer Guitar Some More" from the second album with the latter title and "Beat It With Your Fist" from record three

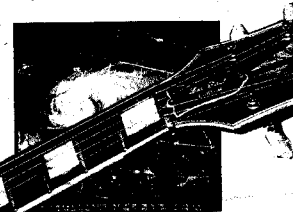


are all the same chord sequence from "Inca Roads" on the album *ONE SIZE FITS ALL* (WB 2216). Not that that's bad. In fact, it's quite a treat considering the versatility of the musician involved.

That's a major selling point of this trilogy; where as this is FZ's solo-guitar album, it still spotlights some of his most dynamic side men. Take drummer Vinnie Colaiuta for example. He's on nearly every cut here and has the chops to make his voice heard while still being modestly economic.

What I miss here, though, is (my favorite) the mutated ferocity of the FZ honor students, Terry Bozzio (drums) and Patrick O'Hearn (bass). These guys are tighter than a nun's knee at the pope's funeral but are only featured on one cut together, "Pink Napkins."

Other favorites here are "Ship Ahoy" which actually has wah-wah wunderlust Frank showing that he cannot only shake those strings but wiggle those pedals transcendently. But, "Gee, I Like Your Pants" and "Treacherous Cretins" bring it all home with the band in top form, showing what ensemble playing is all about.

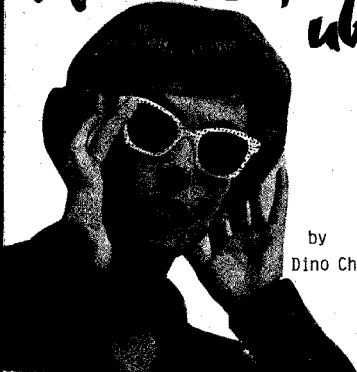


This set has something for all Zappa fans from cute song titles like "Deathless Horseie," "Why Johnny Can't Read," "Variations on the Carlos Santana Secret Chord Progression" and "Heavy Duty Judy" but most importantly it has music with a capital M.

Special Note:

If you have an interest in diverse musical composition the EXPERIMENTAL MUSICK SOCIETY of KC needs you. If you have some interest or input call: Bill 648-0293 or Kevin 649-4294.

MAD FEET: defunkt & pere ubu!



by
Dino Chance

"The cities I have glimpsed lived like madwomen."
"Les villes que j'ai vues vivaient comme des folles."

--G. Apollinaire, *ALCOOLS*

Scramblin' on mad feet, Marie and I jumped the cab, leaping over the vapor rising from an Uptown NYC subway. I was boppin' down the street with a jazz viperess: derby, red lips and all. She was a very important date and the dynamic flanged funk of Defunkt couldn't wait.

Before I knew it, I was looking up, hung out on a razor's edge and twistin' in my seat in Mikel's Bar, ready to push it outa the box. I was a funkified soul, sanctioned by the extra-curricular sounds of Defunkt. Their Downtown rhythms were bakin' the upper side of Manhattan. Vernon Reid, fresh from a stint across the bay in Norway with Shannon Jackson's Decoding Society, was providing rhythm-gone-home guitar and salty leads with notes jumpin' on notes. It was all over. This place was

throbbin'. Kim Clarke wrapped her thumb around her bass and was swayin' like she was dancin' on landmines.

"YOU GOTTA LIVE FUNK TO PLAY IT."

--JOSEPH BOWIE

"You gotta live funk to play it," said Joseph Bowie, the group's purposely detailed soul vocalist, before bringing the outrageous rhythmic groove of Defunkt to a complete stop. Bowie stood there, a stout clean-shaven black man gyratin' in his transparent plastic suspenders, silk-tie, and gangster's hat. Before I could think, JB released a jabbin', screamin' trombone solo coverin' everything from pelvic thrusts and barbeque to Monk and brain waves. We couldn't stand up without causin' someone to faint. Luckily, Marvin Horne, currently playin' with Sam Rivers, added a slippery taste of guitar leads, and Bowie's 'bone vibrated everyone at Mikel's like love on a hot rocky beach. It was in that mind-scape that Marie and I danced till the milkman was rattlin' his bottles.

"You can hunt fishes and shoot bears and frogs, but there's something else--poetic license."

--DAVID THOMAS

Am I wearing a coat? Thanks. Where can I check it in? This Peppermint Lounge scene (near 45th Street and 6th Ave. NYC) was in red and white stripes, green alcoholic bottles, and four faces in the mirror. The sauce was my company, Marie and Pam, whom introduced me to the Ubu lot at Cleveland's MISTAKE in August. We were out of the snow, checking the lounge for modern mathematics, and watching animated dancing mouths with the TOM TOM CLUB's latest on video monitors and anticipating the entrance of Pere Ubu.

First, the sheet of static synthesizer and a wavery beat, then Crokus Behemoth (David Thomas), all over his suit and bulbous. Crokus covered his eyes, either thinking or the lights were just too bright.

"I can never remember more than one line in a song."

--DAVID THOMAS

"I can never remember more than one line in a song," rasped Crokus, hammering a piece of metal held in his hand. He continued, "I'm not getting through to you. Now listen, I'm looking up into miles and miles of water. The fish like it and they've come to look at me. Which way did they go? They have a good perspective. It's a big ball down at the bottom of the ocean. The fish love it. You got the fish laughing at you and feeling sorry for the birds."

Here, at Pere Ubu's Peppermint Lounge bash, Crokus and the entire Ubu lot redefined ignorance. At the mutual axis of knowledge and the joke is the origin of Pere Ubu: Alfred (1879-1910) Jarry's fatal request for a toothpick, timelessness, and the Great Bow Wah "joke band" (the band's initial form) as reported in the PENNY PITCH Issue 3 (Sept. 1980).

Pam's pointed low-cuts mingled with the dance floor at least eleven times the night the Ubuses perplexed us. "I don't mean to make a spectacle of myself," Crokus apologized over the dissonant music and heavy rhythms as Marie indicated that the performance was like smoking a cigarette as bitter and delicious as life.



bobby mitchell

KBEQ MORNING MAN

by
Phil Bourne

ARBITRON RATINGS

station	AM/FM	format	this period	last period	change
WDAF	AM	Country	13.6	13.8	-0.2
WHB	AM	Top Hit	9.1	9.5	-0.4
KYIS	FM	Rock	7.9	9.0	-1.1
KRNB	FM	Beautiful	7.9	9.0	-1.1
KUDL	FM	EZ Rock	7.6	6.0	+1.4
KBEQ	FM	Top Hit	7.4	5.9	+1.5
KPRS	FM	Black	7.4	7.5	-0.1
KCHO	AM	News	5.6	5.7	-0.1
KMBZ	AM	Adult/Cont	5.6	8.7	-3.1
KFRF	FM	Country	5.5	3.5	+2.0
KCFZ	FM	Beautiful	4.9	7.6	-2.7
KJLA	AM	Big Band	3.7	1.1	+2.6
KXTR	FM	Classical	2.0	1.1	+0.9
KLBY	AM	Oldies	1.7	---	+1.7
KBAS	FM	Rock	1.6	1.0	+0.6
KPRI	AM	Religious	1.6	2.0	-0.4

FOOLS FACE

TELL AMERICA

SEE THEM
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AT PARODY HALL

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Tell America
NOW ON SALE AT

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PENNYLINE
SPECIALISTS IN RECORDED MUSIC

NORTH
2631 N. E. Vision Rd.

fools face

FOOLS FACE/Tell America
Talk 2036 \$8.98 list

It's been months since the album was first promised. And now that the waiting is over, perhaps the anticipation was better. Fools Face, Springfield, Missouri's pop pride and joy, has released its second independent label album, **TELL AMERICA**. Don't misunderstand--all the local kudos the album has been garnering are deserved. The cumulative sound is great, the instruments ring true, but the vocal tracks reek of electronic reverberation.

The album starts out promising enough with a thump, thump, thump, thump on the guitar that makes you wanna sing "Give me a mountain, give me a Dew...", but that goes on but a few seconds before roaring into the title cut "American Guilt."

What happened to the crisp, electric vocals one can count on during Fools Face live performances? Were they led astray by some sound engineer in the final mixing? These multi-lead vocalists don't need the reverb--they are kings of blending and rolling the sustained notes, weaned on older sisters' Beatle records. The English influence is also heard in the album's spoken words. The vocal are not muffled, it's just a sepulchral sound. The only tunes enhanced by the electronic reverb are the appealing strains of "Behind Bars", and the band's big crowd pleaser, "L5". Thanks for the lyric sheet!

The group makes good use of its four songwriters; Dale McCoy, keyboards; Jimmy Frink, guitar; Jim Wirt, bass; and Brian Coffman, guitar. McCoy's smouldering ode to his "Valentine" would set a pyromaniac's heart pumping. Coffman's pop tune, "Gotta Get a Letter to You," is nothing but sweet--sweet voice, sweet lyrics, and a nice Badfinger finish. Throughout the years, rock lovers have been subjected to plenty of ludicrous lyrics in the name of rock'n roll, but Wirt writes logical lyrics, things that most of us think but few are brazen enough to voice:

I'VE BEEN AVOIDING THE PLACES YOU GO
NOTHING TO SAY
NOTHING YOU DON'T ALREADY KNOW
BUT EVEN THOUGH I LEAVE WHEN I SEE YOU
COME
DON'T GET ME WRONG CAUSE I'D RATHER STAY
IT'S JUST THAT LATELY I'VE BEEN SO BUSY
AND AFTER SO LONG
WE'VE GOT NOTHING TO SAY
(Talk Records, 1988, Nothing to Say J. Wirt)

Wirt has a voice like a bell,--but it's his compelling bass that gets lost some times in the mixing. Parts of the album are begging for more bass. Everything rolls on Frink's "Bop Man." It has a big sound (the saxes are reminiscent of Billy Joel's productions) and is pure fun.

It's easy to forget about drummers--don't. Perched behind where all good drummers stay is Tommy Dwyer. To get an idea of his talents, listen as he carries out the persistent totem like pulse after the jungle intros on "Land of the Hunted." He is a major league drummer.

One faux pas that can't be overlooked is the use of potentially offensive word in three of the album's cuts. "Come on!" you might say. "Has this writer swallowed a large dose of Puritan Oil?" Well, it's a fact that The Who can get away with it, but this could pose a problem for a new group which needs all of the airplay it can get. It would be a shame if a truly good song were set aside because of the inclusion of one word, so why take the chance?

TELL AMERICA goes out on a hot note with another masher by McCoy, "The Truth," a new twist on the old love triangle. When he breaks up the background singing, "...him and her and he and she and you and her..." with his "She and me," it's refined radiation that makes the spine tingle.

Occasionally you see a flash of 'star' in something, someone. A flair, an innate artistry that's worthy of mass recognition. Fools Face is a superior live attraction; highly visual, with movements as enthusiastic as their sound. Their eye contact with the audience doesn't hurt--first imploring, then penetrating, and by the end of the first set the audience always succumbs with bobbing heads or flying feet.

Fans will love singing along and bopping at home to the punked up pop they've grown to love performed live. The main drawback, really the only bad mark for an album that should flourish, is the ever-present reverb.

Tell America? Oh, if only someone would tell Warner Brothers!
by Vicki Atkins

No doubt you've seen the billboards around town or read newspaper ads proclaiming "Mitchell in the Mornings on Q-104" (KBEQ-FM) and you may have wondered who or what is "Mitchell in the Mornings?"

"Predictable unpredictability," responds Bobby Mitchell, the newest voice on the radio waves in Kansas City.

"It's something to wake up to. People know they'll hear the news, weather and sports, and some of their favorite songs but they don't know what I'm going to do. A lot of times I don't know what I'm going to do," Mitchell confesses.

But whatever Mitchell does on the air, it's something he feels sure you won't hear on any other station in town.

"There was a real void in this market for what I do. I do characters and I do personality radio," Mitchell says.

Every morning Mitchell has special guests on his show. Mitchell creates the guests and their personalities and voices. You can tune in and hear the ramblings of "Sky Roberts" the traffic reporter who never seems to get around to reporting the traffic. Or you might hear the musings of "Walter Concrete," "Whositz Turtledove" or "Ronald Raygun" or any of several other characters and voices Mitchell might use during the course of his show.

Mitchell likes to describe his show as "theater of the mind in the morning." And that description would follow from Mitchell's background.

He first worked in radio as an intern at KNOX in St. Louis while he was in high school. At KNOX, an all news station, he came to the realization that he didn't want to do news and left to enroll at Southern Methodist University in their theater program. Now, after stints in radio (in Columbia, Mo., and Jacksonville, Fla., among others) and in and out of college, Bobby Mitchell finds himself a radio personality in Kansas City of KBEQ.

"This whole billboard and advertising things has been a bit of a surprise. I found out about the newspaper ads from a listener calling me. But it shows the station has confidence in me and I appreciate that," Mitchell says.

Mitchell feels comfortable in his new position. Besides having been raised in St. Louis and worked and gone to school in Columbia, a number of current KBEQ staffers were at the Jacksonville station he worked at for two years prior to coming to Kansas City. Station manager Gary Rodriguez, program director Maja Britton, and afternoon jock Scott Sherwood all came to KBEQ by way of Jacksonville.

Mitchell doesn't expect to take Kansas City by storm. He does hope to have the number one rated morning show eventually but he figures it may take a couple of years to grab the top rating in that highly competitive time slot.

Mitchell points out that KBEQ "is appealing to a lot of people. We play the hits the people want to hear. We get teens and 18-24 year olds and we are getting a lot of the older listeners. Last week we had a winner on the Magic Money Match who was a 54-year-old woman. We are mass appeal. We're up-tempo, positive and bright."

And when you consider that the three stations that have alternated at being number one in the market the last two years (WHB, KYIS, and WDAF) also seem to have the most popular morning shows on radio, Bobby Mitchell's future in Kansas City may well be bright.

JOAN ARMATRADING

INTERVIEW PART 2

What kind of things do you like to do?
I like to watch the television cause I don't get a chance to do that very often, it's very relaxing, just to sit and watch the box. I like to drive, to read comics, I've got a whole stack of them sitting on the hotel bed just now. General stuff, go to the pictures...the movies.

Do you still do sculptures in clay?
Oh yeah, usually of little cartoon characters or stuff that I make up.

Have you done many North American tours?
I have since '73. I usually try to tour after every album but I don't always make it.

Do you hit America on all of them?
Pretty much all of them. The live album was done in Canada and America. The first tour was mainly the east and west coasts--New York, Cleveland, Philadelphia, Boston, L.A. and San Francisco. Not extensive really. The first time I came for 3 months and stayed each place for a couple of weeks playing in clubs. It was quite interesting just playing the guitar and piano. I had a band but I decided to do the tour on my own. Sometimes you end up only doing the coasts.

What other countries do you tour?
This time will be a whole world tour, Europe, America, Australia and Japan. I've never been to Japan before!

Do you prefer touring or studio work?
I like both, they're very different things. It's nice to do both.

Has ARM been easy to work with as a label?
Yes, they're a good record company. I've been with them since the first album. I've been with them for the ten years I've been in the business. That's a long time, too long eh?

How did you get involved writing the title song for the movie THE FLIGHT OF THE WILD GEESE?

The producer liked what I did and he asked me to write the title track. I went to see the film, then read the book. Actually I wrote the words while I was watching the film. Then read the book and changed a couple of things. Last, I wrote the music. They said it had to be 2 minutes long so it is. It was quite good cause it was a whole different way of writing, real discipline!

What's your favorite album?
The EP (How Cruel)...that was really nice.

What inspires you to write?

I don't know it could be anything really. Just talking to somebody and they'll say a sentence that sums up a whole feeling in you. People might tell you a story about themselves or you just might be sitting down one day and a thought comes into your head. A recollection will come into your mind. Whatever, it's all sorts of things. I suppose it's like writing, you have to wait. What is inspiration after all?



IN CONCERT

I walked into the Lyric Theatre February 9 excited and anxious. I've been listening to Joan's music for about three or four years but had not had the pleasure of seeing her LIVE. Recorded or live, she is great!

Everything about the concert was an up for me. The visual effect of the Armatrading show was perfect, a simple stage set and artistic use of lighting. Those very nice looking boys in the band were even color coordinated. The visual finishing touches were very fine indeed.

Even the one mishap of the evening with the powerage out didn't come off badly. Just getting into "Down to Zero" and all of a sudden it was like watching an air guitar concert. Joan looked into the audience, shrugged and in her neat British accent said, "We can't do anything for you. It's all electric."

Joan Armatrading earned and received a standing ovation and this fan was infinitely impressed. Those of you who weren't may send your opinions and review to the Washington Post for publication.

Armatrading is a spark of that love within. Love of self, and romance with others. The woman sings stories of life, yours and mine with our hearts as a common denominator and lifestyles as varied as individuals. Diversity runs throughout her music with roots that extend far, nourished by many musical forms. Joan's delivery and stage presence ranges from powerful and commanding to soft, cool and romantic.

It is hard to find words to describe the totality of her music. Armadrading's songs are solid and speak for themselves without need for interpretation. All I can show is Emotion cause I got that feeling in my heart Joan so peacefully expresses.

Thanks Joan you took my heart dancin'.



FRESH AIRE

by Cindy Aasby

You may, if you wish, call it classical. You may, if you wish, call it progressive. Somehow, though, it doesn't seem to fit any particular category. It is an enigma. It is Fresh Aire. You say you've never heard of it? As I said, it fits no particular category--radio stations can find no slot for it in their formats...and if radio stations won't play a song, it can't be worth listening to, right? Wait a minute. Let's check our premise. There hasn't always been a radio station, yet there has been "popular" music in every era...and always resistance to change. Over

the last seven years, a few radio stations in Atlanta, San Francisco, Denver, and Salt Lake City have found a place for Fresh Aire on their play lists. Their formats range from contemporary to classical. So far in Kansas City, only KMBR plays any cuts from the Fresh Aire albums.

Fresh Aire (the Italian word for "song") is a concept conceived, composed, and created by Chip Davis of Omaha, NE; performed by the Mannheim Steamroller. The music is eerie at times, or it is exciting and energetic. It is "Exquisite." (Sid Bernstein, International promoter and producer who first brought the Beatles, and the Bee Gees to America). It has no lyrics, except those you create in your imagination. Fresh Aire "possess-

es a modern rhythmic profile and exciting use of electronic instrumentation that clearly belongs to our own time. Production has excellent stereo use, fuller dynamics and deeper bass than almost any major label pop effort." (Billboard Magazine, Allan Penchansky)

Fresh Aire is an anomaly in this day and age of salesmanship and electronic communication. The growth in demand for the albums does not follow a typical pattern. Fresh Aire I, produced in 1974, sold only 500 copies the first year. Yet now it is at the same high volume level of the following albums, Fresh Aire II, III, and IV. Each time a new album is released, those produced prior take a leap in sales. What do these facts tell us? People

who are introduced to the music of Fresh Aire through the third album (Fresh Aire III is used as a demo album in many stereo stores) bought it and then purchased the other three as well. Then perhaps they returned to purchase others to share. Sales have increased because people who hear the music usually like the music. They want to hear more.

The phenomenon is obvious when one realizes that a popular demand for Fresh Aire albums has been created without significant help from radio station air play. It has been chance hearing, word of mouth, "a friend turned me on to it." Fresh Aire is positive; it's the stuff of which dreams are made...And it's still a secret because it fits no format; it is unique.

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STORY OF "LOW-LIFE DISNEYLAND" MISFIRES

"Cannery Row" Has Potential

CANNERY ROW has all the potential for the humor and tenderness of a film like MELVIN AND HOWARD. But director David Ward can't make up his mind whether he wants to poke fun at his characters, take them seriously or just shore up an old-fashioned Le Grand Romance in a colorful setting. Consequently, CANNERY ROW is frustrating to watch. Handled correctly, it would no doubt have been one of the best films of the year.

Taken from John Steinbeck's novels CANNERY ROW and SWEET THURSDAY, this film is an eclectic study of the misfits who ended up living on the Monterey waterfront in the 40's. The sardine canneries have been closed for years, work is scarce and cannery row's tenants are beggars and prostitutes. But what a nice bunch they are. The madam of the brothel is a cross between Mae West and your mother. The bums are ragged and dirty, but they're as sweet as your neighbor's two year old. In short, it's kind of a low-life Disneyland.

Living among these misfits is a man with a PhD and a shroud-ed past. Doc, played by Nick Nolte, is a marine biologist with a soft touch for money when it comes to those lovable bums. On the scene walks Suzy, played by Debra Winger. She makes a per-funatory effort to look for work but ends up at the brothel talking to the manager Fauna, excellently played by Audra Lindley. Suzy reveals that she's been on her own since she was ten years old, although she looks so well-groomed and well-fed you'd swear she spent the last ten years in high school and college drama classes instead of on the street. Suzy's been working at odd jobs and has never been a "floozy" before, but warm-hearted Fauna decides to give her a chance anyway.

Fauna introduces Suzy to Doc and love sparks hit the air. But Suzy is a feisty little filly and Doc is a stubborn romantic, so the film trots out the old Doris Day/Rock Hudson tradition of boy-meets-girl, boy-hates-girl-and-girl-hates-boy-but-they're-really-made-for-each-other.

The first half of the film is painfully slow, but in the second half the director finally finds an angle. He focuses less on the romance and more on the eccentric characters of cannery row. Frank McRae as the gentle idiot Hazel steals the show, and a big party scene gives the other supporting characters the chance to display their talents.

Nick Nolte, who was terrible in THE DEEP and brilliant in NORTH DALLAS FORTY, demonstrates an instinctive understanding of that fine line between self-mockery and believability. He carves out a niche for himself and his performance is consistently good. Less effective is Debra Winger, who was so perfect in UNRAIDED CONDO, here she seems unsure how to handle the exaggerated quality of her character.

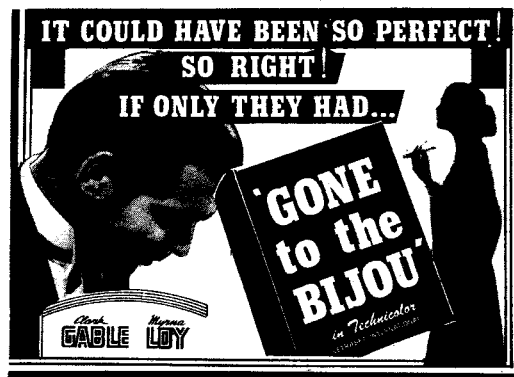
Because of the film's comic tone, some of the more serious ideas don't get fully developed. For instance, Doc was previously a famous baseball player and Suzy is curious about why he quit suddenly. She also wants to know what an educated, prominent person is doing on cannery row. Fauna answers that people around here don't ask too many questions about each other's past because that past usually isn't good, and if Doc is living on cannery row, it must be because he doesn't want to be known. But when Suzy and the audience finally discovers Doc's tragic secret, it seems almost superfluous instead of being at the film's core.

The surrealistic quality of the characterization is carried out in the art direction. Instead of filming on location, most of CANNERY ROW is filmed on an elaborately designed set, which is the latest rage in Hollywood. It would have worked fine if the camera had stayed on the set, but instead it moves out-doors at times and the contrast is glaring. Some attempt should have been made to make the location shots look as eerie as the studio shots.

The cinematography is adequate and occasionally creative. The music is lively and upbeat, but this viewer longed to put a big fat cork in John Huston's narrating mouth. His comments are more distracting than illuminating.

CANNERY ROW has a lot of innate charm, but in general, it's just another Hollywood misfire.

Donna Trussell



CHARLIE AT THE MOVIES

by Charlie
Wrobbel

Well, it's a slow time in the movie theatres, the Christmas films have nearly run their course, and the new releases are about to hit, so here are a few reviews of leftovers, and at last, of *ON GOLDEN POND*.

Has anyone heard what is happening in the case of the young couple in Colorado, who were suing the

theatre for throwing them out for bringing their own popcorn? Please get in touch if you know the status.

Congratulations to the Austin paper for writing a blazing editorial on the increasing problem of people blabbering throughout an entire movie. The problem is indeed there and growing.

Next month is shaping up nicely, a new movie for Nick Nolte, also Margo Hemingway, and Francis Ford Coppola will bring in his new movie. Till then...put more butter on that popcorn please!"

MODERN PROBLEMS

MODERN PROBLEMS starring Chevy Chase used all the best scenes for the previews --I realize the previews are supposed to entice you to see the movie, but shouldn't there be something to see beyond what sucked you in?

I sat there and kept hopping, hoping *MODERN PROBLEMS* would go somewhere but ended up wanting to leave in the middle. Every gag they used was either not funny or they dragged it out until it became tasteless. The sad thing is that any second I felt like things would click. They were so close at times, I just knew I'd soon be leaning back laughing.

I can highly recommend the previews of *MODERN PROBLEMS*, it's like seeing the movie with none of the agony. If ever there were a "B" movie, this is it. \$1.00 (No soundtrack currently available.)

THE PURSUIT OF D.B. COOPER

Ahem! and now speaking in the Defense of Previews, I'd like to cite the case of *THE PURSUIT OF D.B. COOPER*. It seems like I've been plagued with the showing of those previews for months now. I never went to the movie because I couldn't see how they could possibly tie all that action together and not have a wimpy movie. Well as fate would have it, I was stuck in five o'clock traffic right in front of a dollar movie house showing, (you guessed it).

Now I'm not going to tell you this is a classic film, but it is worth seeing. Without a doubt Robert Duvall is one reason, he lends an air of realism to everything he does. I think the real drawing factor is the realism of each character, I believed it, it's as simple as that.

By the by, D.B. Cooper is the alias of the gentleman who jumped from a 747 with \$200,000 some ten years ago.

Every character was consistent throughout. From Duvall as the insurance man, interested only in recovering the money; to Treat Williams as D.B. Cooper only interested in keeping the money and winning back his wife Kathryn Harrold, with his boyish charm, right down to Ed Flanders who turns in a terrific performance as the sleazy chunk of life that follows us all.

I hope I don't mislead you, *D.B. COOPER* is not wonderful, but it is quite entertaining as an adventure film. \$3.00 (Soundtrack on Polydor PDL-6344.)

SHARKY'S MACHINE

I'd like to start off by congratulating Burt Reynolds for directing a detective film and not including the mandatory ten minute auto-chase scene. Also while we're on the positive, the music score for this movie is a delight to any jazz lover. I mean when was the last time you heard Joe Turner in a film score? or Sarah Vaughn? Too bad for *SHARKY'S MACHINE* however, that the dialogue was distorted throughout the movie.

"Flawed" might be the way to describe *DIRTY HARRY* goes to Atlanta. Beyond not

being able to hear part of the movie, Burt spends a five minute scene redundantly stating how sensitive he is, then goes out and kills a Chinaman with a speargun. Come on, either you make a formula cop movie or get off your butt and direct it with some guts.

If you enjoy eroticism, there is enough to make the film work for you, that is if you recover from the blood in time to get re-involved.

All in all this is not a good movie--regrettably so for the parts that do come off tastefully.

Now to negate whatever I just said, if you are a Burt Reynolds fan, you will enjoy this film, maybe it's not his best, but it's Burt all the way. For the rest of you, stay away from the movie, not the soundtrack. \$2.00 (Soundtrack on Warner Bros 3653.)

ON GOLDEN POND

I'd like to thank the powers that be for our chance to see *ON GOLDEN POND*. I realize that most of the intelligence is consolidated on the East and West Coasts, and that the folks in the Great American Desert are happy whenever they receive a cultural tidbit. So thank you for letting us see this movie, and countless others four months after the rest of the country. Again thank you.

As you would expect from three film giants like Henry Fonda, Katharine Hepburn and Jane Fonda, you get your money's worth. Ernest Thompson's script didn't hurt matters any, the screenplay not only did the play justice but enhanced the moods by taking advantage of the gorgeous scenery.

We can all take a lesson from this movie. Three generations are thrown together on Golden Pond and each has to deal with their peculiar problems, bridge the gap, and help each other get on with life. Boiling down to: from thirteen to eighty we have a lot to live for.

But the true genius of the show is the ebb and flow of laughter and emotion. Henry Fonda plays the audience like he plays Walter the biggest, oldest trout in Golden Pond. I don't ever remember being quite as touched by Katharine Hepburn the true star and stable force of this movie. I'm not a tremendous Jane Fonda fan, but she played the spoiled daughter to the tune of I'm taking my jump rope and going home. I actually found myself saying, "Come back, it's my turn."

Doug McKean comes off well as a thirteen year old Disneyland disciple, encountering nature and human nature in the same short month. And Dabney Coleman blew me away. I've seen him in countless mediocre movies in the past year, but he rose to this film exquisitely.

I guess by now you realize this movie comes very highly recommended, not only for the story, --the New England scenery is breathtaking. With the exception of "Good God" and "Bullshit" I think you'd find this to be a film for all ages. Don't miss *ON GOLDEN POND*. \$5.00 (Soundtrack on MCA 6106.)



LONG LIVE THE LIVING

"I'm convinced that cooking is the only alternative to film-making."

--Werner Herzog

A common response to a Les Blank film is that it makes you hungry! In *ALWAYS FOR PLEASURE* John "Junior" Morreales gives you a mouthwatering lesson in seasoning one hundred pounds of crawfish with a pound of cayenne pepper and half a gallon of Louisiana Hot Sauce. Wild Tchoupitoulas artist and cook Carleatis Kennedy brews up a bubbling pot of red beans and rice and R&B singer Irma Thomas recounts the fate of one of her "gorgeous pots of beans." *GARLIC IS AS GOOD AS TEN MOTHERS* is a culinary chronicle of the herb's use, dating from a strike by pyramid workers when their supply was cut off. To alleviate the frustration of having one's taste buds visually titillated, Blank will present *GARLIC IS AS GOOD AS TEN MOTHERS* with an olfactory accompaniment called "Smell-a-Round." During a "Smell-a-Round" performance the aroma from sauteing garlic wafts through the screening room.

Les Blank's films are about the practitioners of the lost art of having a good time; savoring old traditions in regional subcultures. *HOT PEPPER* profiles blues accordionist Clifton Chenier in the bayous and country dancehalls of Louisiana. *ALWAYS FOR PLEASURE* takes us to Mardi Gras. *GARLIC IS AS GOOD AS TEN MOTHERS* is a cult classic amongst "Lovers of the Stinking Rose." All this fun is a striking alternative to the drone of bland coming out of Hollywood these days.

Deference to subject is one of Blank's attributes. In *HOT PEPPER* Clifton Chenier's zydeco accordion is as important as the film itself. Blank's method of living near his subject, eating and drinking with them yields priceless results. One is Clifton Chenier with his brother Cleveland on their front porch while hogs are busy rooting around the yard. Blank catches the subtlety of Clifton's accordion mixing it with Cleveland's fluid pulse and off beat syncopation on rub-board. Blank films in a "trance-like" state. "I drink a lot of beer, just to obliterate the subconscious self" he once said.

In *ALWAYS FOR PLEASURE* Blank explores the Mardi Gras. In the early 1800's slaves were allowed Mardi Gras day for drumming and dancing competitions. It has become a tribute by working class blacks to the Indian tribes that harbored escaped slaves. Revelers make and wear astonishingly opulent robes, ostrich plumed headdresses and other ornaments. On festival day they parade to ritual encounters of competitive dance, costume adornment, and verbal threats. The dancers, cooks preparing magnificent feasts, and the intoxicated marchers all sing the chorus of Blank's work "Long Live the Living."

Les Blank will be at the City Movie Center on March 5th for *GARLIC IS AS GOOD AS TEN MOTHERS*. Garlic is one of those delicious discoveries you'll make after ignoring all the bad press it's received. Blank dishes it up in "Smell-a-Round" but save room for a buffet a la garlic featuring red beans and rice, French garlic bread, Garlic Chicken Wings, and much more (Schlitz provided by the Music Box, 47th and Troost). The movie is a pungent paean with Cajun, French Provincial, Flamenco, Swiss, Italian, Moroccan, and Mexican music seasoning the soundtrack. Its loose and luscious structure allows such troubling trivia as the fact that Eleanor Roosevelt daily ate three cloves of garlic dipped in...chocolate! The Blues According to Lightnin' Hopkins, Well Spent Life on Texas sharecropper, philosopher, and songster Mance Lipscomb and Hot Pepper are showing March 2nd and 3rd at 7:00 and 9:30 with blues by the Happy Party Cats on the 2nd between shows. Del Mero Corazon, songs from the heart of the Tex-Mex Chicano tradition shows with Mardi Gras movies *Always for Pleasure* and *Dry Wood* at 7:00 and 9:30 with live music from Brown Lightning Orchestra between shows on March the 4th. Les Blank will screen *Garlic is as Good as Ten Mothers* and *Werner Herzog Eats His Shoe* (the title is self explanatory) in "Smell-a-Round" at 7:00. The movies will be followed by the garlic buffet...and accordion from Brad Monstron. City Movie Center, a not for profit community movie house, is located at 4727 Troost. For more information on Les Blank or anything else call 561-0085.



HAROLD TEEN



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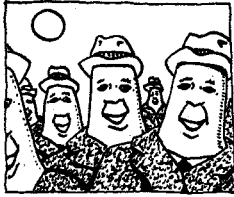
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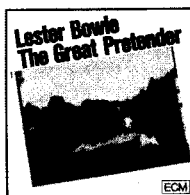
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Mo	Tu	We	Th	Fr	Sa
		KC 24 Fat Hat	25 Springfield	26 FOOLS FACE R & R	27
	KC 2	3 THE ARTISTS R & R	Springfield 4	5 THE MORELLS Shake n' Push	6
	9 Roomful of Blues	Lawrence 10 KELLEY HUNT & THE KINETICS R & R	11	Springfield 12 THE MISSTAKES R & R	13
15 JIMMY SPHEERIS	16	Columbia 17 The Bel Airs R & B	Chicago 18 NEW ERA	19	20
				Reggae	
KC 22 Flat Five Jazz Fusion	KC 23	24 THE ARTISTS R & R	Springfield 25 Mid West Couch Dancers Rockabilly	KC 26 RICH HILL & IDA MACBETH Blues	27 Swing

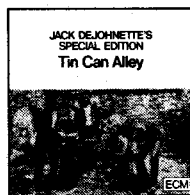
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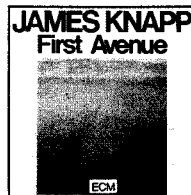
Lester Bowie/The Great Pretender. Lester's flair for the dramatic is matched by his instrumental style, thought by many critics to be the most inventive trumpet in the world today. The gospel-oriented show on display on this record won rave reviews on a recent European tour and Bowie's considerable reputation will get a further boost from this entertaining and skillfully constructed album.

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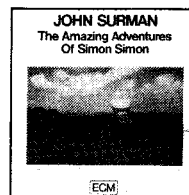
Jack DeJohnette's Special Edition/Tin Can Alley. Piling up critical acclaim as one of the most important groups in progressive jazz, Special Edition is in a more playful mood this time, aided and abetted by the swinging saxes of Chico Freeman and John Purcell on cuts like "I Know" and "Riff Raff."

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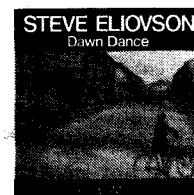
James Knapp/First Avenue. There are few areas of music that veteran trumpeter James Knapp hasn't covered. Jazz, classical, avant-garde, country-rock, Latin, soul, you name it and Knapp has played it. The completely improvised performances on this record reflect his many influences in free form fashion.

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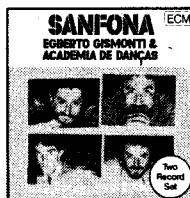
Steve Elia/son/Dawn Dance. This distinctive player developed his approach to guitar in New York and London, where he studied with an associate of John McLaughlin. He uses his classically-rooted 12-string to sketch meticulous, carefully considered melodies. Collin Walcott of Codona and Oregon supplies the exotic percussion.

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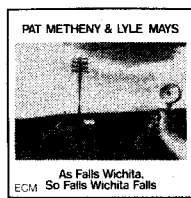
Old and New Dreams/Playing. The last album by Charlie Haden, Dewey Redman, Don Cherry and Ed Blackwell was jazz record of the year in *Rolling Stone*, *New York Times* and many other publications. These legendary former associates of Ornette Coleman give you scintillating improvisational playing.

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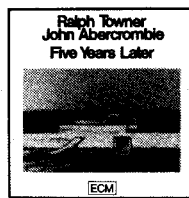
Egberto Gismonti and Academia de Danças/Sanfona. This is the most comprehensive look yet at Gismonti's amazing virtuosity. Record I explores a dazzling performance with ensemble while Gismonti's swirling guitar work is detailed on the solo record. He is sure to become one of the most celebrated musicians of our time.

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Pat Metheny & Lyle Mays/As Falls Wichita, So Falls Wichita Falls. It's a different context this time for Pat and his keyboardist when they're joined by Brazilian percussionist Nana Vasconcelos. Music ranges from the hypnotic to the progressive on the title cut and "Ozark," "It's For You."

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John Abercrombie/Ralph Towner/Five Years Later. Towner brings an aggressive 12-string attack, classically-oriented in tone, but played with a physical quality that contrasts nicely with Abercrombie's ethereal electric work. Abercrombie's soothing riffs float in and around Towner's passages and each displays a precise feel for the other's work on this new work by two of ECM's most celebrated guitarists.

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