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## classics month

INSIDE:

LEOPOLD  
BARTOK  
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ALKAN  
REGGAI  
& MORE.



SATIE

PAGE 8

REED

PAGE 17

### KANSAS CITY PHILHARMONIC: THE EARLY YEARS

by  
Dino Chance

What sounds like reptiles, tortoises, the millepede (a 60--legged worm), spiders, wasps, tarantulas and a kangaroo rat? Answer: The Kansas City Philharmonic at the Music Hall on February 19, 1955. The occasion was "The Living Desert," a clever piece of orchestral imitation, that was immediately followed by the first public playing of "Corn and Counterpoint." Composer Dr. Vincent T. Williams, a Kansas City surgeon, was on hand in the loge box to acknowledge the applause.

Leopold Stokowski, during his visit as a guest conductor on January 7, 1953, spoke highly of the Kansas City Philharmonic.

"The orchestra is a tremendous asset to the city, and its future depends upon all of the citizens... If the citizens will support it, there is no limit to what it can accomplish."  
--Leopold Stokowski

"Bringing the orchestra to the people" was the primal concern of Hans Schwieger, Philharmonic conductor beginning in 1948. Groundbreaking concerts of all kinds were almost commonplace during the Connoisseur series of performances of contemporary music in the late fifties and early sixties.

The world premiere of Henry Cowell's "Antiphony" was presented November 14, 1959 by dividing the Kansas City Philharmonic in two for a live stereophonic effect. Mr. Cowell, also famous for his hands-inside-the-piano compositions, flew from New York City to hear "Antiphony"'s premiere and join Hans Schwieger on stage to share the ovation. Charles Ives' "The Unanswered Question" was another highlight that same evening.

#### Jazz at the Philharmonic

The first American performance of a work by Gunther Schuller, "Concertino for Jazz Quartet," was also a feature of the Connoisseur shows. At the time of the "Concertino" premiere in 1961, Schuller was working on a recording project

that included both Eric Dolphy and Ornette Coleman. Maestro Schwieger and composer Schuller had met years before in Germany.

Other concerts of pioneering orchestral jazz included the Sauter-Finegan visit on November 15, 1955. They had developed the art of jazz arrangement while working for Benny Goodman, Tommy Dorsey, Artie Shaw and Glenn Miller. A mixed crowd of hep cats and classicists heard the Philharmonic's cacophonous exposition and voiced their approval by giving one of the longest ovations in the history of the Music Hall. Jimmy Dorsey's "Oodles of Noodles" and Duke Ellington's "Sophisticated Lady" were also given the orchestral treatment at a 1953 Philharmonic concert. John Lewis, composer and pianist with the Modern Jazz Quartet, composed "Three Little Feelings" which was performed by the K.C. Philharmonic in the early sixties with solo parts for William Drybread (trombone) and Henry Novak (trumpet). Lewis described the music as from the Kansas City orbit of jazz.

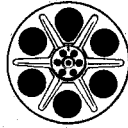
1960, Hans Schwieger discovered that the Philharmonic's progressive attitude was well known: "I have discovered our reputation in the field of modern music is second only to Louisville."

The Philharmonic's innovative concerts were often enhanced by Conductor Schwieger's informative and frequently charming off-the-cuff remarks during performances. "I do not expect you to enjoy this music," Schwieger once told a Kansas City audience as way of introducing Anton Weburn's "Variations for Orchestra." "To be honest with you, I don't enjoy it either," he added as he went on to explain a mathematical way to appreciate Weburn's use of the 12-tone school. Seeking to defend the legitimacy of jazz, Schwieger spoke in 1960 to an audience of more than 900, who had come to hear Milhaud's "Creation du Monde" and Gershwin's "Rhapsody in Blue": "This will be an interesting evening. I'd like to demonstrate to you that good jazz is not far apart from our kind of music." The conductor went on to illustrate the ev-

On a trip to New York City in

PLEASE TURN TO PAGE SIX.

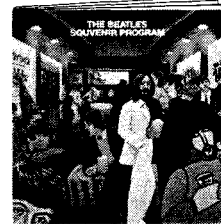
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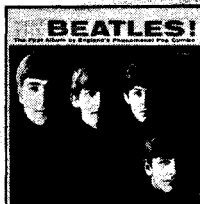


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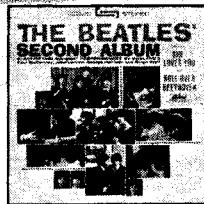


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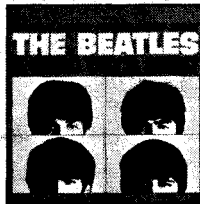
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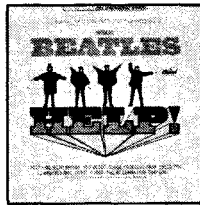
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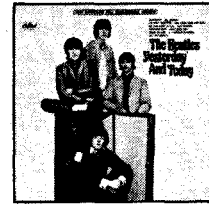
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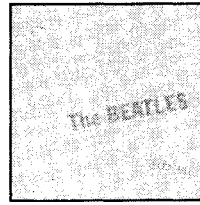
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INSPIRATION: Schwieger, Satie, LMB

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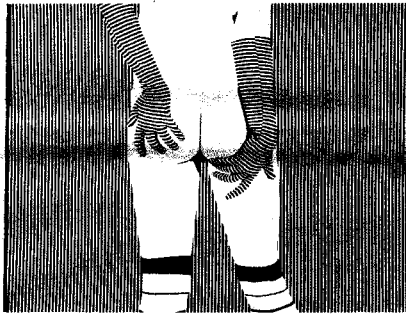
## LETTERS

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

Folks,  
Don't lose it. Don't abuse it. Just use it.

Dale Driver, KCMO



Dear Dale,  
Thanks for the card. We're glad to use it.

Dear Pitch,  
Please put me on your mailing list-- your publication is getting better all the time.  
One thing, if Milton knows the Count so well, why does it look like his picture is superimposed (pasted?) next to the Count in your March issue?  
Yours for more JAZZ & BLUES,  
John D Ashton  
Somewhere in Kansas!

Dear Pitchers,  
Life is like a milk crate, in that, when it's empty you can use it as furniture. (Wendy Palmer) A tribute to Kurt Vonnegut, Jr.

Truthfully,  
Marta Wakeland, Nevada, MO

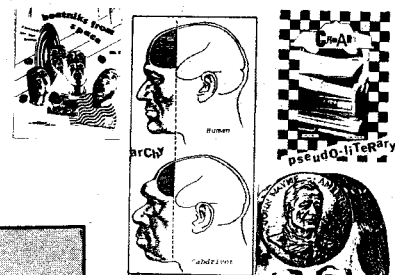
Dear John,  
Thanks for the compliments. The original unretouched photo of Milton with Basie is on display at the Music Exchange in Westport. Check it out.

Mr. Chance,  
March issue of the PITCH looks great especially where Milton Blows the Lid, which is Aces! Being a hep cat from way back, the PITCH helps me continue to swing. But one thing--nix on leaving out DeSoto comix. Brooks is my favorite entertainment next to swilling Grain Belt beer. Also, LeRoi's reviews were missed. What gives?

Eric the Simple, Indep., MO

Dear Eric,  
We join you in welcoming back LeRoi and Brookes in this ish.

Dear Charles,  
Picked up a copy of THE PITCH at a record store here in Ann Arbor. A very good and comprehensive review of music it is. Thought you might be interested in some of our posters, etc. Feel free to print them.  
Also, please check out the catalog on BEATNIKS FROM SPACE publication.



Really,  
Denis McRee, Ann Arbor, MI

GREETINGS FROM HOLLYWOOD, CALIFORNIA  
He, you haven't heard from 'The Blacks' for awhile because we're in O. R. recording our first album for a new CBS label. It comes out in May, but we come home the end of March to play the 25th-27th at Klenk's in Springfield, Mo., then to Wichita for a special homecoming show Tuesday, March 30th at Pogo's. We'll be playing all the songs from the new album. See you there!  
Steve Jones

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## LEROI'S



Well, as most of you know last month was vacation time for LeRoI. Thus, most of you were blessed with the mercy of not having to read anything passé as reviews from the pen of LeRoI; but on the chance that some of you might have missed my rock reviews once again I'm back at the grindstone with cramped fingers and bleeding ears (not to mention heart) to hopefully please some of your interests and curiosities about some of the new records that are out. Some of the records may be slightly outdated, but they do deserve noticing or I wouldn't write about them. Right? Right! Without further annoyance here are the reviews.

**GREG GUIDRY/Over the Line**

CBS 37735 \$8.98 list

Produced by John Ryan and Greg Guidry

I was going to give this one a couple of stars, but I can't be half-assed about this. The record is an okay record, if you like the schlock they're passing off for good music these days, but it's formula (formula meaning, sound like the Doobie Brothers so they'll play it on the radio and you'll get rich quick) music like this that keeps the good stuff from reaching the market or at least from reaching your ears on the radiowaves. So go ahead and fly this one and any other formula records you might have lying around and get hip with the program and check out some of the alternatives available to you if you do a little research and ask lots of questions.



**JAPAN/Japan**

Virgin (Import) Epic (CBS) \$8.98 list  
Produced by Steve Nye, Japan & John Punter

How many people have been drooling and waiting impatiently for a new Roxy Music record? Well this may be your short term relief until the real thing happens. The vocals sound like Yuka Fujii has attended the Brian Ferry school of quavering voice, the keyboards are very reminiscent of Brian Eno and the songs are just art school enough to satisfy most Roxy fans at least until the new Roxy album comes out. Give it a spin and you might be surprised.

**TERESA STRALEY/Never Enough**

Alpha AAB-11013 \$8.98 list  
Produced by David DeVore & Jim Ed Norman

With the increased popularity of women rock musicians last year people should look for lots more albums being released by female vocalists or bands fronted by women singers. This is one of those records that probably wouldn't have been released otherwise. This record is a cross of Heart and Jefferson Starship sound-alike and should be popular especially for people attracted to this type of rock.

**HUEY LEWIS & THE NEWS/Picture This**

Chrysalis 1340 \$8.98 list  
Produced by the band.

This is a good follow-up to their last record that went relatively unnoticed. The buzz on the streets is that this record

## ROCKIN' REVIEWS

may get a good push and reception nationally as far as radio and media, but probably not locally. They have a very Elvis Costello sound and style, but they don't copy the sound. This is a good, solid record to get behind.

**LAURA BRANIGAN/Branigan**

Atlantic SD 19289 \$8.98 list  
Produced by Jack White



This is the first female to get the Barry Manilow Award for terminal cuteness. I want all women to fly this one with pride.

**THE ACT/Too Late at 20**

Hannibal 1306 \$8.98 list  
Produced by Joe Boyd and John Wood

This is one of the finest pop records I've heard this year. It has good vocals, instrumentation and songs with a definite clarity that don't necessarily sound like, but have the minimalism of say, the Raspberries. It's a record that will really grow on you.

\*\*\*\*

**CHUBBY CHECKER/The Change Has Come**

MCA 5291 \$8.98 list  
Produced by Evan Pace

It's taken over a decade for Chubby to release a new record, but this one is worth waiting for. It will probably rate as the comeback record of the year. The things that really are striking about the record are its vitality, freshness and the straight ahead rock without a lot of frills. Chubby's voice has lost nothing over the years and there is a professionalism present that only comes with maturity. This record is not just for old Chubby Checker fans either, this record should gain him lots of new fans.

**BRIAN BRIGGS/Combat Zone**

Bearsville (WB) 3627 \$8.98 list  
Produced by John Holbrook

This record is a vast improvement over his last effort. In fact I gave it three more stars than his last record if that gives you any idea as to the improvement. It's straight ahead heavy rock that has an outside chance for some radio play (KY-102). The one song I like the least is Briggs' coverage of the Hendrix classic "Crosstown Traffic." Other than that the record stands up pretty good.

\*\*\*

**GODLEY & CREME/Snack Attack**

Mirage (Atl.) 19341 \$8.98 list  
Produced by Godley & Creme

This is a pretty strong departure from the projects these guys have been involved with since departing 10cc. Though they haven't gone back to the sweet sounds of 10cc, they have come up with a much more accessible record than in the past few. With songs such as the humorous rap song "Snack Attack." They show a departure from total self-indulgence and more of an attempt to public acceptance of they're work. This record is not for everyone, but it is for many so give it a listen.

\*\*\*

**UTOPIA/Living to the Right**

Bearsville (WB) 3666 \$8.98 list  
Produced by Utopia

For many years Todd Rundgren has been a favorite of mine. I hate to say it, but lately Rundgren has been less than his usual creative self. I couldn't testify, I've been told that he is very involved in his video projects as of late. I wish he would concentrate on one or the other because his music is definitely suffering



from something and I hate to see such genius talent not used to its full potential. This is still a fairly good record, but not near the potential of Rundgren.



Dwight.

\*\*\*\*

**DWIGHT TWILLEY/Scuba Divers**

EMI (Cap.) 17064 \$8.98 list  
Produced by Dwight Twilley, Geoff Workman, Chuck Plotkin, Noah Shark and Max.

It's been a long dryspell (about three years) for Twilley, but he has come up with a winner. For those who don't know, Twilley came out of Tulsa about the same time as Tom Petty with what they were calling the Tulsa sound and at the time it looked like Twilley might make it bigger than Petty, but all of a sudden the long time drought from Twilley and Petty has made it big. If you are attracted to the sound of Petty and the Heartbreakers you should give this one a tumble; you might just be pleasantly surprised and have a blessed.

**XTC/English Settlement**

Virgin (Import-CBS) Epic 37943 \$8.98 list  
Produced by Hugh Padgham and XTC



XTC is one of the very best and most consistent bands that has come out of the New Wave genre. They keep putting out top quality records, but their record label (Virgin) has been changing distributors faster than Casanova changed lovers. They're now with CBS and hopefully will get some support like some of their (CBS) other groups such as the Clash. XTC is highly comparable to the Clash in style and in quality and if they get a break should be a really hot act with a good future if they don't suffer anymore from the fickleness of their label.



Eric Clapton & Donovan.

\*\*\*

**VARIOUS including Sting, Jeff Beck, Eric Clapton, Bob Geldof, Johnny Fingers, Phil Collins and Donovan/The Secret Policeman's Other Ball**

Island/Springtime (WEA) 9698 \$8.98 list  
Produced by Martin Lewis

Overall I would have to say this record is a slight disappointment especially the performances by Beck and Clapton and also Sting, but there are some high points such as Donovan and especially Phil Collins. Overall I would say the record is probably a good investment, but I would highly recommend hearing it before buying and make your own opinion because it's your money that is involved. →

**CARMINE APPICE/Carmine Appice**  
Pasha (CBS) 37676 \$8.98 list  
Produced by Richard Podolor



Between the weak vocals and the drums mixed twice as high as need be you have the classic example of a record only a Mother or another drummer could love. For anyone else this is excellent frisbee material, especially with springtime being here.

\*\*\*\*\*  
**BONNIE RAITT/Green Light**  
WB 3630 \$8.98 list  
Produced by Rob Fraboni

Sorry folks but my prejudice is beyond hiding when it comes to Bonnie Raitt. In my opinion she is head and shoulders above most anyone in music these days and as an artist she is beyond reproach. If you've never had the privilege of experiencing her music do yourself a favor and listen to her as soon as possible. You've got nothing to lose and everything to gain.



Bonnie & Bonnie

\*\*\*  
**THIN LIZZY/Renegade**  
WB 3622 \$8.98 list  
Produced by Thin Lizzy & Chris Tsangarides

This is a more sophisticated, less hard core rock record than previous Thin Lizzy records. Phil Lynott is not nearly as out-front of the band as usual and it comes off a lot better than I thought it might. It seems to be more of a group effort with an added maturity that has been lacking in some of the previous Thin Lizzy records. Don't get me wrong they still rock out, but with a little more attention to their musicianship than just raw power. It works very well--.

\*\*\*  
**TEARDROP EXPLODES/Wilder**  
Mercury 4035 \$8.98 list  
Produced by Clive Langer & Alan Winstanley

Although this is a pretty good record it doesn't come close to touching last year's effort. There are several excellent songs, but unlike last year's record, which was strong from start to finish, this time there are a few weaker songs that distract from the strength of the overall record. This is a common occurrence in the record industry because most groups have their best material ready for the first record and usually have to write new material for the second record in a much shorter time period, thus weaker second records. Don't let it deter you too much though because there are some really good songs on the record.

\*\*\*\*\*  
**LOU REED/The Blue Mask**  
RCA AFL4-4221 \$8.98 list  
Produced by Lou Reed & Sean Fullan

As usual this is the typical prototype of a Lou Reed record. Excellent songwriting, above average musicianship and off-key vocals with phrasing that no one can do like Lou do. Unlike most, Lou doesn't mellow with age, instead he sharpens his witty blade. I can listen to Lou Reed when I think I couldn't listen to any music. The guy is a master at what he does.

\*\*  
**SLOW CHILDREN/Slow Children**  
Ensign (RCA) NXLI-8001 \$8.98 list  
Produced by Jules Shear & Stephen Hague

They came real close with this record, but there was some intangible that kept this from being a better record. Jules Shear (formerly of Jules & the Polar Bears) has great talent, but I think maybe someone else should have produced this and maybe used his vocals a little more. I wish I knew what exactly was missing; but something is and it has taken a lot away from the record.



Van in 1972.

\*\*\*\*\*  
**VAN MORRISON/Beautiful Vision**  
WB 3652 \$8.98 list  
Produced by Van Morrison

This is an extremely well-titled record. It gives me chills when I hear it. The record may not gain Morrison any new fans, but it will definitely confirm what most of his fans already know, he's one of the most talented artists in the record business.

**LOU WHITNEY MEMORIAL SHAKE & PUSH AWARD**  
**NICK LOWE/Nick the Knife**  
CBS 37932 \$8.98 list  
Produced by Nick Lowe

This is the first modern record to receive the SHAKE & PUSH AWARD. The reason is that Lowe is one of the main subscribers to this almost lost art of music left in the Emerald Isles. I'm sure Lou would agree with me on awarding this month SHAKE & PUSH to NICK THE KNIFE.



One of Nick the Knife's many guises.

**RUSSELL SMITH/Russell Smith**  
Capitol 12197 \$8.98 list  
Produced by Barry Beckett & Jimmy Johnson

For those who don't recognize the name, Russell Smith was the lead singer and driving force behind the Amazing Rhythm Aces. The Aces were one of the most underrated bands in the seventies and Russell will probably not be a big act in the

eighties. One of the main problems is that his music has defied being categorized. After their first album they were voted best new country band of the year and won an Emmy. Yet Russell's voice is defined as blue-eyed soul and the music was more out of a rock genre. All I can say is that if you're looking for just a damn good record to buy, look no further.

SPECIAL NOTE:

**THE BEATLES/Reel Music**  
Capitol 12199 \$9.98 list

By the time you read this there will be a new Beatles package available featuring songs from all their movies and films. The package will be four color with a special 12-page booklet. Also available will be many promotional items I can't mention but they will be essential to any Beatles fans and collectors. Look for the record and other goodies the last week of March.



## CHUBBY CHECKER



Chubby Checker is out to charm another generation. By watching people's reactions to him at his recent in-store visit at PennyLane Records I think he's succeeding. His new record is good clean rock & roll but he says, "people are afraid to reach out to something new." THE CHANGE HAS COME is an apt title. This album is different from his old stuff but I have a feeling Chubby's still the same. He still likes to sing and dance. Correction--loves to dance, he remarked with a smile, "all the dances are mine!" He bridged the dancing gap between jitterbug and rock & roll.

Chubby's off-stage persona is that of mellow electricity (I know that sounds strange, but it's true). After people recovered from their shyness at meeting THE Chubby Checker, they found him to be easy to talk with, funny and a genuinely nice guy.

## Philharmonic cont.

lution of jazz through various styles--dixieland, K.C. jazz, be bop, and into progressive. Another time, before the performance of the "Danses Concertantes" of Stravinsky, the maestro-commentator promised that "every note is where it belongs and everything is cool."

Throughout the years, the Kansas City Philharmonic has offered something for every taste, even the most eccentric, ranging from the early (1933) American performance of Erik Satie's "Gymnopédies" to a musical salute to the Kansas City A's--"The Baseball Cantata" (1955). Morton Gould's "Concerto for Tap Dancer and Orchestra" (performed in 1954), Darius Milhaud's jazzy "La Creation du Monde" (1960), Hans Werner Henze's "Second Symphony" (1961), chants of the Sioux Indians (1969), an ancient Japanese professional dance "Etenraku" (1960), David Amram's "Triple Concerto for Jazz Quintet, French Horn, Piano and Pakistani Flute" (1975), Deems Taylor's "Through the Looking Glass" symphony (1937), and "Jaws" (1974) have all been presented before appreciative Kansas City audiences.

### Improvised Music

Few innovations in modern music missed the Philharmonic's programs as Berlin-born composer Lukas Foss can amply testify. Foss appeared in the triple role of pianist, composer and part-time director one memorable night in 1961. He was intensely energetic and unpretentious while conducting his highly experimental "Concerto for Improvised Instruments and Orchestra." The crowd showed "tension and awareness," according to reports in the Kansas City Star the next day. "It is not jazz," explained Foss, "it is not ad libbing, and it is not composition." Whatever these new sounds were, the audience brought the ensemble soloists back for three calls.

Improvisational music with a more humorous slant met the favor of a continually chuckling audience of 4,000 when Alec Templeton visited the orchestra in 1955. Listeners called out five notes of their own choosing, B-flat, C sharp, F sharp, G natural and A flat which Templeton developed into figurations, note clusters and other devices. Then he adapted the five-note theme to the style and idiosyncrasies of Bach, Wagner and Chopin. The jokes and buffoonery continued as Templeton intermingled Beethoven's "Minuet in G" with "In the Shade of the Old Apple Tree," and then "Let Me Go Lover" with the second movement of Tchaikovsky's "1812 Overture." The encore was a swing concoction which Templeton called "Operation Mombo."

### Electronic Music

Modified, altered and distorted effects, some seeming to imitate a tornado and cleverly put onto a magnetic tape, gave the listeners a rush of twentieth century energy and a challenge to the orchestra and conductor, Han Schwieger, in the "Rhapsodic Variations," composed by Otto Luening and Vladimir Ussachevsky. Composer Ussachevsky himself was on hand as collaborator with the Kansas City Philharmonic that night, November 11, 1958. Ussachevsky operated the tape recorder from a position in back of the hall where he could keep the volume controls in balance with the orchestra.

### Raves for Bartok

When Bartok's "Music for Strings, Percussion and Celesta" was performed in February, 1958, the audience responded with such excitement that Schwieger consented to repeating the work's fourth movement as an encore.

## Starting Out In Reverse

By the end of the Philharmonic's second annual Hi-Jinks show (February 17, 1940), most of the audience was dancing giddily in the foyer. But the evening had begun on an even more absurd note when the eighty-five musicians stood in front of Maestro Karl Krueger, conducting him with batons through a cello solo--Saint-Saens' "Swan"--putting him through the opening bars several times, criticizing him with pointed remarks and instructions. A chess game, begun at the previous year's show, was still going on between two idle musicians on stage right. One of the favorite numbers in the first part was the Bali Ballet, with authentic gamelan accompaniment and Isadore Zverow and Joe Lefkowitz dancing. Things had been going smoothly and applause was loud and long. But controversy arose in the second half of the show, which nearly turned into a riot. Six local guest conductors had a contest based on audience response. Among first to try his luck before the crowd of 1,300 was W.M. Symon and when he recognized what he was conducting (an excerpt from "Carmen"), a delighted expression spread over his face, wonderful to see. The contest finally ended in a tie between Henry Haskell and Cliff Jones, resolved by the flip of a coin. John Cage, who formally introduced chance elements into orchestral music a scant eighteen years later, would have approved. The spirit of Marcel DuChamp seemed also to hover over the Hi-Jinks concert that evening as the chess game came to an end at last and the players who had grown long white beards tottered from the stage.

Fans of Khachaturian's perennial favorite, "The Sabre Dance," may be surprised to learn that this piece had its American premiere right here in Kansas City. The year was 1944 and the Philharmonic's conductor was Efrem Kurtz. Virgil Thomson, Kansas City composer who had made alliances with the likes of Marcel DuChamp and Gertrude Stein while in Europe, joined the Philharmonic from the conductor's podium early in 1947.

### Death and Transfiguration

The intense, feverishly dramatic Richard Strauss tone poem "Death and Transfiguration" became an emotional reality for hundreds of Kansas citizens one stormy night in 1956. Conductor Hans Schwieger had given strict instructions that no one was to be admitted into the Music Hall once the concert had begun. But he hadn't counted on the blizzard conditions and the pressure of other events that prevented scores of ticketholders from arriving on time. Almost as soon as the opening bars were played, crowds of late comers, clustered around the locked doors barring them from the orchestra, loge and balcony, began demanding loudly to be admitted. Inside the overheated hall, the audience was growing faint and nauseous, a broken thermostat having sent the temperature soaring. As the symphonic poem moved through its drama-filled tableau of death, human anguish and transcendence, the January wind whipped around outside the hall, and the cries of those trapped in the foyer grew unmistakably louder and more frequent. But nothing could mar the Philharmonic's marvelous reading of Strauss' masterpiece under Maestro Schwieger's imperturbable baton.

### The History

Back in 1887 a Danish violinist, Carl Busch, came to Kansas City and founded an academy of music. He then organized and conducted the first Philharmonic orchestra comprised of immigrant

musicians from Europe. Carl Busch became known as the Father of Kansas City music. The second Kansas City orchestra had a brief history. It was formed at a meeting called at 1123 Main Street by John Behr on November 2, 1891, and folded a year later due to lack of interest at the box-office in a town of 132,000.

The Kansas City Orchestra, under the direction of the vigorous Danish-American composer Sir Carl Busch (knighted by the King of Norway in 1922) gave regular concerts from 1910 to 1916 at the Academy of Music on McGee street. That organization was succeeded by two other orchestras known as the Kansas City Symphony and the Little Symphony, conducted by Nazareno DeRubertis, an Italian conductor remembered for his valiant service. Both orchestras failed for lack of city-wide financial support.

The Kansas City Philharmonic was formed at a dramatic meeting after the arrival of Karl Krueger in the middle of the Depression. Krueger had completed six years as conductor in Seattle and was urged by Frederick Stock, conductor of the Chicago Symphony, to come to Kansas City. Mr. Stock believed that Kansas City, alone among major American cities without symphony orchestras, would support such an organization. Although Mr. Krueger was well liked by Kansas City, a meeting to determine the fate of a new orchestra resulted in postponing action on the matter. In a last minute effort to establish an orchestra, Conrad Mann, 1933 President of the Kansas City Chamber of Commerce, stood up and said that Kansas City could either be just another big cattle and corn town, or it could be a place in which to live well. He pointed to the flourishing art institute, the major importance of the Nelson Art Gallery, a university in the making, and a well known conservatory of music. Mr. Mann reasoned that what was needed to round out the picture was an orchestra. Mann then offered to pay the first season's deficit with the orchestra under the baton of Karl Krueger. This gesture won and the newly formed Philharmonic opened on the night of November 28, 1933.

The original Philharmonic program included the frenzied, macabre "Night on Bald Mountain" by Mussorgsky, the fairy-like scherzo from Mendelssohn's incidental music to "A Midsummer Night's Dream," and "First Gymnopédie" by Erik Satie (orchestrated by Debussy). The Kansas City populous was clamoring for culture and at the end of the first season the deficit was only \$1,000.

Over the years, on the same program with the Philharmonic, have appeared a roster of stars almost unmatched in variety and virtuosity: Andre Kostelanetz, Jascha Heifetz, Larry Adler, Van Cliburn, Yehudi Menuhin, Lilly Foss, Earl Wild, Andres Segovia, Isaac Stern, Zino Francescatti, Bruno Walter, Maya Costa, Mayor Wheeler, and William O. Douglas have all at one time or another shared the stage with the Kansas City ensemble.

### Patriotic Airs

A certain Miss Glenn, speaking at the very first Young People's Concert put on by the Philharmonic in November, 1940, told an audience representing 38 area grade schools words that remain very modern in their implications: "There are many factors in urging for defense of democracy besides guns and artillery. We think the inspiration of fine music, including that of great patriotic composers from friendly foreign nations, is a part of achieving that unity. The inclusion of our patriotic airs, and also of our folk mu-

sic, on important programs such as this, not only will help our young people toward the realization of OUR OWN aims, but also help them to understand why America has been the goal of so many foreign peoples in their LONG emigrations."

## THIS SEASON'S Philharmonic

There's still time to come out and see your Philharmonic this season, still time to hear great music, and most importantly, to show a body of support that will help stimulate key groups of business people to provide an endowment for next season. Read on to find out what performances remain for this season, what's in store for this summer and how PennyLane and Classical Westport record stores are helping you to support the next two Philharmonic performances.

On March 25 and 27 the Philharmonic's performance at the Music Hall will offer Mozart's "Abduction from the Seraglio," Bartok's "Concerto #2" (see article on Bartok pg. 8) and Mahler's "Symphony #1." Theo Alcantara will be conducting with guest artist Anthony DiDonavento performing at the piano.

The next performances are scheduled on May 6 and 8. Thomas Michalak, who is the Philharmonic's present music advisor, will conduct Beethoven's very popular "Ninth Symphony" with the help of the UMKC Civic Chorus and other accompanists from New York.

Our Philharmonic needs the support of everyone from K.C. A full house for the last two of this season's performances would help show we are behind continuation of the orchestra. Corporations and private philanthropists are watching to see whether K.C. really wants a major orchestra. Such groups should be encouraged to know that ticket sales are up 40% from last year. However, last year's sales were very low. A strong public showing at the box office now would be a shot in the arm for those people working to establish an endowment.

PennyLane Records, Classical Westport and Brands Music Audio, all with the help of KXTR 96.5 FM will be giving away tickets for the March 25 and 27 performances. Keep watch in THE PITCH for news about other Philharmonic activities.

Although the concert season is still very active during the summer, that is when the season ticket drive for the fall starts. Everyone can be looking forward to some pleasant evenings at the Starlight Theatre with the Philharmonic. Bob Boggess of the Uptown Theatre said Feyline Productions of Denver is planning some very special events for K.C. During the summer our orchestra plays around town in smaller groups to stay sharp and promote themselves. Groups like the Jansen Chamber Players, the Philharmonic Brass Quintet and the Philharmonic Woodwind Quintet are available to play for very modest fees. For information on this call the Philharmonic offices at 842-9300.

Of course there is this season's major event which brings out all of K.C. That is Radio Day at the Nelson. Last year over 15,000 people stretched out on the front lawn as the Philharmonic played. This year should bring out in mass, supporters who will celebrate the start of another public summer concert season. Get ready, it all starts May 22 with Mitchell Sardou Klein conducting a line up of popular classics. drop by PennyLane or Classical Westport. Pick up a free ticket and go see them.

**dave corn's  
CLASSICAL NOTES**



London LDR 71053 Digital 12.98 list  
HINDEMITH: *Concert Music for Strings and Brass*; *Morginmusik for Brass*; *Concert Music for Piano, Brass and Harps*.  
Philip Jones Brass Ensemble, Paul Crossley, piano with Elgar Howarth conducting.

Paul Hindemith (1895-1963) was one of the true craftsmen of his art. Firmly rooted in the Germanic music tradition, he more or less brought Bach's style up to date. I do not know of a finer hand at the art of counterpoint in this century. He knew the various instruments extremely well and wrote showcase pieces for almost every member of the orchestra from tuba to piccolo. **This record offers some of my favorite Hindemith--the Brass.** There are some real "power-chords" here and the rhythmic vitality is astounding. The balance in the Philip Jones Ensemble is impeccable, which adds even more punch to these spaciouly orchestrated 20th century harmonies. This is an album of contrast. The *Concert Music for Strings and Brass* is full of syncopation and dissonance, forte chords and up-tempo fugal writing. The *Concert Music for Piano, Brass and Harps* on the other hand offers some of Hindemith's most delicate music. All in all a well-executed and well produced recording.

**THE PITCH**

L'Oiseau-Lyre DSLO 594 8.98 list  
PACHELBEL: *Ranon and music of Handel, Vivaldi and Gluck*.  
Academy of Ancient Music, Christopher Hogwood

Ah! Baroque music performed in the style of the period on instruments of the period (or copies there of)! An amazing clarity of texture is apparent in these grand scores when heard as they were written. The Pachelbel has been a very popular item for the last few years and now even more with its use in the film *ORDINARY PEOPLE*. When performed in its original instrumentation (three solo violins with continuo) the piece takes on a different character. Face it, there weren't too many forty or fifty piece string sections in those days. The performers here are students of this music and prefer to have it sound as written. If you're looking for Romanticized--Baroque please look elsewhere. The real grandeur is here.

I was really refreshed by every thing on this record including the price! The performance is crisp, graceful and honest.

The pressing is quiet. All in all a great start into the music of the Baroque period or a wonderful addition to any classic music lover's collection. There are some real gems here. The record flows not only within each piece but from piece to piece.

None such 79024 Digital 11.98 list

VIRGIL THOMSON: *A Portrait Album*

Paul Jacobs, piano and harpsichord;  
Joseph Silverstein, violin; the American Brass Quintet.

This album of music by Kansas City native Virgil Thomson was an utter delight from the moment it hit the turntable. There are eleven *portraits* for piano, eight for solo violin and five for brass quintet. They range in length from just under one minute to just under three. As the composer explains in his succinct manner "I have made upwards of 150 musical portraits, too, for many instrumental combinations, all of them drawn from life, the sitter posing for me as he would for an artist's portrait."

We have here portraits of many of Thomson's friends and cohorts; Picasso, Copland, Lou Harrison and Gertrude Stein to name but a few. The musical result is to me, some of the most straightforward, lean-lined and honest sounds I have heard on vinyl--a more personal view into the creative mind of this multi-talented artist, whose output includes opera, symphonic and chamber literature as well as volumes of critical writing. If you have not been exposed to Mr. Thomson's music, I suggest you start here.

Performance A+  
Recording digitally dazzling.

Varese 81091 8.98 list  
PROKOFIEV: *Symphonic Suite of Waltzes*, *Gypsy Fantasia*  
BALAKIREV: *Overture on Russian Themes*



Virgil Thomson

Kansas City Philharmonic, Hans Schwieger conducts.

This recording was done in Kansas City in 1959 and catches the K.C. Philharmonic at the peak of its power under Maestro Schwieger. The *Symphonic Suite* is comprised of six waltzes from earlier Prokofiev works: "Cinderella," "War and Peace," and "Lermontov." They work out very well in Suite form, providing a cohesive overview of some of the composer's most brilliantly orchestrated music. The *Gypsy Fantasia* is another wonderfully-crafted suite of dances from his last ballet *The Stone Flower*. The Balakirev utilizes Russian folk tunes, reflecting the typical nationalistic fervor of the 19th century Russian school of composition. All of the pieces on this lp are unavailable elsewhere. Originally released on the now defunct Urania label, the producer was Thomas Frost, who later became one of CBS's top notch engineers. The sound is early stereo but very full-bodied and accurate. The performance is impressive indeed, and imparts the inspiration and excitement generated by Mr. Schwieger. The playing is *precise*, balanced and well-controlled.

Thanks to Varese for re-issuing this gem and reminding us of what this great orchestra is capable of.

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**PHILHARMONIC  
Personalities**



(from left to right: HANS SCHWIEGER, conductor (1957); CAMILLA WICKS, violin; VIRGIT NIELSON, guest soprano (1960); TIBERIUS KLAUSNER, violin (early 1960's); JEROME HINES as Mephistopheles; CYNTHY and JERRY ELDRED, violin and trumpet (1950's); GEORGE LONDON, guest baritone, and his wife, NORA (1961).

# ERIK Satie

(1866-1925)

Recordings: Piano Music (Windham Hill 1008) Orchestral (Vanguard 10037)



### On Himself

I have dark brown hair and eyebrows, gray eyes (probably flecked), a long nose, average mouth, wide chin, oval face, and stand a full 5'6". Although born short-sighted, I am long-sighted by inclination.

### A False Rembrandt

To live among glorious works of art is one of the greatest joys. Among the most precious artwork which my modest fortune made me choose to share my life with, is a magnificent False Rembrandt, deeply and largely rendered, so good to feel with the tips of your eyes, like fat fruit, too green.

### On the Weather

What a bore the sun is; what a nuisance! It looks like a huge calf with a head redder than a cock's. It should be ashamed of itself!

### On Youth

I have always had faith in youth, and to this day, I have no regrets for it. Our times may be favorable to the young. They should beware nonetheless. Their youth will be used to attack them. I composed my "Sarabandes" at the age of 21 (1887) and my "Gymnopédies" at 22. These are the works my detractors admire—those over fifty, of course... To be logical, they should like the music I composed as a mature man, as a *compatriot*. But no....

### From Notebooks of a Marginal

Critics are much more intelligent than is generally believed. That's why I want to become a critic—a little critic, only a quite tiny one, of course.

### On Animals and Music

Few animals learn anything from humans. As

## THE PITCH

to music? Well, horses have learned to dance, and spiders have been known to play under a piano during an entire concert, a concert organized for their benefit by a reputed master of the keyboard. But after that? Nothing. Only very occasionally do we hear of musical starlings, or of crows with an ear for melody, or of the harmonic ingenuity of the owl accompanying himself by tapping his own stomach—a purely artificial procedure and yielding only an impoverished polyphony.

### On Beethoven

It was necessary for the 10th Symphony to exist. The number 9 is quite unlike Beethoven. He liked the decimal system. A forged MS of Beethoven—a sublime apocryphal Symphony by the Master... I bought piously then ten years ago; its proportions are as vast as those of a palace, the ideas are fresh and plentiful, the developments clear and correct. Beethoven could never in any circumstances be inferior to himself. He is not to be frightened by any forgery involving his artistic personality. His technique and form are always august, even in the smallest detail.

### On Shunning Pride

Of all the evils from which we suffer, this is the most constipating.

### The American Spirit

The American spirit has occasionally tapped me on the shoulder, and I have been delighted to feel its ironically glacial bite.

### Descriptions Automatiques

I write the *Descriptions Automatiques* for my birthday. It is clear that the Deflated, the Insignificant, and the Puffed-Up Ones will not appreciate these works. Let them swallow their beards! Let them dance on their own stomachs.

### On Food

I have a good appetite. I eat for myself, but without egotism, without bestiality. In other words, I sit much better at the table than on horseback. I partake of food the same way audiences partake theatre. Dishes that are the product of a calculated virtuosity, of careful science, do not retain my tasting attention. With art, I prefer simplicity. The same is true for food. I applaud a well-cooked roast more enthusiastically than the subtle work of a piece of meat carefully disguised by the

artful hands of a master of the sauce.

### On Money

Money, which is no more stupid than anything else, vanishes fast. It's a pleasure to see it go, straight ahead, never glancing behind and proud as a peacock.

### On Debussy

If I did not have Debussy, I don't know how I would manage to express my poor thoughts, assuming that I can express them at all.

### On God

I'm bored to tears. What else can I do but turn towards God and point my finger at him. I'm beginning to believe that the Old Man is even more stupid than he is powerful...

### A Staircase Parable

It's a big staircase, a very big one. It has more than a thousand steps, all made of ivory. It is very beautiful. Nobody dare use it for fear of spoiling it. The King himself has never used it. When he leaves his room, he jumps out of the window. Consequently, he often says: "I am so fond of this staircase that I'm going to have it stuffed."

### One Day in the Life

Here is a time-table of my daily acts. I rise at 7.18; am inspired from 10.23 to 11.47. I lunch at 12.11 and leave the table at 12.14. A healthy ride on horseback round my domain follows from 1.19pm to 2.53pm. Another bout of inspiration from 3.12 to 4.7pm. From 5 to 6.47pm various occupations (fencing, reflection, immobility, visits, contemplation, dexterity, natation, etc.). Dinner is served at 7.16 and finished at 7.20pm. From 8.9 to 9.59pm symphonic readings (out loud). I go to bed regularly at 10.37pm. Once a week (on Tuesdays) I awake with a start at 3.14am. My only nourishment consists of food that is white: eggs, sugar, shredded bones, the fat of dead animals, veal, salt, coco-nuts, chicken cooked in white water, mouldy fruit, rice, turnips, sausages in camphor, pastry, cheese (white varieties), cotton salad, and certain kinds of fish (without their skin). I boil my wine and drink it cold mixed with the juice of the Fuschia. I sleep with one eye closed, very profoundly. My bed is round with a hole in it for my head to go through. Every hour a servant takes my temperature and gives me another.

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April is Classical Music Month at **PENNYLINE**



By JOHN HEUERTT:

# Bartok's Best



Since this issue of the PITCH is devoted to classical music, I have decided to discuss four performances of the piece I take to be the greatest single orchestral work of the 20th century--the 1943 "Concerto for Orchestra" of Bela Bartok. I also believe that Bartok is the greatest 20th century composer, but my reasons for saying so are beyond the boundaries of this review.

Bela Bartok emigrated to the United States from his native Hungary in 1940 with his second wife, Ditta, driven from Europe by World War II and his hatred of the Nazis. In this country he catalogued the collection of Hungarian folk songs at Columbia, and made largely unsuccessful attempts to arrange performances of his works. He also lived with his wife in a condition described by Phillip Ramey as "bordering on poverty," and was diagnosed as having leukemia.

His champions, though: among these were his fellow Hungarians Joseph Szigeti, the great violinist, and conductor Fritz Reiner, then at Pittsburgh. Together they informed Serge Koussevitsky of Bartok's plight. Koussevitsky then, at their prompting, visited Bartok at his New York City hospital room to offer him a commission for an orchestral work, although this prompting was carefully kept from Bartok. Bartok initially would accept only half of the \$1,000 commission from the Koussevitsky foundation, fearing he'd be unable to complete the commission because of his health. As it was, Bartok wrote the concerto in less than eight weeks, from August 15 to October 8, 1943, at Lake Saranac, New York.

The concerto has five movements. Its core is said to be the third movement "Elegia," framed by scherzi, and by two long movements at either end. However, Bartok wrote that the piece's general mood represented "a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life--assertion of the last one.... The title of this symphony like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a concertant or soloistic manner."

We'll take a look at four current recordings of this work: the Chicago Symphony, directed by Fritz Reiner (RCA Agil 2909); the Chicago Symphony again in a much later, digital recording directed by Sir Georg Solti (London LDR 71036); the Berlin Philharmonic, directed by Lorin Maazel (Deutsche Grammophon DG 2531 269); and the New York Philharmonic, directed by Pierre Boulez (Columbia M 42132), a half-speed master reissue. Two of our performances can be discussed without going into a lot

of detail, but all four of them have merit.

The first movement, marked "Introduzione," pens quietly in the low strings and is built up in fourths. The differences among these four versions soon become apparent. I found Lorin Maazel's reading to be a solid, workmanlike interpretation of the concerto with an interesting surprise in the last movement, an absolutely first-rate orchestra, and a warm-hearted, somewhat emotional feel. In short, vintage Maazel: Fritz Reiner encouraged him, and both men seem to me to be at their best in the non-Prussian, non-geometric, solidly professional milieu of the central European orchestral tradition. (For example, I've heard Maazel at his best, with the Vienna Philharmonic in the 1980 New Year's Eve Concert record on DG, and his best in this case is pretty impressive.)

Solti and Reiner use the Chicago Symphony in much the same way. Both men, twenty years apart, like to play this orchestra with lots of variable dynamics and tempi, and not as a windup device such as Szell's Cleveland or VanBeinum's Concert Gebouw. But Reiner, Bartok's friend for forty years and his champion for over fifty, seems to understand the music better than either Maazel or Solti, who is also Hungarian and who also was Bartok's piano pupil in Budapest. Solti's hardly a dope himself. His Beethoven symphonic cycle on London is great.

The nice thing about Solti's reading is his dynamic phrasing. He uses this knack to special advantage in the 1st and last movements, especially the latter, which in Solti's reading is relaxed, powerful and very sweetly played in the right places.

I would say that comparing Maazel and Sir Georg Solti to Fritz Reiner is to compare two very good conductors to a great conductor. To me the really interesting thing here is comparing Fritz Reiner's thinking to Pierre Boulez's. Fritz Reiner takes the 1st movement faster than Pierre Boulez does. (The others do, too.) Reiner's reading throughout is suffused with orchestral color, and represents a fine match of a composer's intentions with a conductor's abilities. He seems to be pleased with the sound of the orchestra for its own sake, as much as for anything.

However, my favorite reading of this concerto is that of Pierre Boulez. He somehow has managed to expose the great architectural beauty of this work with the utmost grace, and by doing so gives all the emotional qualities illuminating it so brightly from within--the anger, the sarcasm, the great happiness to be alive,--plenty of room to unfold before the listener.

The second movement, "Gioco della Coppie" (the game of couples), is a gay scherzo opened and closed with a side drum, a characteristic Bartok touch. Solti relates that research at the Library of Congress led him to conduct at crotchet equals 94, instead of the customary 74 given for this movement. Then we hear pairs of bassoons in sixths, oboes in thirds, clarinets in sevenths, flutes in fifths, and muted trumpets in major seconds. Then there's a short, Mahler or Janacek-like brass choir interlude, after which the instruments return to a final cadence. It's wonderfully goofy music.

Once again, Boulez masterfully exposes the architecture, but Reiner catches better the screwball character of the movement. It must be fun to play! There are even Gershwin-like touches in the wind writing--jazzy, first-beat syncopation abounds.

The third movement is yet another story. Marked "Elegia," it's very difficult for me to see what's actually going on here. None of these was much help to me on this one. Bartok

must have been deeply moved to write it, but it sounds as though his own intentions aren't clear to him, or that his heart isn't deeply into the task of writing an elegy. Maybe the latter explanation is more plausible, given his love of life, but actually your guess is as good as mine.

Somehow the elegiac quality is most apparent in Reiner's reading although Boulez makes the repeated attempts by the major keys to burst to the surface of the movement and stay there very easy to see. This struggle is left unfinished at the movement's end, by the flutes. The fourth movement, "Intermezzo Interotto," opens as the third closed, although the sunnier major keys quickly gain and keep hold. This movement contains the famous parody of a German march used in Shostakovich's 7th Symphony, which originated in Lehar's operetta "The Merry Widow." Shostakovich used this march to poke fun at the Germans, and the usual explanation of its use here is that Bartok was jealous of Shostakovich's popularity in the United States. Ramey says that Bartok heard this work on the radio, and that "it irritated him immensely." However, it's important to remember that 1) Bartok, a fervent Hungarian nationalist in his youth, fled Hungary because the Nazis occupied it; and 2) his extreme disrelish of bad music was not a taste or even a habit, but practically a personality trait. Bartok admired Johann Strauss Jr. very much, as a composer, but his feelings toward Lehar cannot have been as cordial. It may be that he's simply jealous, but one suspects he saw his chance to fix bad musicians, the Nazis and Shostakovich, all at once, and took it. The joke is carried by clarinets, by the bassoons, and even by the tuba, a small example of Bartok's great generosity of spirit, and

appetite for fun. Pierre Boulez' reading here is absolutely heartless: he is Not a Nice Man, and you may well laugh out loud at this part. I did.

The triumphant Finale is open-handed, vigorous and exciting. Reiner can vary the CSO's tempo here very effectively: he brings in the bassoons at a slower pace than does Boulez, to better effect, I think.

The last movement contains what to me is a very interesting interpretive problem. There's a place about one-third of the way through the movement introduced by a brief series of harp arpeggios followed by a very sweet--

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**BARTOK'S BEST Continued**  
 natured melody carried by the strings. Pierre Boulez reads this as though Bartok intended at first to mug again another hapless composer, changed his mind, and decided to behave himself instead. Fritz Reiner and Sir Georg manage to make this section an organic part of the rest of the movement—that is, they read it in a sort of neutral way.

But Lorin Maazel's reading has a very different effect on one. He manages to make this part of the concerto sound like a genuine homage to Aaron Copland! I like Maazel's reading the best here, but the point is that all three (or four) solutions to this problem are very different and yet all are very satisfying.

I'd buy the New York Philharmonic Pierre Boulez recording, in the half-speed master version (CBS 42132). The sound is breathtakingly clear, and it couldn't be put to better service than in this piece. Pierre Boulez is becoming my favorite conductor. This record will set you back a few dollars but think of it this way: Bela Bartok is the greatest composer of the 20th century, so far. (It should go without saying, I suppose, that this means he's probably the greatest composer of the 20th century, given the way things are going.) This is his greatest large-scale orchestral work. Its only serious rival for the title of the 20th century's greatest work for orchestra is Bartok's own 1937 "Music for Strings, Percussion and Celesta." You can buy a round or two for your friends at your friendly neighborhood gin mill, or you can buy this album and enjoy it for ten years. (Or you can do both, which is what I'd do if I could afford it, and if I had any friends, I guess I could go drinking with my cat.) All these records are satisfying; to me, the Boulez is most satisfying of all.

THE PITCH

C.V. ALKAN



ACKNOWLEDGEMENT OF A FORGOTTEN MASTER

Charles Valentin Alkan was born in Paris in November of 1813. By 1819, he was studying piano with Zimmerman at the Paris Conservatory. His first public concert in 1826 featured an Air and Variations of his own composition. In 1831, the year Chopin settled in Paris, Alkan was still playing recitals, dazzling audiences with a technique that even the great Liszt found worthy of high praise. Alkan was a participant in the gatherings and doings of many artists living in the Square d'Orleans during the 1830's and 40's. It was for Chopin that Alkan had a special affinity. They went frequently to plays and concerts together, and, of course, played music together publicly and privately. After Chopin and George Sand moved into the Square, they were next-door neighbors. In 1838, Alkan persuaded Chopin, Chopin's pupil Gutmann and Zimmerman to join him in a public performance of his transcription for 8 hands of Beethoven's "Symphony in A." Several years later, Alkan was unable to persuade the dying Chopin to attempt a repeat performance. Chopin's death, though it couldn't have been a surprise, was for Alkan a great

loss. This loss, happening on the heels of losing a bid for a spot on the faculty of his Alma Mater to a person he considered not nearly as well qualified, plus the frustrations of a career as composer-virtuoso that seemed to be withering on the vine, seem to have precipitated Alkan's disappearance from the public eye and nearly complete social withdrawal for over twenty years.

During his recluse, Alkan kept two apartments to confuse callers. He instructed his servant to send away all those who called. He would admit only his few private students, and these only at the appointed hours. At one point, a party from the Conservatory hoping to honour him with a prize, was turned away with a terse explanation: "at this hour M. Alkan digests." Later, Liszt attempted to visit Alkan. The house servant gave the usual "M. Alkan is not at home." Alkan, not so hard-hearted as to refuse so old a friend as Liszt, ran out into the street, calling to no avail after his coach. Alkan went through a lot of servants.

Near the end of his long life, Alkan once again began to give concerts. He did this because he loved music and wanted to play works that he felt were neglected. For a period of 4-5 years, between 1873 and '77 or '78, these "Les Petits Concerts" brought Alkan some small measure of the recognition his stature as an artist entitled him to. He continued to play for anyone who would listen at the Salle Erard up to the time of his death in 1888. Though he was prone to hypochondria, Alkan was a fairly healthy fellow. He was supposedly killed by the crushing weight of his library falling on him as he reached for the Talmud.

Alkan created a quantity of music, mostly written for piano. For the most part, his work were published during his lifetime. Record catalogues feature numerous recordings of works by

Alkan's more celebrated friends. Some of Alkan's own works, however, have yet to be recorded by anyone. The reasons for this neglect are to be found in Alkan's own story, the reputation of Alkan's works as difficult, and the very real difficulties of some of his compositions. The only reason to explore this music now, almost 100 years after the composer's death, is that this is the music of a master. It is no matter that Alkan rarely used his technique to perform his own major works. It is no matter that Alkan wrote some difficult music. He rewards the artist who masters his difficulties with a unique vision, a vision with emotional depth and uncompromised intellect.

Alkan's music is available. The major publisher of his works is Gerard Billaudot, Paris. This publisher is distributed in the U.S. by Theodore Presser. Luyben's Music has a copy of *The Piano Music of Alkan*, edited by Raymond Leventhal, published by Shirmer's as of March 9.

Schwann catalogue listing:

- ETUDES Opus 35 & 39 (Candide 31045)
- CONCERTO DA CAMERA No. 2 for Piano & Strings, Opus 10 (Turnabout 34740)
- SONATE DE CONCERT for Cello & Piano, Opus 47 (Finesse 9030)
- TRIO No. 1 in G for Piano, Violin & Cello, Opus 30 (Genesis 1058/59)

Biography: Alkan: The Enigma, Ronald Smith, Kahn & Averill, London, 1976

--Tiberius Bosch

Suggested recordings:

- The Alkan Project
- Ronald Smith, piano
- Arabeque 8187-5 (\$23.98)

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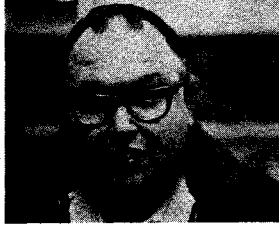
<p>DVORAK Symphony "From the New World" KLEBERGER Philadelphia Orchestra</p> <p>RL-32000</p>	<p>BEETHOVEN SYMPHONY No. 6 "Pastorale" KLEBERGER New Philadelphia Orchestra</p> <p>RL-32007</p>	<p>RACHMANINOFF: PIANO CONCERTO No. 2 FRANCK: SYMPHONIC VARIATIONS WEISSBERG VON KARAJAN BERLIN PHILHARMONIC ORCHESTRA</p> <p>RL-32000</p>	<p>PERLMAN PLAYS STRAVINSKY KLEBERGER</p> <p>RL-32014</p>	<p>SHOWPIECES FOR ORCHESTRA, ALBUM 1 KARAJAN Philadelphia Orchestra</p> <p>RL-32019</p>	<p>TCHAIKOVSKY SYMPHONY No. 1 New Philadelphia Orchestra MUTH</p> <p>RL-32015</p>
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<p>WAGNER MUSIC FROM THE RING OF THE NIBELUNG TENNISTEDT Berlin Philharmonic Orchestra</p> <p>DS-37808</p> <p>KLAUS TENNISTEDT is heard conducting orchestral music from THE RING OF THE NIBELUNG by WAGNER, including the Ride of the Valkyries. With the Berlin Philharmonic Orchestra in a digital recording!</p>	<p>PERLMAN - PREVIN IT'S A BREEZE MANNE - HALL - MITCHELL</p> <p>DS-37799</p> <p>To meet overwhelming demand, ITZHAK PERLMAN and ANDRE PREVIN collaborate for a second digital album of jazz composed by the multi-talented pianist-composer-conductor. "IT'S A BREEZE" follows their chart-busting "A Different Kind of Blues," again with SHELLEY MANNE, JIM HALL and RED MITCHELL.</p>	<p>TOP HAT MENKIN - GRAPPELLI - RIDDLE</p> <p>DS-37800</p> <p>In their second digitally recorded collaboration, TOP HAT, violinists YEHUDY MENKIN and STEPHANIE GRAPPELLI play songs made famous by Fred Astaire, with orchestrations arranged by NELSON RIDDLE.</p>
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# ALL THAT JAZZ DICK WRIGHT



TETE MONTOLIU/Catalonian Nights Vol. 1 \$9.98 list Steeplechase SCS 1148

Let me say, right up front, that I'm an unabashed fan of Tete Montoliu. To me he can do no wrong and, with this album, he only strengthens my belief. I think of him as a modern day Art Tatum with an incredible technique, flowing lines and a truly remarkable harmonic sense.

One of the great moments of my life was the night I heard this brilliant artist in a solo piano recital at Paul Gray's Jazz Place here in Lawrence. What makes this artist all the more remarkable is the fact that he is not only blind, but completely deaf in one ear! I discovered this fact when I went to Paul Gray's office to interview Tete. His wife advised me to stand on one particular side to talk to him, since he was deaf in one ear and had only partial hearing in the other.

For this live recording, Montoliu is joined by bassist John Heard (present on any Pablo releases w/Peterson, Benson and others) and drummer Al "Gootie" Heath, a mainstay on other Montoliu releases. A tribute to Tete's artistry is the fact that, although a live recording, the audience was attentive to the performance that you could hear a pin drop.

The album opens with a fourteen minute swinger, Milt Jack-

son's "D & E." The other selection on this first side is a blazing version of Tadd Dameron's bob classic, "Ladybird." The second side opens with another fourteen minute venture, this a thorough reading of Vernon Duke's great standard from 1935, "Autumn in New York." Following that standard, Tete digs into Kenny Dorham's marvelous work "Blue Bossa." After hearing Tete's version, you'll understand why the late trumpeter's composition has worked itself into most jazz players' repertory and is considered one of the better jazz standards. The album closes with a very short (45 seconds) theme.

If you are a devoted Tete Montoliu fan, adding this album to your collection is a must. If you are just discovering this magnificent Spanish pianist, this is an excellent album to start with. All I can say now is: "When do we get to hear volume two?"

**TAL FARLOW/Trilogy**

Inner City IC 1099 \$8.98 list

When I sit down to pick out my imaginary all-star jazz group, there is one chair that never changes. I know there are a number of excellent guitarists, but that number one spot for me has always been Tal Farlow. I have admired him tremendously ever since I heard this glorious Red Norvo Trio recordings in 1949 (Tal and Red have been working together again lately and drawing rave notices.) Although he has been fairly inactive over the past twenty years or so and only ventures out rarely to perform in a club or at a concert, he is still my "main man."

This album, originally released in Japan, places Tal in the company of pianist Mike Nock and bassist Lynn Christie (drummer Bob Dunge appears on one track). The album contains nine tracks, seven of which are well-

known standards. There is, for the non-standard tracks, a Farlow original and, to wind up the album, the title song from an unpublished Broadway Musical by Teo Macero.

Side one opens with an up-tempo version of the Jerome Kern dandy, "My Shining Hour." Track two is a "ballad with a beat" version of Robin and Rainer's standard, "If I Should Lose You." The third and fourth tracks on this first side are both medium cookers: "There Is No Greater Love" by Isham Jones and George & Ira Gershwin's "But Not for Me."

Side two begins with another swinging standard, "Falling in Love with Love" from the Rodgers & Hart 1938 musical, "The Boys from Syracuse." Track two is the standard made famous in the 40's by Herb Jeffries' vocal with Ellington's band, "Flamingo." This, and the following track, the Matt Dennis-Tom Adair evergreen, "Angel Eyes" are the two real ballad performances on the album; both are very lovely. The final two tracks of the album are the non-standard compositions. "The Wolf & the Lamb" is the title song from Teo Macero's unpublished Broadway Musical and "Funk Among the Keys" (the only track adding a drummer) is a Farlow original. Although not as interesting to me as the standards, with Tal around, they are both fun and worth hearing.

**ELLA FITZGERALD & COUNT BASIE/**

**A Classy Pair \$8.98 list**

Pablo 2312-132

The title of this album says it all: Ella and Basie equal a Classy Pair. And, if that wasn't enough, the arrangements for the session were done by another of jazz history's all-time great figures, Benny Carter.

In the liner notes, Ella says: "Basie's band makes me feel so free. It's so easy to get ideas when you have a sound like that behind you." Ella became aware of the Basie band during the Chick Webb days when the Count came into the Savoy to play opposite Chick. Since the 50's,

there have been many opportunities for Ella and Basie to team up, both on concerts and in the recording studios.

The album begins with the standard, "Honeysuckle Rose," with Basie's opening piano solo setting the happy mood for the whole session. Next comes one of Benny's own compositions, "My Kind of Trouble Is You." The words are by Paul Vandervoort. The third track on side one is another standard, this one made famous as an instrumental by the late Erroll Garner, "Teach Me Tonight." Up last on the first side is Will Hudson's Swing Era line, "Organ Grinder Swing." It reminds me of the kind of material the young Ella did with the Chick Webb Band.

Ella and the Count start off the second side with a medium-swing reading of the Rube Bloom-Ted Koehler standard, "Don't Worry 'Bout Me." As Leonard Feather states in the liner notes, Carter's writing for the orchestral interludes in this one reminds one of the brass-vs-reeds routines established with the Fletcher Henderson band. The next track is also medium-up, Tommy Dorsey's famous theme, "I'm Getting Sentimental Over You." Perhaps it is faster than we are used to hearing but, again, Leonard Feather notes that Ella, Count and Benny all agreed that it felt right this way. The next two tracks are both swing classics, Fats Waller's "Ain't Misbehavin'" and Ellington's "Just a Sittin' and a Rockin'." both at toe-tapping tempos. The final track, "Sweet Lorraine," opens like the first track on the album, with a marvelous Basie solo. Before you know it, the album's over!

Again, the title says it all on this album, they're a "Classy Pair." Both these artists have over 45 years of magic sounds behind them and, anytime we can hear them together, it's worth shouting about...and getting. The addition of the Benny Carter arrangements is like ending a glorious meal with the most delicious dessert imaginable!

## Hampton Hawes



(Nov. 13, 1928 - May 22, 1977)

by Bob Hammond of KANU

Bebop - the GREAT JAZZ REVOLUTION of the 40's - had as its incubation point clubs in New York - Minton's, Monroe's and later the several jazz spots on 52nd Street. While the lion's share of the activity was centered in the Apple, Los Angeles had its own bop scene that was producing the likes of Dexter Gordon, Wardell Gray, Teddy Edwards and a young pianist named Hampton Hawes.

Hawes was born Nov. 13, 1928, the son of a clergyman. The blues-gospel music heard in his father's church profoundly affected the young Hawes who had an obvious gift for music. He used to pick out tunes on the family piano at the age of 3 1/2. By the time he graduated from Polytechnic High he had been gigging around L.A., and at age eighteen worked with Charlie Parker at the HI-DEE-HO. Bird was highly impressed with Hamp's remarkable grasp of the new music. Hawes always claimed Charlie Parker as his greatest influence. (Another very significant compliment came from no less than Art Tatum, who uttered three memorable words of praise to Hamp after hearing him in 1956 - "Son, you hot.")

Over his three year career there were three major interruptions in his creative flow. The first was a stormy early fifties Army hitch. The second interruption was the worst. He had been hounded by narcotics agents and eventually was nailed to the tune of ten years at the Ft. Worth Federal Narcotics Hospital. Fortunately for Hamp (and the jazz world) President Kennedy granted clemency after five years. Nonetheless, you'll notice a gaping void from the late '58 to early '64.

Upon release from Ft. Worth he resumed recording for the Contemporary label and formed a new trio. For the rest of his life he worked most often in the piano-bass-drums format doing club and festival work worldwide.

The third interruption was of a very different nature and occurred in the early 70's when, on the ill-fated advice of various A. & R. types he switched to electric piano. The move was made in an attempt to capitalize on the jazz-rock fad. The outright commercial recordings were rejected by critics and Hawes enthusiasts alike - and failed to draw an appreciable number of new listeners. Hamp considered the LP's an aberration and announced he was returning-permanently-to "wood" (the acoustic piano).

Hampton Hawes was stricken with a fatal cerebral hemorrhage on May 22, 1977. With his passing the jazz world lost a considerable talent. He never really received proper recognition (nor adequate financial reward) during his lifetime and nearly five years after his death remains an unsung hero. Although some recordings have been released posthumously and his painfully candid autobiography RAISE UP OFF ME is again available, his work deserves closer scrutiny. His contribution to jazz is all to underappreciated - he was at the forefront of the blues based bop-

funky school and pianists of the Horace Silver persuasion probably owe at least an equal debt to Hawes.

The book RAISE UP OFF ME is available from DaCapo Press in New York. After finishing it I felt a great empathy with the man - almost as if he were a good friend. As is the case with a good friend, I miss him. He left us a rich legacy - give his music a serious listening.

## DISCOGRAPHY

The following is an edited version of the discography compiled by Bob Hammond. For a more complete discography, send a self-addressed, stamped envelope to: THE PITCH, HAWES DISCOGRAPHY 4708 Broadway N.C., NO 64111.

- 3-47 DEXTER GORDON/Long Call Dexter-Savoy STL 2211
- 1-52 VARIOUS/Wardell Gray Memorial Album-Prestige LP 7009
- 2-52 ART PEPPER/The Early Show-Xanadu 108
- 11-52 HAMPTON HAWES/The Hampton Hawes Quartet-Prestige 212
- 2-52 HARRY BABASIN/The Harry Babasin Quartet-Discovery 163
- 2-53 LIGHTHOUSE ALL STARS/Sunday Jazz-Contemporary C 3501
- 4-53 LENNIE NIEHAUS/Vol. 4 The Quintets-Contemporary C 3510
- 6-55 LIGHTHOUSE ALL STARS/At Laguna-Contemporary C 3509
- 6-55 HAMPTON HAWES/Vol. 1 The Trio-Contemporary C 3503
- 9-55 BARNEY KESSEL/Kessel Plays Standards-Contemporary C 3512
- 12-55 HAMPTON HAWES/Vol. 2 This Is...-Contemporary 3515
- 1-56 LENNIE NIEHAUS/The Lennie Niehaus Quintet-Contem. C 3518
- 1-56 HAMPTON HAWES/Vol. 3 Everybody Loves...-Contem. C 3523
- 11-56 HAMPTON HAWES/All Night Session Vol.1-Contem. S 7543
- 11-56 HAMPTON HAWES/All Night Session Vol.2-Contem. S 7546
- 11-56 HAMPTON HAWES/All Night Session Vol.3-Contem. S 7547
- 5-57 CURTIS FULLER/with French Horns-Prestige ST 8305
- 11-57 BARNEY KESSEL/Let's Cook!-Contemporary S 7603
- 3-58 HAMPTON HAWES/Four!-Contemporary S 7526
- 3-58 HAMPTON HAWES/For Real-Contemporary S 7589
- 10-58 SONNY ROLLINS/Contemporary Leaders-Contemporary S 7564
- 2-64 HAMPTON HAWES/The Green Leaves of Summer-Contem. S 7614
- 5-65 HAMPTON HAWES/Here and Now-Contemporary S 7616
- 4-66 HAMPTON HAWES/I'm All Smiles-Contemporary S 7631
- 4-66 HAMPTON HAWES/The Seance-Contemporary S 7621
- 1-69 SONNY CRISS/I'll Catch the Sun-Prestige PR 7628
- 9-71 HAMPTON HAWES/Live at the Montmarre-Arista/Freedom 1020
- 9-71 HAMPTON HAWES/A Little Copenhagen Night Music-Aristal043
- 72 HAMPTON HAWES/Universe-Prestige P 10046
- 9-72 SONNY STITT/So Doggone Good-Prestige P 10074
- 1-73 HAMPTON HAWES/Blues for Walls-Prestige P 10060
- 6-73 HAMPTON HAWES/Live at the Jazz Showcase-Enja 3099
- 7-73 DEXTER GORDON/Blues A La Suisse-Prestige P 10079
- 7-73 GENE AMMONS/Ammons & Friends at Montreaux-Prest. P 10078
- 7-73 HAMPTON HAWES/Playin' in the Yard-Prestige P 10007
- 7-74 HAMPTON HAWES/Northern Windows-Prestige P 10088
- 8-75 ART PEPPER/Living Legend-Contemporary S 7633
- 7-76 CHARLIE HADEN/As Long As There's...Musikraftists House #44
- 7-76 ART FARMER/On the Road-Contemporary S 7636
- 8-76 CHARLIE HADEN/The Golden Number-Horizon SF 727
- 8-76 HAMPTON HAWES/...At the Piano-Contemporary S 7637



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- 26..CARMINE APPICE/RICK DERRINGER/  
DUANE HITCHINGS/TIM BOGART  
"There's Nothing Like It"..... UPTOWN
- 28..JEFF LORBER..... UPTOWN
- APRIL
- 1..A FOOL'S NITE OUT..... PARODY
- 1..WAFPLES..... FOOLKILLER
- 2..ROSY'S BAR & GRILL..... FOOLKILLER
- 2..BATTLEFIELD BAND..... ALL SOULS
- 3..RODNEY DANGERFIELD (two shows)..... MIDLAND
- 3..GARY KIRKLAND..... FOOLKILLER
- 4..THE LE ROI BROTHERS..... ALL SOULS
- 6..AN EVENING W/GEORGE GERSHWIN  
pianist THOMAS WRIGHT..... FOLLY
- 10..TOOTS & THE MAYTALS/CARIBE..... UPTOWN
- 10..KANSAS CITY WOMEN'S CHORUS..... FOOLKILLER
- 12..BEAUX ARTS TRIO..... FOLLY
- 12..DIRT BAND Benefit for Ronald McDonald  
13..... House. UPTOWN
- 15/16/17..VAUDEVILLE SHOW..... FOOLKILLER
- 16/17..WESTPORT BALLETT..... FOLLY
- 16..RICK SPRINGFIELD..... MEMORIAL
- 18..JOE ELY & THE BLASTERS..... UPTOWN
- 18..ROSY'S BAR & GRILL Foolkiller  
BRUSH CREEK EXPRESS Benefit..... FOOLKILLER
- 21..TIM WEISBERG..... UPTOWN
- 24..LYNN ANDERSON..... FOLLY
- 28..CHICK COREA QUINTET KANU Benefit..... HOCH AUD.

Wichita Jazz Festival--April 23, 24, 25, 1982

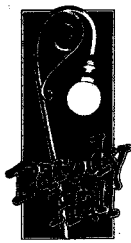
Calendar key:

- Uptown-Uptown Theatre All Souls-All Souls
- (Midtown) Unitarian Church
- Folly-Folly Theatre (Midtown)
- (Downtown) Foolkiller
- (Midtown)
- Parody-Parody Hall Midland Theatre
- (Midtown) (Downtown)
- Hoch Auditorium (Lawrence, KS)



# PARODY HALL CALENDAR

APRIL		811 W 39		531-5031		1982	
Mo	Tu	We	Th	Fr	Sa		
	Ladies FREE No Exit Topoka R n'R	30 <sup>KC</sup> Jolly Brothers Band R n'B	31 <sup>KC</sup> Fat Hat & Knuke Rockne R n'B	1 Columbia Bel Airs R n'B	2	3	
			Kansas City Blues Band	8 <sup>KC</sup> R n'B	9 Jolly Brothers Band R n'B	10	
	Columbia Ladies FREE Banastre Tarleton R n'R	13 Chicago Gypsy Fari Reggae	14	15 Lawrence Kelley Hunt & The Kinetics R n'R	16	17	
	Tulsa Ladies FREE Jim Sweney R n'B	20	21 Rod Piazza & The Mighty Flyers Blues	22 Lawrence Reggae, Calypso	23 Caribe	24	
<sup>KC</sup> 26	27 Blue Riddim Band Reggae	28 Jonathan Richman & The Morells Shake n' Push	Springfield R n'R	29 Fools	30 Face	1	



# OLE UNKEL BOB'S OLD FASHIONED JAZZ CORNER

## DANCIN' WITH ANSON

OUB has a unique arrangement with PennyLane Records when it comes to writing about albums. He can write about anything he chooses. Nobody ever hands him a record and says, "We have a lot of these in stock please give it a plug." Instead OUB spends a lot of time browsing through the bins of jazz, big bands, jazz vocals, instrumentals and newly-arrived stock, looking for music he likes and can recommend to his friends and fellow collectors. Sheryl, Morris, Dave, Teddy and Dwight will often hand him an album for possible review. The other day OUB spotted Morris on the floor and asked him if he had anything new in OUB's kind of music. Morris dipped in the "W" bin under big bands and came up with an album titled *Dancin' at Anson's* with Anson Weeks and his orchestra.

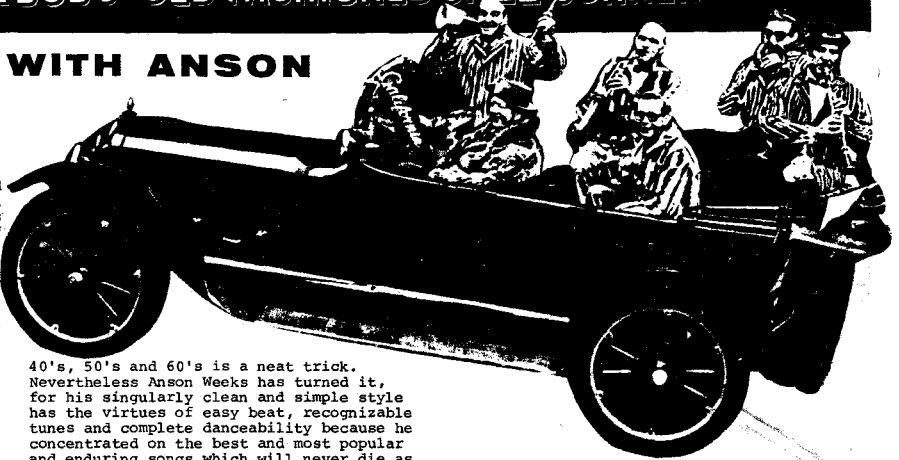
OUB could not believe his eyes! Anson Weeks! Not the Anson Weeks who moved into the Sheraton-Palace Hotel in San Francisco for a two week gig many years ago and stayed for five years? Yes, it was the original Anson Weeks who played the most danceable music "this side of heaven," as Guy Lombardo used to say. Anson Weeks' band is where Bob Crosby, Xavier Cugat and Dale Evans got their start.

OUB could not wait to get back to his cozy pad over the garage, crank up his Victrola and listen to music he had not heard in 40 years: "Just a Gigolo," "Maple Leaf Rag," "Can't We Be Friends," "Where or When," "If You Knew Susie," "Moonlight and Roses," "Up a Lazy River," "Alley Cat," "Singin' the Blues," "Farewell Blues," "Tea for Two," "Body and Soul," "Copenhagen"—every song a classic, all on one stereo album!

Next day OUB was back at PennyLane and found four more albums by Anson Weeks and his orchestra and more of the great songs of the 20's, 30's, and 40's. "Chinatown," "Love for Sale," "Beautiful Doll," "You're the Cream in My Coffee," "Paper Moon," "Mama's Gone Goodbye," "Dark Strutter's Ball," "I'll Get By," "I'm Writing You This Melody" (Anson Weeks theme song), "You're Getting to Be a Habit With Me," "Singin' in the Rain," "Night and Day," "Bye Bye Blues," "Mack the Knife," "Hawaiian Wedding Song," "Hindustan," "No, No, Nora," "Sweet Little You," "Paddlin' Madelin' Home," "You Were Meant for Me," "Time on My Hands," "Cuddle Up a Little Closer," "You Took Advantage of Me," "Gigi," "Top Hat, White Tie and Tails," "The Lady is a Tramp," "Just One of Those Things," "Life is Just a Bowl of Cherries," "Side by Side," "Get Happy," "Bill Bailey," "When the White Lilacs Bloom Again," "I'm Nobody's Baby," and "Now is the Hour." And as it says on the back of one of the albums *Cruisin' With Anson*, "No matter what the musicologists and learned university scholars say, the folk music of America is the music produced by Tin Pan Alley and its commercial concomitants, Schubert Alley and Hollywood's film factories, by definition must be: 1) Popular, 2) Easily identifiable, 3) Eminently reflective of its culture."

Anson Weeks, pianist, arranger, bandleader, was born in Oakland, California in 1896 grew up there and played his first dances with a band he formed while a student at the University of California. Financial difficulties cut short his college education and he took a job in Sacramento where he learned the Senator Hotel was looking for a dance band. He promptly put one together and played there until he was hired to lead the band at what was then San Francisco's newest most glamorous hostelry, the Mark Hopkins atop Nob Hill. He played there for years, went to New York's swank St. Regis for a year, and played three of Chicago's most important spots, the Edgewater Beach Hotel and the Aragon and Trianon ballrooms. He suffered a severe auto accident which put him out of commission for two years in the early 40's, returned to San Francisco in 1955 where he played at the Palace-Sheraton, then opened a \$250,000 supper club and ballroom in Sacramento. In 1960 he pioneered a noble experiment for the Matson Navigation Co. Weeks took his band aboard the *Natsontia*, one of Matson's luxury liners in the Pacific trade. The experiment was a success—doubly so because one of the by-products was *Cruisin' with Anson* (see pix on album cover).

To be a prime tune merchant for some forty years as Anson was and to be as popular today as he was during the 30's,



40's, 50's and 60's is a neat trick. Nevertheless Anson Weeks has turned it, for his singularly clean and simple style has the virtues of easy beat, recognizable tunes and complete danceability because he concentrated on the best and most popular and enduring songs which will never die as long as people sing and dance. Anson died in 1969.

Here are five of the Anson Weeks albums now available at PennyLane:  
 REMINISCING AT THE MARK/Fantasy F-8355  
 DANCIN' WITH ANSON/Fantasy 8001  
 ANSON'S BACK/Fantasy 3297  
 DANCIN' AT ANSON'S/Fantasy 8076  
 CRUISIN' WITH ANSON/Fantasy 8051  
 (these albums are \$8.98 list)

No other country, no other people anywhere in the world ever produced such happy music as came from the pens of American song writers during the 20's, 30's and 40's. Once you hear one Anson Weeks album you will want the whole set and you could make no better investment in music to dance to.

### OUB's Memoirs

In the last installment of OUB's memoirs he told about passing the test to qualify for a position as gigolo (escort) for a wealthy New York, Palm Beach and Newport society lady of means who had buried three husbands and was looking for number four. "I knew I was safe because I was broke," said OUB.

Phyllis called the next day and we laid some ground rules, like I would need at least two days notice about parties, I would not be paid for my time but would be reimbursed for picking up tabs, parking and gas, tuxedo rental, etc. I now had two cars: my '51 Victoria which was being customized for showing in car shows, parades and hot rod meets, and a used '61 1800 BMW 4-door which I used in business.

A week later Phyllis called. She called me Robert. "Robert," she said, "there's a cocktail party at Figero's Monday at six. Can you come over about 5:30?" "Where I come from," I replied, "six means black tie." "No, no, not here, informal—jacket and tie of course, but no tux," she said. I met her as planned, found out that Figero's was actually the Palm Beach Art Gallery on Worth Ave. near the Everglades Club. Palm Beach is full of art galleries with tasteless paintings by cornball artists looking to make a fast buck from people with new money whose taste is mainly in their mouths. When we went through the receiving line of young Palm Beach matrons on the fringes of the real upper crust I recognized some of the names I'd seen regularly in the society page of the *Palm Beach Post*. The place was jammed with mostly freeloaders, and waiters were cautiously walking among guests with trays of Manhattans, Martinis and Old Fashioneds. I came to a modernistic painting with bright colored bars and rays like sunshine going out in all directions. The young artist was standing near his painting dressed in a gray smock, blue beret and black full flowing tie. I asked if the picture had a title and he said no. I then said, "Mind if I make a suggestion?" "I'd welcome it," he said. "Why don't you call it 'Explosion in a Shingle Factory'?" All I got was a deep frown. A little farther on was a large wood carving in limed oak of a huge horse head with wide nostrils, curved neck and glaring black eyes. The whole life-size carving was on a marble pedestal about waist high. "How much are you asking for the horse head?" I asked the artist who again had on a gray smock, blue beret and flowing black tie. "Five thousand dollars" he said. "Only five thousand?" I said, "Why you can make that much in a few months. Here's all you have to do. Put the head on a stand with an electric motor

that makes it go up and down for say, 30 seconds. Put a 10¢ meter here and some stirrups here, take it out to the Farmer's Market on Southern Boulevard and the kids will be waiting in line to ride. You'll clean up." The sculptor was turning away before I finished my idea. One more Manhattan and I was ready to split out of that noisy room and go to the Petite Marmitte, The Colony or Maurice's. Instead Phyllis had made a date to meet another couple, the Frofishers, at Hamburger Heaven, the only hamburger joint I ever saw with a French-speaking maitre d' wearing a tuxedo. If there's one thing I can't stand, it's a store-bought hamburger. I picked up the tab and Phyllis paid me when I took her home.

Next party was New Year's Eve at the Breakers. Phyllis called just before Christmas to tell me she had two tickets to the annual party at the Breakers and it would be black tie. My ex-brother-in-law Jim Vandergrift had driven down from Charleston, West Virginia for the holidays and brought his girl-friend Ruth and a chick named Pauline for me. We were having fun making the rounds nightly, sun and surf bathing days and had planned to go to a fancy club on the 75th St. causeway in Miami Beach for New Year's Eve where Zsa-Zsa Gabor and other jet setters hung out. Jim was a non-resident member. When I told Phyllis I wasn't sure I could make it as I had guests in from the North I said I would call her back. My friends advised me to go with Phyllis as they would be gone in another few days and I would be here all winter, so, I called Phyllis who said she had planned a small dinner at her apartment just for the two of us at eight and we could drive up to the Breakers which was only six blocks north on County Road in time for dancing at nine. I even took my old hot-rod out of storage for the occasion. Donned my rented tux from West Palm Beach Formal Rental, had my cutie landlady help button my studs and collar and was off to the Brazilian Court for a quiet dinner for two. When Phyllis opened her door she stood under the hall light and she was covered in rhinestones, sequins, diamonds, she shimmered from head to foot. She looked like a crystal chandelier in a Lobster Palace and was even wearing a tiara with three rows of diamonds and long diamond earrings. I had never before seen a fancier broad in all my life. I thought I would see a lace table cloth with sterling silver place settings, perhaps a candelabrum, linen napkins, maybe a floral arrangement for center piece. Instead we went into the breakfast nook where she had put out some booze and ice cubes. She reached in the Frig and took out a covered aluminum pan, slapped it on the electric stove, put a couple pieces of white bread in the toaster, took out a couple cold plates, rattled some kitchen knives, forks and spoons on the bone table with paper napkins. When she took the lid off the pan it was stringy left over chicken. It wasn't even hot and I kicked it around on my plate trying to lose it under the toast and pretended it was delicious. Later when I drove up to the main entrance to the Breakers I told Phyllis I would park and lock the car myself and see her inside. I never trusted valet parkers with my old hot-rod. It was a little before nine when we were ushered to our ringside table complete with noise makers, funny hats and whistles--

(to be continued)

# REGGAE



**willie irie**  
**RATING SYSTEM**  
 \*\*\*\*\* - Vital  
 \*\*\*\* - Very Good  
 \*\*\* - Above Avg  
 \*\* - Fair  
 \* - Pass

**LONE RANGER/Badda Dan Dem Studio 1 \$9.98 list**      **LONE RANGER/Rosemarie Techniques \$8.98**

Lone Ranger is one of the most popular DJ style artists of the moment. Last year "M-16" showed great promise. These two selections were released about the same time, and both contain LR's rapid-fire vocal delivery but whoa...what a difference in rydims. Rosemarie boasts Roots Radics with fresh material and amusing raps whereas Badda Dan Dem uses well-worn Studio One rhythm tracks with very few surprises. The same rhythms were more successfully used on the classic Smiley and Michigan Rub-A-Dub lp. Of the two, Rosemarie is more original, exciting and seemingly indicative of the iry direction LR is headed.

\*\*\*\*  
**TRISTON PALMA/Presenting Black Roots 010 \$8.98 list**  
 \*\*\*\*\*

**TRISTON PALMA/Showcase Midnight Rock 90000 \$8.98 list**

Sounding very much like a younger Barrington Levy, twenty-year-old Palma has come up with a couple of winners. Presenting is

produced by Sugar Minott, and features the Black Roots Players on these six Showcase style tunes. The vocals have a certain freshness and the backing gets nicely. A very pleasing set in a lovers rock style.

Showcase offers a harder sound with Jah Thomas producing and Roots Radics creating some of their greatest licks to date. Triston sets the stage with silky vocals, then Jah Thomas jumps in for a quick toast, and finally the Radics take over in a drum and bass, to the waist, dance-hall-style dub session. This one's guaranteed to keep you rocking and swinging. Keep an eye on TP--this is only the beginning.

\*\*\*  
**YELLOWMAN/Mad Over Me J & L \$8.98 list**

Yellowman gets his name due to the fact he's albino and is yellow! Another of JA's latest DJ rap experts, Yellowman has a smooth delivery and is competently backed by the Sly and Robbie rhythm section. The choicest cuts are "Gunman" and "Boneman Connection" with its homage to body parts. Unfortunately side two doesn't quite keep up the momentum. But I have a feeling Yellowman is capable of more consistent things ahead. Watch him.

\*\*\*\*  
**JOHNNY OSBOURNE/Night Fall Jah Guidance 009 \$8.98 list**

Yet another spellbinding if slightly inconsistent lp from one of the most recorded and popular singers on the scene today. Osbourne has put out many classics over a fairly short time. Using Linval Thompson as producer and Roots Radics as sidemen this Channel One set is a heavy. Side one starts off rather rudimentary but by side two things really start clicking and threaten to blow the lid clean off. "Trying to Turn Me On" is top notch Johnny while "Nightfall" showcases sexy vocals with crushing rydims drifting in dub-wise. "Little Lover" and "Kiss Somebody" are also rooted in Scientific dub mixes. Listen and dance!

\*\*\*\*  
**LION YOUTH/Love Comes and Goes Virgo Stomach 001 \$8.98 list**

Lion Youth is a newcomer from England and he's delivered a really fine debut lp. Sounding very much like Gregory Isaacs, LY has written and sings ten exceptionally tight and melodic compositions. This is one of those records you only need hear once to know something special is happening. This is mainly lovers rock with hard rhythms and crystal clear production. LY's band is unknown but they provide the perfect counterpoint to this "bound to getcha skanking" set. Pure ear-candy.

\*\*\*\*  
**THE ITALS/Brutal Out Deh Nighthawk 303 \$8.98 list**

This is another great offering from the label which gave us *Wiser Dread* and *Best of the Morwells*. Beautiful and poignant harmonies make this one essential. Every cut gets the special treatment from lead singer Keith Porter and back-ups Ronnie Davis (a star in his own right) and Lloyd Ricketts. Using members from both Revolutionaires and the Radics, dis one extra Iry from start to finish. Check out the immaculate sound of "Herbs Pirate" and "Give Me What I Want." All killer--no

filler. Too few records this good have been happening lately so by all means check out the ITALS and discover the definition of roots rock reggae!

\*\*\*\*  
**GLADIATORS/Babylon Street Jam Rock \$8.98 list**

Having been around from the inception, The Gladiators have continually put out dynamite records. Playing all instruments as well as singing three-part harmony, these guys have it all; great rhythms and first class vocals. When I first heard this record at a friend's I thought it was some unreleased Marley tracks! That should give you an idea of what to expect. A special sound from a special band.

\*\*\*\*  
**KING CULTURE/In Cultural Mood King Culture \$8.98 list**

Produced, arranged and mixed by King Culture, *In Cultural Mood* is a killer dub album. Issued in Canada and recorded at five different studios with a slew of musicians, "Mood" offers crucial rydims with a fresh approach. King Culture has foregone a lot of the gimmicky currently popular on many dub releases in favor of a more basic back-to-roots sound. Good music for dancing or meditating. The choice is yours.

\*\*\*  
**THE MIGHTY DIAMONDS/Indestructible Alligator 8303 \$8.98 list**

This is Alligator's third reggae release in about two years, the others belonging to England's Black Slate. This record is identical to *The Diamonds' Changes* lp released last year in England and Jamaica, with just two different tracks, "Tamarind Farm" and "Wise Son," culled from recent hit 45's. This is a good selection featuring Sly n' Robbie back-up and good production from *Cusbie*.

Both the Diamonds' *Indestructible* and *Reggae Street* are current domestic releases, so tune in and discover some great sound--Diamonds style!

**12" Disco Singles:**

\*\*\*\*  
**NICODEMUS "Boneman Connection"/SMILEY & MICHIGAN "Diseases" Jah Guidance \$4.98**

Two outrageous toasts using the same rhydm from three of JA's DJ favorites. Nicodemus starts off with his anatomy lesson rap. Then Smiley and Michigan come on and nice up the dance with their nod at "Diseases," a humorous rap for sure. Both sides employ the Radics to propel these lyrics home. Heady stuff.

\*\*\*\*  
**GREGORY ISAACS "If You See My Mary"/"Next to You" African Museum \$4.98 list**

Double dynamite A sides from the Cool Ruler. Mary is typically tough Isaacs with smoldering melody and ample rub-a-dub rydims from the Radics. "Next to You" is more bubbly but none the less a penetrating rocker. Both cuts crucial listening.

\*\*\*  
**GREGORY ISAACS/Wailing Rudy African Museum \$4.98 list**

Not quite as interesting but still good Gregory, this ode to Rudy. Sounds like a Sly n' Robbie production with a hypnotic beat and iry dub version. Lets dance. *CORRECTION FROM LAST MONTHS INTERVIEW. THATS "DUCK" McLANE.*

BACKGROUND OF A JAZZ CRITIC

## CHUCK BERG

It's amazing what a mess of napkins stuffed in one's pockets can lead to. It led to a lot when the napkins belonged to an avid jazz lover who found an opportunity to capitalize on his devotion to the art form. One night in New York at a performance by Jerry Berg, a member of the audience decided to try his hand at writing a review. By the time he made it home (4:00 a.m.) his pockets were filled with the napkins on which he wrote his notes. The information from the notes was organized and rewritten in a more presentable form and a little more than three months later, Chuck Berg's first review for *Downbeat Magazine* was published. As a jazz critic, Chuck Berg's works have appeared in such pub-

lications as *Downbeat* and *Coda*, and as liner notes for the Classic Jazz and Inner City record labels. An active musician for years, Berg's only interest rivaling jazz is that for mass media. He is the Director of Film Studies and an Associate Professor of Radio, Television, and Film at the University of Kansas. He is a regular writer for *The Lawrence Journal World* and his film reviews are heard weekly on public radio station KANU. Chuck Berg grew up in a musical world within Yonkers, New York. Both the son of a music educator, his environment surrounded him with a variety of musical instruments and his parents' large record collection which was made accessible to the Berg children, in Chuck's words, "almost as soon as we could toddle over the phonograph." While in junior high school, Berg, a student of the clarinet, was motivated to see the film *The Benny Goodman Story*. Goodman's clarinet style (accompanied by Steve Allen's miming on

the screen) further stimulated an interest in jazz which began with a healthy dosage of his parents' swing era records. At the same time, the larger than life world of the cinema added fuel to the flame of his other interest. Berg took up the saxophone while in high school and soon played with the young "NBC Swing Kings." Virtually next door to the studio where Chuck and other young musicians played was the NBC Tonight Show Orchestra. The sharp jazz style of the orchestra, shot Berg's love for the art to new heights. Desiring to hear more of the music live, Berg, not yet of legal drinking age but assisted by his greater than average height (eliminating the need for fake ID), made a number of trips to Birdland. One could say that Chuck Berg literally played his way through his years of higher education. From his undergraduate studies of the mass media at the University of Kansas in the sixties through the completion of his doctorate at the University of

Iowa in 1973, Chuck played jazz at every opportunity; finding relief from both academic and financial pressures. As a writer/critic, Berg sees his role from the perspective of a lover of the art form; encouraging and listening to new talent "without falling into complete press agency." In Berg's words, "In the critical process, I think probably the most important responsibility that anyone who writes has, is to point out good stuff and to be able to explain what it is about the music that makes it good." Berg emphasizes that music with commercial intent should be clearly labeled as such and that the critic should "try to focus on those elements that are the essence of jazz; the free creativity, the free swing." Having been on the scene for years, and having been nurtured on jazz virtually since his birth, Chuck Berg's words are to be taken seriously.

--John Geier



"THOSE KICKS JUST KEEP GETTIN' HARDER TO FIND"

--Paul Revere & the Raiders

In presenting these comments on the very latest hard rock and heavy metal albums, I have made it a point to review every record in this style that I can lay my hands on, taking the good with the bad. Alas, loyal metallic warriors, the last month has been very stingy indeed to you of Rock 'n Roll's hard core elite-heavy metal-fans. The never ending onslaught of corporate rock releases have hit like annoying swarms of gnats, but heavy metal releases have been as rare as a Motorhead fan at a Dan Fogelberg concert. Fortunately, this is only a temporary lag because the following albums are on the way and will more than satisfy your rock-thirsty appetite.

KROKUS/One Vice at a Time  
IRON MAIDEN/Number of the Beast  
BLUE OYSTER CULT/Extraterrestrial (double live)

VAN HALEN/Diver Down  
OUTLAWS/Los Hombres Malo  
TOTO/IV

SCORPIONS/Blackout  
Mercury 4039 \$8.98 list

Okay so you rolled your car doing 120 mph on a *Lovedriver* and then got arrested experiencing the powerful effects of *Animal Magnetism*. But you bought a new car, you haven't seen that chick in years, and the judge dismissed your case, ruling temporary insanity. Well get ready for another Scorpions "Blackout" experience, and you may never recover from this one! But you probably won't want to--I know I haven't regained consciousness yet. I hope you get the idea this is an INTENSE record. The guitars of Rudolf Schenker and Matthias Jabs are razor-sharp sabres slashing away unyieldingly to Klaus Meine's banshee wails, and Herman Rarebell's drumming hits you like a cinder block through the car windshield at 60 mph.

DEATHWISH II--Original Soundtrack Music by Jimmy Page  
Swan Song 8511 \$8.98 list

The only reason we're going to consider this lp here is because of the immense popularity of guitarist Jimmy Page who used to be with a band called Led Zeppelin (you might've heard of them). This soundtrack was obviously designed only to enhance the overall effect of the movie, not upstage it. While some movie soundtracks like *Chariots of Fire*, *Thief*, *Heavy Metal*, *Urban Cowboy* etc., can stand as decent albums on their own, *Deathwish II* cannot, in terms

**MUSIC BOX**  
4701 TROOST  
**YARDAPES**  
VALTCH 15  
**HUNGER PROJECT**

of R-n-R entertainment. Now if you're a Page fanatic, or an aspiring guitarist who must learn every one of his solos, you will find parts of this record worth checking out. "Who's to Blame," "Chase," "Jam Sandwich" and "Release" to some extent all have slight Zeppelinish overtones. "Release" sounds like something right off of *Physical Graffiti*. Side two is worthless as far as guitar-hero antics go. Recommended only to those who collect roomfulls of albums never intending to play them.

GAMMA 3/Gamma 3  
Elektra 60034 \$8.98 list

Gamma 3 sounds like a bad combination of Loverboy, ELO and Ultravox. Booring. Ultravox, as you may or may not know are English Bowie clones who use about four million keyboards, but unlike Gamma they can pull it off very effectively. Obviously Ronnie Montrose was going after a silky smooth production that would increase the chances of getting radio airplay, and as far as I'm concerned radio can have it. Montrose has been known for his lead guitar work, and Ronnie does cut through these songs quite often, but it's useless, the keyboards and guitar are working against each other and the album suffers miserably from it. If you're into easy-going, smooth, predictable, pop songs and ELO, you will dig this. Excuse my while I yell **SELL OUT!!!**

RIGGS/Full Moon  
WB 3655 \$8.98 list

This debut album is full of above average rock tunes with the sights set on album-oriented-radio along the lines of Shooting Star and Loverboy--so we're talking decent R-n-R party tunes but not earthshattering intensity. (See Scorpions above.) Riggs had a couple of songs on the *Heavy Metal* soundtrack, but have since cleaned up their sound for the better. These boys have some catchy songs here but they're still a hard rockin' guitar outfit, heavy on the wammy bar action. Darn good stuff, a sure bet.

GIRL/Wasted Youth  
Jet 37723 \$8.98 list

Girl has potential: a good driving guitar attack and an assertive vocalist combine for a hard-edged energetic sound, but there are problems here with a muddled production, and the songwriting just isn't up to what it should be. On this, their second album, Girl seem to have ditched their dressing-up-like-girls image, but the record is a disappointment compared to their rather promising debut album *Sheer Greed*.

BRUZER/Round 1  
Handshake 37747 \$8.98 list

Sheez, not another Bon Scott soundalike singer! Forget about what the band sounds like-- Paul Frank's vocals turn me off from the start; there is no desire to hear more. Don't ask me why, but I listened to both sides. Redefines the word *lame*.

--Brian Colgan

**Yardapes**

Upcoming Performances

March 26, 27	Billy Goat Hill, St. Louis, MO	w/Max Theatrics
April 1	Musie Box	w/Hunger Project
April 10	Space Place, Chicago, IL	w/The Embarrassment
April 17	Off the Wall Hall	w/Black Crack Revue
May 1	Off the Wall Hall	w/The Embarrassment
May 4, 5	Musie Box	

**STAGE DOOR**

march

24-25 DuChamp/BCR

27 Danny Cox/  
Men Working

31 thru  
april

3 Lipp Service

5-6 Bannistre  
Tarleton

7 Blues Society

8 Fathead

9-10 Danny Cox/  
Men Working

19-22 Clique

23-24 Gear

3702 BROADWAY  
753-9876





## LOU REED: LOVE & MONOTONY

LOU REED/The Blue Mask  
RCA APL1-4221 \$8.98 list

Lou Reed is in love. He's seen it all, tried everything more than once, and it has led him to the conclusion that "in a world full of hate, love should never wait."

BLUE MASK finds Reed dealing with commercial success, reflecting on a society of animals, reporting on human vices (nothing new for him), and falling in love. Images of Sylvia Reed are all over this album--she even designed the cover. One almost wonders why she didn't sing or play an instrument on Reed's first release in two years.

On John Lennon's first solo record after the Beatles' collapse, he listed Yoko Ono on the cover for providing the Wind. On BLUE MASK, Reed gives credit in verse, "a woman's love can lift you up, and women can inspire; I feel like buying flowers and hiring a celestial choir," from "Women."

Is this a man in love, or is this a man in love? BLUE MASK isn't sappy, however. There's plenty of evidence to suggest Reed has traveled a rough road to get where he is now. "My House" and "Heavenly Arms," the first and last songs on the album, are semi-love songs. But they serve only as book ends on a shelf filled in between with alcohol "Underneath the Bottle" guns, suicide, raging seas, drugs--"Waves of Fear," and JFK's death. He serves notice, "lovers stand warned of the world's impending storm," and turns all you need is love into all we have is love.

There are lots of images in this record. And Reed's distinctive monotone delivery of the

song lyrics makes him stand out as a poet--often squeezing in as many words as possible before the next chord change. He seems to speed up when hearing the changes--getting the words in as if just under the bell. It's very effective. In "The Gun," Reed narrates a confrontation with a gun-wielding animal and you almost feel the guy shoving the barrel of a 9mm Browning in your temple.

The music shifts when the subject shifts. For "My House" the music is nice and easy, very relaxed. And why not? This is a contented, relaxed man, singing about all he has to be thankful for, "I've really got a lucky life, my writing, my motorcycle, and my wife; and to top it all off, a spirit of pure poetry, is living in this stone and wood house with me."

Reed's new line-up (none of the BLUE MASK players were on his last effort, *GROWING UP IN PUBLIC*), is stripped down to the bare essentials: Robert Quine--guitar, Fernando Saunders--bass and Vocals, and Doane Perry--drums. And isn't that what rock 'n' roll is all about anyway? In "Women," the music is as ethereal as you can get without using strings. There's even a note on the cover that says there are no instrumental overdubs, except a lead guitar on "My House."

"My House" and "Women" start the album off with an easy pace, but it doesn't stay that way. The title cut, which closes out the first side, is ferocious and demented. The thrashing guitars of Quine and Reed rumble on a permanent drone-like wave. It's very thick and dense. The lead is frantic--like a caged animal trying desperately to find a way out of the madness.

If there's an inconsistency in BLUE MASK, it's with the title track. It's almost as if it's been thrown in to accommodate the hardened Lou Reed fan--the one used to the raw, scratchy

sound of the Velvet Underground (with Reed) in the 60's and subsequent Reed solo releases. It's hard to imagine Reed "a man without a will," after hearing the love songs on the album.

"The Blue Mask" is definitely the most mysterious cut on the album. The words do go with the music on this track though, and it makes for a good package of nastiness. The song could be an extended definition of the animal we found in "The Gun," or Reed pointing out the silliness of penal reform, "They tied his arms behind his back, to teach him how to swim...when a sin goes too far it's like a runaway car and cannot be controlled." The cut might be about Reed himself or just street-life in general and its victims. Nevertheless, one overriding thought is clear, once bad--always bad, "I loathe and despise repentance, you are permanently stained."

"Average Guy" sees Reed grappling with stardom, as it was. He tries to play down the differences between his own life and that of Average Joe, "I worry about money and taxes and such, I worry that my liver's big and it hurts to the touch. I worry about the crime waves on the street, I'm really just an average guy trying to stand on his own two feet." He even takes a shot at Dylan, "I ain't no Christian or no born again saint."

Probably the most moving song on this record is "The Day John Kennedy Died." In it he traces much of his generation's disillusionment to the shocking reality of JFK's death. "I dreamed I was the president of the United States, I dreamed that I was young and smart and it was not a waste, I dreamed that there was a point to life and to the human race, I dreamed that I could somehow comprehend that someone shot him in the face."

Now, there's nothing left for Lou Reed to hold on to except Sylvia.

by Robert Wiseman

## OFF CENTER

REVIEWS BY  
PERRY  
CILLAN

MATERIAL/Memory Serves  
Musician 60042 \$8.98 list  
MASSACRE/Killing Time (import)  
Celluloid 6597 \$9.98 list

Material you may be familiar with from a single they did with Nona Hendryx called "Bustin Out." A disco number that didn't vary much from the pedestrian rhythms of that genre. They are, however, venturing into something more on this effort.

The core of this band, Fred Maher--drums, Bill Laswell--bass, Michael Beinhorn--synthesizers/tapes, frequently add outside musicians for recorded & live performances, which makes the roster a constant flux. To add to the wonderful confusion, champions of the underground, Henry Threadgill on alto sax, George Lewis on trombone, Sonny Sharrock and Fred Frith on guitars.

The compositions sound like Captain Beefheart meets Sly Stone, but even that is an inadequate description. Doesn't, in fact, even scratch the surface. It's better described by one band member as "garage-funk--pink-jazz-electronic-communist--white noise."

Material swings with refreshing consequences on a tune called "Disappearing" that does everything but put out the cat.

Overall, they throw caution to the winds, the sounds shift in context and the result is a pan-cultural masterpiece.

Now, to get Massacre, all you have to do is scratch Michael Beinhorn from the above said "g.f.p.j.e.c.w.n." power trio, and add the previously mentioned

Fred Frith, late of the irrepressible Art Bears & Henry Cow. Massacre is more of a contemporary vehicle for Frith and he takes control of the opportunity with fervent determination.

*Killing Time* is a rather relative term here. It exercises a number of toxic-struts that offer no antidote for the funk. It's still somewhat outside enough to give it an edge and leave no doubt as to who's running with the ball.

Believe me, when I tell you that their loss of convention is certainly our gain. One tune, "Surfing," is for hoe-dads on helium.

Bands like this don't grow on trees and it's a good thing too, because the leaves would turn brown and die. This is not music to vegetate by. It calls for objective participation and a desire for forbidden wisdom.

XTC/English Settlement (import)  
Virgin 2223 \$12.98 list

Let me start by saying that I'm



XTC

very biased about this band, in that, I feel that they're the most under-rated and unappreciated pop bands on the face of the earth. Their lyrics are intelligent, the arrangements creative and their conviction unyielding.

XTC does not make bad records. They may falter momentarily, but they leap back with a heroic flourish. Equally as important is their ability to retain a healthy sense of humor without falling into something trite or sophomoric.

My favorite cut, "Down in the Cockpit" (not on the domestic release) gives a strong example of what unique qualities are retained and set them apart from the festooning squalor of Top 40 format. Strong pop sensibilities countered with intrepid experimentation.

Every tune has a quality that makes the entire album endearing and durable. Not just something you buy, play twice and shelve.

PELL MELL/Rhyming Guitars  
Indoor 001 \$6.98 list

I've seen this group live and they were certainly one of the more interesting things happening in Portland, Ore. It's unfortunate that they've broken up, but they at least recorded some of their best tunes.

This is a four-song EP with compositions centered around the guitar. "Paravion," the first cut on the second side is a white-boy jam that the Ventures only dreamed about.

It's all instrumental and guaranteed to give a better lift than three cups of coffee in the morning.

## KY ROCK AWARDS

Monday February 22, the Hyatt Regency hosted the 1982 KY-102 Rock Awards. It was the first time I had been in the Hyatt and I kept looking up every other minute after arriving fashionably late. I was shocked to see almost everyone dressed up for the cocktail party. What? No Jeans? No t-shirts? One young woman was dressed in what looked like a bunny suit. I was shocked to learn the price of a light beer was two bucks a bottle, and they didn't even have Jack Daniels. After a filling meal, the awards started. Most of the promised guests didn't show, but present was Mike Levine of Triumph, Steve Walsh, Don Pardo of Saturday Night Live, and a few members of Shooting Star. After the awards, Quarterflash put on a brief but good show. In short, it was a very enjoyable evening. Let's do it again, K.C., I need another chance to wear my suit.

--EJ George

# BLUES LODOWN

John Redmond



**BLIND WILLIE McTELL (1927-1995)**  
Yazoo L-1037 \$8.98 list

How about slide guitar played on a twelve-string? McTell not only mastered this style, but also shows fluency in ragtime picking. While some country blues players like Barbeque Bob and Charlie Lincoln used a twelve-string to camouflage technical deficiencies, McTell's picking is extremely clean. He flawlessly plays Blind Boy Fuller-type rags that would be difficult on a six-string guitar. This same precision allows him to create some haunting slide. "My God Don't Like It" is especially memorable. This is as

great album for any folk finger-pickin' enthusiast as it is for any blues lover wanting to expand his appreciation of earlier styles.

**SONNY BOY WILLIAMSON**  
Vogue (Chess) 306 \$13.98

This is a perfect companion to King Biscuit Time. One of the French Chess Records reissues, it captures Sonny Boy at his artistic culmination. Sonny's genius was his ability to take several simple, almost banal elements into emotionally satisfying statements. His arrangements are often almost primitive, his harp work isn't tech-

## THE PITCH

nically devastating, his songs aren't lofty but the final product is always lasting music. The record abounds with legendary Chess sidemen like Robert Junior Lockwood on guitar, Willie Dixon on bass, Otis Spann on piano. Another chapter of the blues to be absorbed and enjoyed.

**SONNY BOY WILLIAMSON/King Biscuit Time**  
Arhoolie 2020 \$7.98 list

One of the rock stations used to have a show called the "King Biscuit Flour Hour." It took its name from a fifteen-minute noon-time radio show on station KFFA, Helen, Arkansas. This blues program was begun in the early forties, and I believe, still continues. The star for nearly twenty-five years was Sonny Boy Williamson.

Williamson was the second nationally known harmonica player to be called Sonny Boy Williamson. The first died in 1948 after a decade-long successful recording career. This second Sonny did not gain prominence until the 1950's. He went on to become one of the world's best known harp players. Only Little Walter Jacob's fame eclipsed his--his style never matched Jacob's technical brilliance. But what he lacked in technique he compensated for in drama. Sonny's songs often would start with an almost whisper voice and sparse relaxed harp notes. He would build to emotional crescendos before flopping the listener back down. This formula was fully developed during Sonny Boy's period with Chess Records.

The present album contains records released earlier on the trumpets label. The sidemen were Sonny's King Biscuit entertainers. Among others they feature yet another important unsung rock-blues guitar pioneer, Joe Willie Wilkins. Wilkins was one who practically invented modern blues playing. His lines are similar to Willie Johnson, but not as harsh. They have more connective notes and are lyrical.

The star of the show and the album is Sonny Boy. His vocals are less smoky, his harp playing is less defined, but still riveting. A good proto-rock number is "Pontiac Blues"--fast, driving, exuberant. This is a good album for partygoers and scholars.

**THE FABULOUS THUNDERBIRDS/Butt Rockin'**  
Chrysalis 1319 \$8.98 list

The Thunderbirds continue their white-boy musical homage to Louisiana and Texas R&B. This album is more rock oriented--but it's fifties New Orleans rock. "Give Me All Your Love" and "Matilda" are very good Fats Domino imitations. The album also devoted much space to the Excllo Records' Slim Harpo's sound. In fact, they cover one of his biggest hits "Tip On In." Jimmy Vaughan's razor-lean cutting guitar bolts all the songs down tight. Kim Wilson predictably out-Walters Little Walter on the record's harp tour-de-force "In Orbit." I think you'll enjoy this album.

**KOKO TAYLOR/From the Heart of a Woman**  
Alligator 4724 \$8.98 list

Bruce Iglauer, owner of Alligator Records, an independent blues label, recently said that



his company looked to the black community for its continued growth. This album is very oriented toward a contemporary black audience. Koko covers Little Milton, Aretha Franklin and many arrangements are derived from Albert King. She also shows that her voice has a bilowy side on the forties sounding "Sure Had a Wonderful Time." Her usual magnificently gruff voice can be heard throughout the rest of the album.

**CLARENCE GATEMOUTH BROWN/Alight Agsin**  
Rounder 2028 \$8.98

Gatemouth Brown has been known in recent years as a black western-swing artist. He has appeared with country artist Roy Clark and his live shows often feature lots of C&W music. Brown started out as a blues guitarist. He recorded many blasting records in the fifties for the Peacock label. He based his guitar style on T-Bone Walker. For my money, he surpassed the master. He produced loads of exciting, inventive work.

He returns to this format on the present album. There's lots of Gate's great guitar and blues fiddle. He gives his ten piece back-up group plenty of solo room. Also, the arrangements are skin tight propelling Gate at top speed. "Strollin with Bones" and "Sometimes I Slip" show off his fine guitar. "Alligator Boogaloo" is a sixties soul-jazz piece. The whole album is memorable. It compares with anything he's ever done.

**THE LEGENDARY BLUES BAND/Life of Ease**  
Rounder 2029 \$8.98

The Legendary Blues Band used to be Muddy Waters' back-up group. The stories differ over who quit who, but it's indisputable that this group can stand alone. Their combined talent represents a blues mini-history. Guitarist Louis Meyers, the only post-Muddy addition, played on most of Little Walters' early recordings. With his previous band, the Aces, Meyers played behind half of Chicago and recorded a great Live In Japan album with Robert Junior Lockwood. Pianist Pinetop Perkins played with mysterious Robert Wighawk and on Sonny Boy Williamson's King Biscuit Time. Jerry Portney is a fine Little Walter-James Cotton style harp player. Much of the album's strength comes from Louis Meyers' guitar. It doesn't dominate even when soloing. It has a very steady rock-ribbed pulse to it, very similar to Jimmy Rogers' work. In terms of blues and rock development, he's yet another pioneer that never got his due. My favorite cut is the title cut "Life of Ease," a humorous praise of the philosophy of laziness: Louis Meyers' best work is here.

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# SAUL'S COUNTRY



This picture:  
Orrin Star  
Below:  
Red Clay Ramblers

WAYLON JENNINGS/Black on Black  
RCA AHL 4247 \$8.98 list

We stopped the press on this album, just so you would know that the new Waylon is finally out. Sure, he's had a few records recently, but none up to his capabilities, which this album really burns of. Great Waylon Jennings music! I know some of you are going to say it's just another Waylon album. Wrong! This album is real cow-paddy stomping and kicking music--Waylon's best groove. Give it a listen, I'm sure you'll agree; it's real! If Waylon's music isn't enough, the ace lineup will surprise some of you! The pickers are Waylon, Chips Moman, Bobby Emmons, Johnny Christopher, Ralph Mooney, Jerry Bridges, Reggie Young, Gary Scruggs, Jerry Gropp, Bobby Wood, Gene Chrisman, Tommy Cogbill and Mike Teach. These guys blend well with the singers, who are Waylon, his beautiful wife and recording star Jessi Coulter, Toni Wine, Chips Moman, Johnny Christopher, Gary Scruggs, Jerry Gropp, and who else but the fabulous Willie Nelson--you can't mistake his voice anywhere. If the lineup isn't enough, you'll be sold when you hear the new top chart picks by me and RCA. "Just to Satisfy You" is a satisfying song and has a very catchy melody with Willie sharing the vocals. To the top of the charts will go his fantabulous "Honky Tonk Blues." It's a real great bar song and may out do some of his older great sellers. Waylon even does a remake of "Folsom Prison Blues," and I like this version much better than Johnny Cash's. Another great song is "Women Do Know How to Carry On." It's right in Waylon's style and another that will be played in bars a lot! Another bar song will be "Shine." With these excellent songs and others like "We Made it as Lovers (We Just Couldn't Make it as Friends)," "Gonna Write a Letter," "May I Borrow Some Sugar from You," "Song for Life," and a funny "Get Naked with Me." This is one of Waylon Jennings finer works in years; so don't slip up and miss out.

ORRIN STAR/No Frets Barred  
FF 267 \$8.98 list

With spring blossoming, I get an itch to hear versatile acoustic instruments with fingers flying over them in rhythmic patterns. Versatility is Orrin Star and his music. This shows in the many instruments Orrin plays--each one very well. He plays mandolins, guitar and banjo. With Orrin on this lp is Gary Mehalick--guitar, vocals, Randy Sabien--violin, Fess Moore--bass, David Levine--fiddle, Gordon Jones--bodhran and Randy Walker--congas. Orrin Star shows versatility in his choice of songs too, ranging from Bob Comtois, "The Other Way Around"--a frisky blues permutation to a Bonnie Raitt tune, "Sweet and Shiny Eyes." Then he jumps into "Stumble" written by Vassar Clements and Mike Melford. "Wonderful Dish Rag" is Orrin's own song and he plays alone here in ragtime piano fashion on guitar--what a hot ditty! Rounding out side one are two more songs by Orrin Star, "A Chicken Reel" and "Lady Be Good," written in the 40's. Side two jumps right off with more bouncy tunes like "Cotton Patch Rag," "Alcatraz," "Took My Gal a Walkin'" and an excellent rendition of "Old Joe Clark." This tune and three others won Orrin Star the Winfield flatpicking contest in 1976. As the record continues and you hear "Muskkrat Ramble" you'll probably think it's a familiar tune, but after a second look at the cover you'll realize it isn't the tune you thought it was (Fixing-to-Die-Rag). It is in a way--Country Joe used one section of "Muskkrat" for his "Rag." The original tune is from traditional Black American music. The gamut of versatility is run when you hear the medley of two great songs, "Waltzing Matilda/By the Rivers of Babylon." For those who don't know it "The Rivers of Babylon" is a reggae tune. Yet, on this song as on all the others, there is a lot of fantabulous bluegrass music and just plain clear, fancy pickin' by one of the best pickers around and that's not



cotton picker! Your ears will love this as well as your gut. That's no Corn!

NEW GRASS REVIVAL/Commonwealth  
FF 254 \$8.98 list

Got those Winfield dreams of down-home bluegrass and you want something to bring you close to Winfield or maybe within listening distance? Then give this album a listen and you won't regret it. Just like New Grass's other albums, they don't let up on the good times from beginning to end. And if the regular band members aren't enough to listen to with their tasty licks, then wet your lips anyway, 'cause with them appear Kenny Malone (a great well-known studio musician), Sharon White on vocals, and the inimitable Leon Russell (who hasn't recorded for awhile) on piano and vocals. It makes sense that Leon is on the album--he's been touring, with them as his backup band now for three years. If you've never been to Winfield, KS to see the National flatpicking contests in the fall you may not know it, but these guys were the best when they competed in the contests. So if you've got your doubts lay them aside, and take this home and dream, especially to tunes like "One Day I'll Walk," written by Bruce Cockburn, Bill Monroe's "Wicked Path of Sin," or even Sam Bush's "Sapporo."

THE RED CLAY RAMBLERS/Hard Times  
FF 246 \$8.98 list

Here's an authentic bluegrass band that reaches out to other styles and songs to add something a little different. Bandmember Clay Buckner does some fine fiddlin' that will astound many, Mike Craven plays piano and synthesizer (which is a strange instrument in a bluegrass band, yet it works, as do their other innovations), Jack Herrick plays bass trumpet (not usually seen in bluegrass bands either) and he uses the tin whistle. Jim Watson plays a fantabulous mandolin, bass and guitar. Of course there's the great Tommy Thompson playing his banjo like no one else can. (he's been around as a studio musician for quite awhile so there's no slack given here). Then add Bill Hicks, who is one of the greatest studio fiddlers alive today, and you're guaranteed to get real down home bluegrass music. These guys aren't typical though, because they like to experiment--especially with old songs. They are a dedicated group of musicians with their own sound. Their songs for the most part are traditional yet with some twists. They do familiar old tunes like "Chesapeake Bay," "Wind and Rain," "Fiddle a Drum/Murphy's Hornpipe," and "Long Time Traveling." They also do two songs that their own Mike Craven wrote, which are quite likeable. Of course they had to add Uncle Dave Macon's great "Chicken." The Ramblers reach back for the songs and reach forward for their own way of doing the songs. What many people don't realize, like the Red Clay Ramblers do, is that bluegrass is not all uptempo, fast-paced music. The roots of bluegrass are from the blues and folk tunes of the early settlers, from black work songs, and from Irish songs, jigs and reels. All influenced bluegrass. Then came along two boys who really shook things up and developed the styles that most people picture as being bluegrass: Lester Flatt and Earl Scruggs added a three-finger style of pickin' the banjo and guitar that seemed to revolutionize bluegrass. Today most people think of bluegrass in this one way, as uptempo music. But the Red Clay Ramblers play other styles of bluegrass, like the old folk songs, and their own innovative new mellow tunes like Mike Craven's solo piano tune "Matinee Idol." Yet, all this variety works and it works well. Just because every number is not upbeat, doesn't mean you aren't getting great bluegrass music, because you are, and these guys can show you some different approaches.

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# VIVIENNE DICK: Irish Filmmaker



Vivienne Dick, named "the quintessential super-8 filmmaker of the late Seventies and early Eighties," by Jim Boherman in *Film Comment Magazine*, was in town recently as a visiting artist at the Roxbury City Art Institute. Boherman describes Dick's films as "jagged, sometimes fragmentary assemblages in which the camera appears to be as much participant as observer, filled with mordant media quotations, and shot through an ironic, caustic cynicism and an unceremonious love of rock and roll."

Originally from Ireland, Ms. Dick now divides her time between teaching her in New York City, touring the country with her films and taking trips back to her homeland. She films in super-8 instead of 16mm because the low cost allows her to make more. During her visit in N.Y., she showed two films, *The Red Hat* and *Don't Stand*, which was filmed in New York, and *Verbal Abuse*, which was filmed in New York and Ireland and features original music by Donal Lunny (formerly of The Bothy Band) and others.

Ms. Dick spoke with film critic Donna Truswell.

I NOTICED SOME CHARACTERS IN YOUR FILM ACTUALLY BUMP INTO SOME BIG SHAMROCKS HANGING FROM THE CEILING.  
Yeah, the tourist finds what's supposed to be the typical Irish cottage with a staged Irish scene--people wearing sweaters and sitting around the fire noaning and groaning about their awful, hard life and potatoes sitting on the table.

I IMAGINE THE IRISH AUDIENCES SEEING THIS FILM WOULD BREAK UP INTO HYSTERICAL LAUGHING.  
Yeah, Irish people think it's pretty funny. There's a lot of stuff on the soundtrack too that's taken from the radio. I used a lot of advertising and radio figures that everybody knows, the radio's listened to quite a bit in Ireland. There's a lot of pirate stations now, but still everyone's familiar with the standard commercials. I would send away for those things. They tell a whole story in half a minute, and I think that's very interesting.

I'VE NOTICED THAT COMMERCIALS--ESPECIALLY CAR COMMERCIALS--ARE BEGINNING TO LOOK KIND OF LIKE THE UNDERGROUND FILMS I SAW YEARS AGO. THEY'RE EXTREMELY VISUAL.  
The car commercials are using techniques taken out of the videotapes that are made for songs. They've got this new wave look to them. The commercials in Ireland are pretty good. The standard over there is quite high. They're much more subtle. America's commercials are kind of heavy handed. But if it was into buying kitchen equipment--I mean, some of those ads for kitchen things where they have a whole set of gorgeous looking knives all for eighteen dollars. You have to send away for them.

AND THEY SAY, "BUT BEFORE YOU ANSWER, WE'LL ALSO GIVE YOU..."  
Yes, a whole set of pots. But it seems to me, when you look at the price of those things alone, like a single item in a shop, and you were definitely setting up your kitchen--I mean, some of those ads for those things. They seem to be a really good buy. And they also sell queer kinds of glue and stuff like that.

HOW LONG HAVE YOU BEEN IN NEW YORK?  
Six years.  
AND YOU CAME HERE STRAIGHT FROM IRELAND?  
No, I traveled. I was all over the place. I left Ireland as soon as I finished college, as quick as I could get out of the place.

WHAT DID YOU STUDY IN COLLEGE?  
ARCHAEOLOGY AND FRENCH.

WHERE IS THE BAR WHERE YOU WORK?  
Forty-ninth street. It's the theatre district, but it's also in the middle of Times Square, the porno thing. The bar is a neighborhood bar. It's a woman who is a political, feminist type. I don't know what other kind of connections the bar has--there's other things going on behind the scenes. All the bartenders are women. It's easygoing enough. You get a real odd bunch of people that come in. The bar is just down the road. People come in from England, they're incredible working class kids. We get a whole slew of them in sometimes. A lot of prostitutes come in off the street. There are certain rules--they come to pick up men then they come in to get a drink or they run to the bathroom to do some cocaine or shoot up. It's a very mixed bar--Puerto Rican, black and white. The ones I like the best are the regulars, like there'll be some big hell's angels type or some black guys who are really nice people. And the business around there is the music industry and there's a lot of recording studios and there's a lot of film editing places. We get a lot of those people from there too. Now, lately, downtown people hang out there because Maggie, the owner, has been setting up these poetry readings.

ARE YOU VERY CLOSE TO THE MUSIC SCENE IN NEW YORK?  
Fairly close. When that whole punk thing started, I was really interested and I went to all their clubs. I used to really like the contortions. It was one of my favorite bands. And teenage Jesus and the jerks. The contortions went on to become James White and the Blacks. I played violin on one of the songs. Both the women in she had her gun all ready. Pat Place and Lydia Lunch, are musicians.

DO YOU GO BACK TO IRELAND OCCASIONALLY?  
Oh, yeah. I've been there about six months during the last couple of years. I'd love to spend part of the year here and part of the year there, if I can work it out.

DO PEOPLE IN IRELAND EVER FEEL CLAUSTROPHOBIC?  
Yeah. It is a small island, and most people go away for a few years. They go away to work--for economic reasons--or because they just want to get out. They want to see a bit of the world. You're living in this small rural country--it's 150 miles across the boat deck. And the other way, so. A lot of people go to London or other parts of England. Nowadays they go to work in Germany or Holland. They used to come here. They come here to visit now, but they don't immigrate in such masses any more. That's really cut down. But they do come here and work for a few months in the summer. All the Irish bars and restaurants have got Irish people working in them.

HOW DID YOU GET DONAL LUNNY TO DO THE MUSIC FOR YOUR FILM?  
I knew his girlfriend, Maureen Carroll, and I got along well with him as a person. And I was looking for Irish music for the soundtrack, so he played the bouzouki into the tape recorder, and there's a flute playing on it--Fintan Vallely. He's got an album on the Shanachie label.

WHAT'S GOING ON WITH IRISH MUSIC THESE DAYS?  
Well there's still a lot of traditional stuff. The Bothy Band people have a new band called Moving Hearts. They play a mixture of traditional and rock & roll. They do a political song called "The Landlord" that's pretty good. They have very strong political ideas, and I really admire that about them. But the general sound of the rock & roll, the guitar playing, is a type I don't particularly like. You know, jerk-off guitar playing.

## HOW DID YOU GO FROM STUDYING ARCHAEOLOGY AND FRENCH TO GETTING INTERESTED IN FILM?

I GOT A CAMERA WHEN I WAS LIVING IN GERMANY, WHEN I WAS WORKING THERE. I STARTED GETTING INTO PHOTOGRAPHY, TAKING PICTURES AND LEARNING HOW TO MAKE PRINTS. TO ME, IT'S REALLY A MAGICAL SORT OF THING. WHAT I'M DOING IS NOTHING LIKE WHAT I'D REALLY LIKE TO DO, ESPECIALLY WITH SOUND. SOUND IS REALLY IMPORTANT. FILM INVOLVES EVERYTHING--ACTING AND FANTASY AND DOCUMENTARY AND COLOR, AND SOUND AS WELL. I'M INTERESTED IN ACTING, IN PEOPLE BEING THEMSELVES IN FRONT OF THE CAMERA--THAT KIND OF ACTING, WHICH IS REAL. I FIND THAT PEOPLE EITHER HAVE TO BE REALLY GOOD ACTORS OR THEY HAVE TO BE ABLE TO BE THEMSELVES IN FRONT OF THE CAMERA. IF THEY'RE ANYTHING IN BETWEEN, FORGET ABOUT IT. IT'S REALLY INTERESTING TO BECOME THAT COMFORTABLE WITH SOMEBODY THAT THEY'LL BE COMFORTABLE IN FRONT OF THE CAMERA. THAT REALLY FASCINATES ME. MYSELF, I'M REALLY SCARED OF THE CAMERA.

DO YOU COACH THE ACTORS?  
NO, I DON'T COACH THEM. I DON'T KNOW THAT MUCH. I'M ONLY LEARNING ABOUT ACTING. BUT I KNOW WHEN SOMETHING LOOKS REAL. IT'S A WHOLE VOCABULARY. THESE PEOPLE, THE ONES WHO BECOME THE BIG ACTORS LIKE MARLON BRANDO AND ALL THAT, START OFF BY BEING OUTRAGEOUSLY THEMSELVES. THEN EVERYONE STARTS IMITATING THIS THING THEY'RE PUTTING ACROSS. THERE'S CERTAIN KINDS OF WAYS THAT PEOPLE BEHAVE THAT YOU RARELY EVER SEE IN PLAYS OR IN CINEMA. MOST PEOPLE YOU SEE IN COMMERCIAL MOVIES ARE OUT-AND-OUT CLICHES. WHEN YOU SEE SOMEBODY WHO'S SOMETHING ELSE, IT REALLY MAKES YOU SIT UP IN YOUR SEAT. SISSY SPACEK IS GOOD--I LIKE HER. I LIKED JILL CLAYBURGH IN HUSTLING, WHICH WAS ABOUT PROSTITUTION. BUT THOSE WOMEN'S MOVIES ARE THE WORST, LIKE THE ONES WITH JANE FONDA. THAT AFKUL ONE--WHAT WAS THAT ONE WITH VANESE KEDRAVE?

GOD ALMIGHTY, JULIA. I MEAN, YES! NOW THERE'S OTHER ONES TOO THAT I'M NOT GOING TO SEE BECAUSE I KNOW WHAT THEY'RE LIKE. REAL COPPY STUFF.

IS THIS GUITAR PLAYING SOMETHING THAT GREW OUT OF IRISH PEOPLE LISTENING TO AMERICAN ROCK & ROLL?

YES, DEFINITELY. I WOULD LOVE TO HEAR IN IRELAND A MUSIC THAT WOULD COME OUT OF THE TRADITIONAL INSTRUMENTS THAT THEY HAVE--THE BAGPIPES, THE BODHRAN AND ALL THAT--AND FOR IT TO BE REALLY GOOD. I'D BE HAPPY TO HEAR THAT. THERE'S BEEN DOING STUFF LIKE THAT. JOHNNY LYDEN (FORMERLY OF THE SEX PISTOLS) IS INTO THAT. HE'S ENGLISH, BUT HIS PARENTS ARE IRISH, FROM GALWAY. THE SEX PISTOLS OBVIOUSLY GOT INTO THE IRISH SOUND IN THEM. THE RECORD HE AND HIS BROTHER PUT OUT, THEY CALL THEMSELVES 492 AND IT'S THE FATHER PLAYING THE MANDOLIN IN THE BACKGROUND, IS REALLY GREAT.

WHO ARE THE OTHER MUSICIANS IN PUBLIC IMAGES?  
KEITH LEVINE. I DON'T KNOW WHERE THE HELL HE'S FROM, AND JEANETTE LEE, I THINK SHE'S SCOTTISH. I DON'T KNOW, THEY'RE REALLY INTO REGIONALISM ANYWAY, WHICH I THINK IS GREAT. THEY'VE GOT SOME FUNNY RECORDS. FOR INSTANCE, YOU KNOW IN SCOTLAND SOCCER'S THE BIGGEST THING IN THE WORLD AND THERE'S TWO TEAMS--THE RANGERS, WHICH ARE THE PROTESTANTS, AND THE CATHOLIC TEAM, THE CELTICS. SO PUBLIC IMAGE PUT OUT THIS ALBUM CALLED, "WHY WON'T THE RANGERS SIGN ON A CATHOLIC?" BY POPE PAUL AND THE ROMANS. IT'S A BIT INSIDE. YOU CAN'T REALLY UNDERSTAND THE JOKE UNLESS YOU'RE OVER THERE. SOCCER IS THE BIGGEST THING IN SCOTLAND. THEY HAVE SOCCER MATCHES IN ENGLAND AND IT'S LIKE THERE'S AN INVASION FROM SCOTLAND. THERE'S ALL THESE HATEFUL FIGHTS AND EVERYTHING GETS WRACKED. THEY HAD THIS BIG GAME DOWN IN ENGLAND WHERE THEY WOUND UP LETTING SCOTCH PEOPLE BUY TICKETS. THEY CLOSED OFF THE SUBWAYS SO THAT THEY COULDN'T GET TO THE MATCH ON THE SUBWAY. BUT THERE WERE STILL THOUSANDS WHO MANAGED TO GET TICKETS AND COME, AND THEY WON THE MATCH.

YOU MENTIONED EARLIER THAT ST. PATRICK'S DAY WAS NOT SUCH A BIG DEAL IN IRELAND.  
IT'S A HOLIDAY OFF WORK. LOCAL BANDS GO OUT AND PLAY. PEOPLE WEAR SHAMROCKS AND GO AND DRINK AT THE BAR, BUT IT'S A VERY QUIET KIND OF DAY.

AND IN NEW YORK?  
WELL, IT'S EVERYONE GOING CRAZY--JOCK'S FIELD DAY.

WHAT ABOUT WOMEN DIRECTORS?  
THEY SHOULDN'T BE TRYING TO GET INTO HOLLYWOOD. THEY SHOULD BE MAKING OTHER MOVIES. LIKE LOW BUDGET MOVIES. THEY SHOULD BE DOING THAT FIRST. IT SEEMS LIKE PEOPLE SHOULD STEER AWAY FROM HOLLYWOOD SINCE THEY TRY TO HAVE SO MUCH CONTROL. THEY'RE TOO WORRIED ABOUT THE BOX OFFICE.

WHAT'S YOUR NEXT PROJECT?  
IT'S A SCIENCE FICTION STORY, AN HOUR LONG, WITH A LOT OF MUSIC ON THE SOUNDTRACK. IT'S ABOUT SOMEBODY FROM ANOTHER GALAXY WHO'S DUG UP IN A BOG IN IRELAND. PEOPLE CUT UP THE BANGS AND HE'S ALIVE INSIDE. HE WANDERS AROUND. IT'S ALMOST LIKE HE WAS JUST BORN, BUT HE LEARNS HOW TO SPEAK ENGLISH IN A MATTER OF DAYS, HIS HEAD IS ABLE TO PICK UP RADIO WAVES FROM ALL OVER THE WORLD. HE CAN TUNE INTO RADIO FROM THE THIRD WORLD OR AFRICA OR AMERICA.

WHAT KIND OF MUSIC ARE YOU PLANNING TO USE?  
A LOT OF RADIO SOUND--JUST LITTLE SNIPPETS OF STUFF YOU GET ON THE RADIO--BITS OF NEWS, AMERICAN ARMED FORCES IN EUROPE AND STUFF FROM AFRICA OR FROM THE EAST. AND I'D LIKE TO MAKE MUSIC WITH BAGPIPES AND BODHRAN AND PERCUSSION.

FOOTNOTE: Vivienne Dick got a copy of the *Shabus* while she was here, saying, "they're hard to find." She likes Dolly Parton too. O

# BONES

Propheesized about these bones...bones knew their place. Every bone will come to the right place. WE WILL FIND THE RIGHT PLACE. I was in the right place. WHERE IS THIS PLACE YOU WANT TO BE?

Valley of dry bones and nobody to put these bones back together. Gideon with 300 men ready to die against his enemy.

STAY RIGHT WHERE YOU ARE SOMEBODY'S TELLING ME TO COME OVER AND SEE YOU MAN

Animals in the forest know their place  
Birds in the sky know their place  
If somebody would know their place we wouldn't have a traffic jam. Every goose in their place and all they know is I've got to get to the top. The Queen sits on the hive

Airplane in the air you don't find no traffic jam there. You don't find no oxygen.

ALL I CAN SEE IS THE RIGHT PLACE.

Get in your place get in someplace no secret place no hiding place place one hand on your radio and one on your heart.

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IT COULD HAVE BEEN SO PERFECT!

SO RIGHT!  
IF ONLY THEY HAD...

GONE to the BIJOU  
in Technicolor

Book GABLE LOY  
Marianne

**PERSONAL BEST\***



PERSONAL BEST is the directing/producing debut for screenwriter Robert Towne (he received an Academy Award for Best Original Screenplay, CHINATOWN, in 1975). His film deals with four years in the lives of two female athletes who become friends, lovers and ultimately competitors in the 1980 Olympic Trials. Mariel Hemingway and Patrice Donnelly play the two athletes and Scott Glenn portrays Mariel's domineering coach. Following are excerpts from interviews with Mariel Hemingway, Scott Glenn and Robert Towne.

**Mariel Hemingway**--"I play a girl named Chris Cahill who is a pentathlete. I, therefore, had to become a pentathlete for the film. I wasn't on the same level as the other athletes in the film, but I had to train the same way that they did. I had to work out at the track, I had a coach (Chuck Debus), and I had a lifestyle which was based on the same motivation and goals as the people in this competitive atmosphere... Altogether, I think it took a year of training before we even started shooting. ...The movie stresses total

realism, which I think makes it very unusual. **Scott Glenn**--"My character is a woman's track and field coach. The first problem is this: who is this guy and why is a man who is a brilliant coach and student of the human body and psychology want to be a woman's track and field coach? The answer to that was that it is the real physical frontier right now. Women in athletics are just beginning to scratch the surface of what they are capable of. The other problem was justifying a character who looked to me to be very

manipulative and callous. I wanted to find out who he was and what it was that I liked about him. You have to have some kind of personal appetite for who you are playing or you pull off at the last minute." **What was your working relationship with Robert Towne?** "Uncanny. At times it feels like we are the same person. I'm neither a writer nor an intellectual. I don't see things in the kind of verbal or visual forms that he does, but we both see the same things metaphorically. I just live through the

characters I portray and he writes. Working with Robert was the dream that I'd had when I was in New York City about the way I ought to go about the business of acting and all of a sudden here's this maniac who feels the same way or more so. Every day something worked and it just got better and better."

**Robert Towne**--  
*Why did you focus on this relationship between young women athletes as the basis for your directorial debut?*

"Well, I think partly because as a screenwriter you tend to identify with women more. In our industry you always suspect that your work is more influential than your ability to influence the way in which your work is done. In other words, your creative power is greater than your political power. I think that this has always been true of women, however, once you realize that a woman can have a child and you can't, you see that they have a lot more power than what they say in what goes on.

I think that it had to do also with the women that I met. At a certain point in time I was working out at UCLA and I found the women athletes fascinating; much more interesting than the men because they are much less programmatic and less able to rely on the kind of jingoism

that have kept men going for so long. They don't have a history of Pat O'Brien telling them to run through lockers and kill the other team. They have to figure out how to compete all on their own, so I find them interesting. Also, they're a lot better looking than the guys, you know?

*Why did you choose Mariel Hemingway and Patrice Donnelly for the key characters in PERSONAL BEST?* Mariel because she had an excellent athletic background, which included trampoline work since she was about twelve, and she is a cross-country skier. I had seen her in *LIPSTICK*, and I was fascinated by her as an actress. She was the only actress that I had run into that I felt stood a chance of being trained as an athlete.

Patrice was chosen because she was a pentathlete, which is the event in the film, and because she has an uncommon grace and fluidity with which she moves. She's one of those rare people who is almost impossible to catch in any gesture, however trivial, that is not absolutely graceful. That physical movement has a counterpart in her psychic movement; the way she laughs, the way she cries also carries a fluidity which suggested to me that she could act.

*The reactions to PERSONAL BEST have been extremely positive. Are you personally satisfied with what you've done?*

I am satisfied to the extent that I like looking at it. There's a great deal that pleases my eye when I look at it. I did it because these women have a grace and a power and a beauty that fascinated me and excited me in ways superficial and profound. I see that this is on film and I just like looking at it, I love looking at them, and in those ways I'm satisfied."

**THE 1000 KRONER DIAMOND MYSTERY**

The public prosecutor counted again the thousand kroner notes. They still cast the same shadow on the wall, as did the smoke from his cigarette. He got up & went into the next room for coffee, his face assuming severity when he saw a constable was there, in evening dress, with a false beard & a 2 kroner tip for the thief, leaving at that moment, who had procured him a pair of cracked leather shoes. "Each man has his method," the public prosecutor spoke, thinking aloud over his coffee.

Without ceremony, the officer removed his beard & began to speak in a formal tone: "I asked Miss S. who had been busy with some carpentry, & who often amused herself at the window, whether she had seen anyone pass out during the time she'd stood there."

With the constable droning so much, the prosecutor was getting a headache. "Yes, yes, sure," he said impatiently, wiping his forehead with a cloth. "You have been observing Miss Siegfried, as I recall?"

"Yes," the constable replied, " & the actor Frick. The key to the young lady's flat hangs in the room where she works, & she lets everyone come in & out."

"A model preliminary report," the prosecutor smiled.

June 28. I spent all day keeping an eye on the actor Frick, & Miss Siegfried. A whole day gone & nothing! This Frick behaves & speaks like a gentleman, or, verily, a Fascist. He expressed the greatest regret in having been mixed up in the case. But nothing, not even Cocaine, could persuade him that I had not photographed Miss Siegfried in front of a cupboard, wearing only a diamond.

July 5. Bad. It seems as if I beat my head against a humpback pawnbroker's brick wall. It is a very difficult job on the detective force. Expensive clean & press today for evening clothes.

July 7. I hardly understand how, in the long run, I can hold out. Frick seems overwhelmed by Miss Siegfried's guilt. She has pawned her underthings.

August 1. The day before yesterday several important things happened. The actor Frick left by night train for Copenhagen, with a captive mouse in a cricket cage. Also, Miss Siegfried opened at the Opera.

It is one month later, & the public prosecutor has returned to the constable's account of the events of the summer. But soon he senses the melancholy apparition of the disappointed constable himself beside his bookcases.

Oddly enough, the constable actually is just now stopping outside the prosecutor's door, & listening.

The constable hears voices within, but very indistinctly. As he opens the door, he sees first that the outer room is empty; then he hears voices very plainly in the inner room. He steps nearer the door to the inner room, & listens: "Your sentiments do you all honor, Miss Siegfried; yet you cannot, all the same, prevent me from using your photograph against your will. I shall publish it in my report, & I earnestly suggest that you preserve your silence."

"Of course I know all the ins & outs," Miss Siegfried laughs. "I'm a good actress from Gothenburg, & like all the actors in this drama, I'm only wishful thinking, shaking my head at developments, or alternately hoping for some communication from without--the actor's complicity."

"It's pretty easy to guess how this ends," the prosecutor's voice announces. "The constable manages for Frick to flee, makes it look as if Frick robbed you of your diamond in a photo..."

"Yes," the young woman laughs, "I begin to remember it all now."

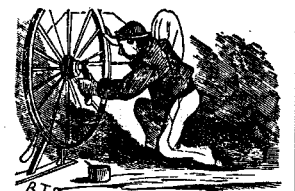
"Cocaine?" the prosecutor offers affably. These are the last words the chief prosecutor says before the constable, sleep overcoming him, falls against the door where he has leaned listening, & soon he is stretched out quite comfortably, thanks to the prosecutor & the lady, on a beanbag chair.

"Yet, there must be a villain in this piece," Miss Siegfried insists to the prosecutor, pouring herself a drink.

"Remember now," he says, wagging his finger, "we all change roles. It is now you who will seek out, who will represent the detective."

"I musn't lose any time."

It is full autumn, & the fruit trees are still white with blossoms in the garden of Villa Bal-larat, where a young woman crouches behind opera-glasses. Dangling on a gold thread between her breasts, & glistening like a lens-- the one-thousand-kroner diamond.



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**THE ADVENTURES OF BUBBLES THE CLOWN**

IT HAPPEND ONE DAY AT THIS RUN-DOWN OLD AMUSEMENT PARK CALLED "NU-PIKE" IN LONG BEACH, CALIFORNIA. THE PLACE HAD SURE SEEN BETTER DAYS.

I GUESS THE SADDEST THING THEY DID TO THE POOR JOINT WAS TO TEAR DOWN ITS BEAUTIFUL OLD ROLLER COASTER TO MAKE ROOM FOR THE DUMBEST WHITE ELEPHANT EVER BOUGHT, THE STINKING "QUEEN MARY".

BUT FUNNY THINGS HAPPEN TOO - LIKE A FEW YEARS BACK, WHEN THESE TWO KIDS GOT ON "LAFF IN THE PARK", ONE OF THE INDOOR TRAIL RIDES.

YOU BETTER LAFF, 'REARD TO GO?

YOU BETCHA!

AND WHEN THEY TOOK A CLOSE LOOK ...

HEY, SUIT!

IT'S A BONE!

YEP, SEEMS THE BOYS CAME ACROSS A MURDER VICTIM THAT HUNDREDS OF PEOPLE HAD PASSED BY EVERY DAY! A FEW MORE THRILLS THAN THEY BORN FOR, EH? BY THE WAY, THIS IS A TRUE STORY! WELL, SO LONG FOR NOW, KIDS!

BY... BROOKES DeSOTO '72

HOW THESE TWO WERE "YOUR USUAL" HELL RAISING LITTLE SCAMP, AND THEY HAD THEIR PLANS ALL MADE WHEN I GET IN THERE, IM GONNA TEAR UP EVERYTHING I CAN GET MY HANDS ON!

YEAH, ANYTHING THAT I DONT GET FIRST!

INSIDE WAS THE USUAL CORNY EFFECTS, YOU KNOW, FLASHING LIGHTS, LOUD NOISES, STUFF LIKE THAT, WITH THE TWO BRATS GRABBING CHURCHING.

BANG! HONK!

HEY! I GOT ITS ARM!

AND WHEN THEY TOOK A CLOSE LOOK ...

HEY, SUIT!

IT'S A BONE!

BROOKES DeSOTO

BROOKES DeSOTO

**DUGONG**

HUMAN

DUGONG

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**MUSSO REALITY**  
NO IDLE HANDS HERE

NO NECESITAS DE LOS AMIGOS PARA ENCONTRAR TRABAJO.

Sylvia Musso

**FIRE MAIDEN'S bigger than a Terrier**

LE ORDRENO QUE LISTED ME LLEVE, ANDRE! I!

SI, SI, PERO YA JUSTIAME ME OYE JITA! AAAAAAYY!

Our leader killed by wild boar.

Tweet!

She burned me up.

**Time of Justinian**

Life in the Different Zones

SHOCK-HEADED PETER

Onuill de continuer, vous ne feriez que vous faireur, en puree de portel

THESE GREAT ARMS OF GAS BROKE UP INTO SEVERAL PIECES. THEY BEGAN TO COOL, AND FINALLY BECAME PLANETS.

HOW, OS, INIUSOU US! WODO UUNNY!

FALL OF TENOCHTITLAN

WINGS WAXEN

THOTH WELCOMES THE ROYAL NEWCOMER

she was more beautiful than the sea-nymph.



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