

ALL THE NEWS
THAT'S FIT
TO PITCH

FREE

THE PITCH

Issue 17

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FREE

MAY 1982

RODNEY
DILLARDS
JOHN
HARTFORD
TOOTS

ROCKIN'
LEROI VS.
COUSIN
LEROI
& MORE.



THE DILLARDS...Pg 8

SUMMERJAM '82

Look out Kansas City--Rock 'n' Roll is back in town and it all starts May 30 at Arrowhead Stadium! That's right, you guessed it, Summer Jams are back so get out your frisbees, ice down the beer and put on that suntan lotion 'cause it's time for funnin' and fryin'.

After no stadium "events" at all last season, New West and Contemporary Productions along with KY-102 are planning a big summer blast-off. Listen to this line-up...

Starting off the show will be southern rockers 38-SPECIAL--Donnie VanZant (lead vocals), Don Barnes (guitar/vocals), Jeff Carlisi (guitar), Larry Junstrom (bass guitar) and the twin drum attack of Steve Brookins and Jack Grondin.

Up next--Canadian powerhouse trio TRIUMPH. TRIUMPH is made up of Gil "The Bird" Moore on drums, Mike Levine on bass guitar & keyboards, and a recent winner in *Guitar Player* magazine reader's poll, Rik Emmett on lead guitar & vocals.

From Vancouver, British Columbia, comes one of the most successful new bands over the last year, LOVERBOY. This will be LOVERBOY's third appearance in the K.C. area in the last year. LOVERBOY is Mike Reno-lead

vocals, Paul Dean-lead guitar, Scott Smith-bass guitar, Matt Frenette-drums, and keyboard player Doug Johnson.

The headliner for the first outdoor show of the summer is the super-group FOREIGNER. The band's appearance at Summer Jam follows a highly successful headlining tour of Europe. On *Foreigner Four*, the group's most recent record, they have stripped down to a four-man band, resulting in a tighter and cleaner sound that has found the band with their largest selling record to date. FOREIGNER is fronted by lead singer Lou Gramm, Mick Jones on lead guitar & vocals, Dennis Elliot-drums & vocals, and Rick Wills on bass. These four bands promise to make the first stadium show of the summer, one of the best ever!

Joe McCabe of KY says bands will be touring more this summer. Does this mean the "super" groups are over their recession fears? The answer for K.C. is YES INDEED!! "We're promoting this in a big way," says Joe, "there will be lots of news concerning Summer Jam." Mike Wagner, also of KY, thinks "82" will be a great summer for music. "We're selling tickets at

PLEASE TURN TO PAGE 8

POSSUM TROT

"Come to the show and bring your dancing shoes."

--John Hartford

POSSUM TROT kicks off on May 21 for a weekend of top notch bluegrass, street dancing, contests, simulated shoot outs, and delectable morsels for hungry partners. The Kansas City Stockyards, 1600 Genessee, will be the staging grounds for this bluegrass nebula of star talent: JOHN HARTFORD, BRYAN BOWERS, THE DILLARDS, NORMAN AND NANCY BLAKE, and the NEW GRASS REVIVAL. And if this isn't enough, three days of chili cook-offs, buffalo chip contests, tobacco spitting championships, and the Possum Trot 500 Three-wheel race, should satisfy even the most pernickety entertainment-seeker.

The wheelin', dealin', pickin', and straight-shooting are all for a fine purpose. The profits will be donated for the preservation of Kansas City's historic buildings and neighborhoods, according to the Historic Kansas City Foundation.

One of the event's sponsors, WDAF-61 Country, plans to have DJ's DAVID LAWRENCE and PHIL YOUNG on hand at the Trot. Also, in a move to promote the perform-

ances by some of the most creative artists in the new wave of bluegrass, 61-Country plans to broadcast some of the music of Possum Trot's featured musicians late in the evenings prior to the weekend festivities. Word has reached THE PITCH desk that Bryan Bowers, the super talented auto-harp player, may be broadcast live Friday night (via remote unit) on 61-Country.

BRYAN BOWERS: HARP MUSIC TO FEED THE SPIRIT

Most critics of Bryan Bower's playing agree that he is the best autoharp player who ever lived. Bowers, in a graceful manner is quick to reply to this claim, "I just want to ask them if they have ever listened to Mother Maybelle Carter, Pop Stoneman, Kilby Snow, or Mike Seeger. Best is simply a matter of personal taste. My style of playing and technique are different, and I can do a lot of things that other people can't or won't do."

The fact is Bowers developed a five-finger picking style distinct from the Carter or Seeger styles that feature a back and forth strum with some melody notes. "With a five-finger approach," he explains, "I catch

PLEASE TURN TO PAGE 7

NICK'S

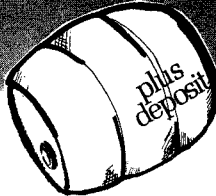
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NICK HAS

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magazine

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CORY BOSS



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THE PITCH

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KANSAS CITY, MISSOURI 64111
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PUBLISHER.....Hal Brody

EDITOR.....Charles Chance, Jr.
ASSISTING.....Rev. Dwight Frizzell
Jay Mandeville

Production Coordinator
.....Rosie Scrivo
Typing and Creative Input
.....Violet Jackson
Entertainment Consultant
.....Dino Chance

Advertising Director
.....Bob McConnell
Promotion Manager..Marc Olson

Contributors:

Richard Brown, Marie Bond, Bryan Bowers,
LeRoy Johnson, Bob McConnell, Dino Chance,
Rodney Dillard, John Heurutz, Marc Olson,
Robert Mosseman, Matt Kirby, Corky Carrel,
EJ George, Rennie Schlautometer, Richard
Vancleave, Dick Wright, Scott O'Kelley,
John Redmond, Willie Loh, Paul Schaefer,
Donna Trussell, Violet Jackson, Sid Nussio,
Brookes DeSoto, Pete Hildebrandt, Scott
O'Malley, Brian Colgan, Rev. Dwight Friz-
zell, John Hartford, Karen Henderson,
James Mandeville, Jon Sitter.

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(Editor's note: albums reviewed in THE
PITCH list for \$8.98 unless otherwise
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LETTERS

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

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

The Pitch,

I wish to congratulate PennyLane for
having the guts to publish a free music
oriented newspaper and I also would like

THE PITCH

to commend Brian Colgan for being one of
the fairest reviewers of Hard rock and
Heavy metal around and would like him to
keep up the good work. I would really love
one of the Pitch's to be dedicated to
Heavy Metal and please could you also in-
clude my favorites a little more often in
your paper, they are Alice Cooper, Ozzy
and Venom. Please include Ozzy's lead
guitarist Randy Rhoads death in the next
Pitch.

Please add me to your mailing list. Keep
up the good work and keep an ear open for
the music of the future.

Your Heavy Metalist,
Skip Snow, KCMO
(Ivory Dragon, my band.)

Dear Skip,

Brian Colgan, we are proud to announce,
is back to his old tricks this month--
bashing his head against a wall of sound
that won't quit. See page 11.

Dear Dwight,

Pam Hoelzel tells me that you are the
author (Dino Chance) of the fine piece
about the Kansas City Philharmonic in the
most recent PITCH. Congratulations on your
good research and outstanding writing. It
is an excellent article.

Sincerely yours,

John W. Lottes, KCMO
President, Kansas City Art Institute

Dear John,

Our entertainment consultant, Dino
Chance, was the beneficiary of research
and development groundwork by Rev. Friz-
zell and James Mandeville, but the final
and inimitable touches are his own. Thanks
for your enthusiasm.

Hello Everyone!

Everytime I manage to get a ride down to
Westport, I do two things. I see Rocky
Horror and I get a copy of THE PITCH.
Well, I don't get down there nearly often
enough because I don't have a car, I don't
have money for a car, and most of my
friends are bizarre or something and don't
like Westport. Besides, we're all under
21, and you must admit, Westport at night
is pretty boring if you can't go in any-
where. Anyway, I'd like to formally re-
quest a subscription--or whatever you call
it--to the PITCH for myself. I'd also like
to ask you to send it to my best friend
who loves Jazz and Reggae, but lives in
Champaign, IL, and therefore doesn't get
even as much (as little?) as we do here in
cowntown. Please excuse the lousy typing,
but highschool is rotting my brain. Re-
gards to Count Basie. Also, could you tell
me something about Erroll Garner. I've
taken 11 years of piano (8 of classic, 6
months of Jazz and the rest on my own) and
Garner is a genius plus, if you know what
I mean. Regards to all. Thanks etc. Some-

day I will learn to type! Remember, Dead
things don't breath!!!!!!!!!!!!!!!!!!!!!!

Dev (alias "Moo"), Shawnee Mission, KS
Post Script--Here is a quote from James
Joyce that I think is pretty cool:
"Reproduction is the beginning of death."

Dear alias Moo,

Speaking of reproduction, thousands of
copies of your letter are being sent all
over Kansas City, 38 states, and 3 foreign
countries. If you dig Garner's Concert By
the Sea like we do at THE PITCH, you might
want to check out Tete Montoliu or maybe
Roland Hanna with the New York Jazz Quar-
tet. Concerning death, see Rimbaud's A
SEASON IN HELL: "I called to the execu-
tioners that I might gnaw their rifle-
butts while dying."

Dear Mr. Chance,

Thank you for sending copies of the re-
cent issue of THE PITCH, and look forward
to reading the article on the Kansas City
Philharmonic.

I appreciate your taking the time to
write.

Very sincerely,

Richard L. Berkley, Mayor of Kansas City

Dear Mr. Chance,

I severely protest the poor K.C. com-
mercial radio. It's been so long since the
K.C. area has known good radio, I think
most of the folks have forgotten that the
medium is capable of anything intelligent.

Of course I speak of the rock and roll
stations. The public radio is darn good
but doesn't fill all my requirements. Take
for instance KY-102...yukky!...as my four-
year-old friend Alita says. This station
represents all the worst images America
dreams. Guys with money for personalities,
young whites of the dominating class, and
mediocrity.

KY and like-kin, I challenge you to take
a chance with your programming! Instead of
constantly playing it safe. If I sound
bitter it's because I am. Check out KOPN
in Columbia, Missouri. Amazing radio sta-
tion! Gives me faith. Does Midcoast Radio
Project still exist?

Thank you PITCH. You're my fave, never
sell out.

Love,

Walt Snow, Lawrence, KS
PS SunRa to return? Could I be dreaming?
Everybody who can read this should go
check out the Living Myth.

Dear Pitch,

I have received a message from some very
strange music lovers from the depths of
your HOUSE. They told me to take my pants
off, but lo & behold I already had them
off. No need for respect. D. Dread seems
to have a sociofacial problem. Probably
from eating with or is that drinking with
too many waitresses? And who am I to have
this need to know. (A temporary flashback
to the present.) John-what radio station
was that? His last name got caught in the
neck of a Michelob bottle held by a man of
such distinguished taste he was trying to
swallow the microphone and talk butch all
at the same time only to discover it was
not his size. Well, well, well, "say
well," at this time they attempted to per-
suade me to erase this wordly message but
I was lost in the land of James Dean play-
ing Martin Sheen in "The California Kid."
I hope they aren't still experiencing
typewriter problems as this piece of lit-
erary work deserves to be a piece of news
"That is fit to Pitch." Since they be
having spring in Watts of KC. Is that the
basement? or mad fans for the sailor. You
should remind I-Sheryl to stick to her
_____, which does not mean visiting Three
Friends 3 times a week. And if she does do
not rub it in unless it's blackeyed peas
or slaw or cornbread, etc. So what am I
doing here in the armpit of America?

Trying to get a boy in an envelope to
send to KC for I-Sheryl since she knows
what boys like. I went to see the reefer
man but only for a brief moment since he
don't show his face much anymore. Keep
those messages and PITCHES coming.

Love,

Sally, Some Tub USA

Dear Sally,

Yes, drinking with too many waitresses
can make one swallow 3 microphones in a
week and rubbing in blackeyed peas and
slaw has been proven to be quite messy.
I-Sheryl says she'll send you a large
envelope and we at the PITCH desk thank
you for...a lot. 000XXX

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ROCKIN' SIDE

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



FRISBEE OF THE MONTH AWARD



THE O-WON SEAL OF PLEASURABLE LISTENING

Well folks, I think it has finally happened. My personalities are going to split. As most of you know writers perch upon a very precarious mental precipice and are highly prone to different degrees of schizophrenia. This issue they have gone too far. They've asked me to write about both rock and country records so I must do battle with myself as both Leroi and Cousin Leroi--and may the best man win!

ROMEO VOID/Never Say Never (415 Records 415A-0007 \$5.98 list)
Produced by Ric Ocasek & Ian Taylor



The only problem with this record is that it is only a 4-song E.P. This is one of the most exciting things I've heard in a long time. The best thing I can say about this one is that it moves me, and when you're as big as I am it takes a hell of a lot to move you.

HAIRCUT ONE HUNDRED/Pelican West (Arista 6600)
Produced by Bob Sargeant

This record is one of those that sounds nothing like you would think just by looking at the cover. From the cover I thought it might be either new wave or possibly dance music, but no, it's a long way from either of those styles. These guys have a very diverse style ranging from a Sayra Gya to a Kid Creole. These guys have a very clean-cut sound, so to speak, and have a lot of hit potential.

PAUL COLLINS' BEAT/The Kids Are the Same (CBS 36794)
Produced by Bruce Botnick

This is a really fun record. It's got that good, clean pop sound. The songs and the playing are both very good and fortunately the record isn't over-produced, allowing the energy to be captured. I really would like to see these guys live--I think it would be very good indeed.

THE MOTELS/All Four One (Capitol 12177)
Produced by Vol Garay

Although there are some good moments and expansion of styles on this record it is not nearly so strong as their last effort. Martha Davis is a strong vocalist and wrote or co-wrote all, but one of the songs, but unfortunately the songs are not as strong as she sings. It's a fairly good record over all but definitely not tops on my list.

LARRY LEE/Margined (CBS 37692)
Produced by John Ryan

I'm sure there will be a couple of hit singles off this record, especially if CBS promotes it well, but not the strongest stuff Larry has ever done. He's got a very interesting voice, but this record has a little too much Hollywood for my liking.

MIKE OLDFIELD/Five Miles Out (Virgin/Epic 37983)
Produced by Mike Oldfield

I've never been a strong fan of Oldfield's, but I must admit I do really like this record. It has a lot of diversity and a great concept and I would say it is by far the best Oldfield album I've heard.

JOHN HIATT/All of a Sudden (Geffin 2009)
Produced by Tony Visconti

Well it was a long time in coming but as usual it's well worth waiting for. Hiatt possesses the ability to do any style of music and do it well. I just hope it doesn't take so long for the next one.

MOON MARTIN/Mystery Ticket (Capitol 12200)
Produced by Robert Palmer, Moon Martin, Andrew Gold & Bill House

Unlike John Hiatt, Martin has taken one style of music and developed it to a fine art of rocking pop. Thus far Moon Martin's popularity has been more as a writer and not as an artist, but this record may change that in a hurry. With fine offerings like "She's In Love With My Car" he may make his mark in a big way.

PJA ZADORA/PJA (Elektra 60109)
Produced by Jim Tract & Jacques Morali

It's a good thing she's got good looks and a lot of money....



COUNTRY SIDE



POOR

FAIR

AVERAGE OR GOOD



BETTER THAN AVERAGE

VERY GOOD

EXCELLENT

SBITCRICKER

GET UP & DANCE

Howdy, howdy, friends and neighbors. It's been a while since I've had the pleasure of writing for all you kind-hearted shit-kickers. So without further ado I'll jump in with both feet and get a little of the smelly-stuff on my own boots.

JIMMY WEBB/Angel Heart (CBS 37695)
Produced by Matthew McCauley & Fred Mollin

Why I think this here'd be a good one for the little lady. This record sure ain't any good fer partyin' but if you and whoever feel like cuddlin' this is the record you been lookin' fer.

DOLLY PARTON/Heartbreak Express (RCA AHL 4289)
Produced by Dolly Parton & Gregg Perry

Whoever it was that said all of Dolly's talent was in her tits sure as hell didn't know what they was talkin' about. This lady can sing and write songs that'd come near as to rippin' your heart right out of the socket as anyone I ever did hear.

JOHNNY PAYCHECK/Lovers & Losers (CBS 37933)
Produced by Bill Sheriff

This here record is one damn fine record I tell ya. Johnny's still in touch with the down home people and can still get down and dirty with the best of 'em. If you're lookin' for a good time record then this is the one for you.

SI KAHN/Doing My Job (Flying Fish 221)
Produced by Bruce Kadan

This is a really fine effort from Si. He's got a real down home feeling that makes my heart long for the simpler times and pleasures of my youth and living in the country. His music has always had a profound effect on my psyche and this record is no different. It's a bittersweet emotion that this music wrestles away from my heart.

BOB BENNETT/Matters of the Heart (CBS 37966)
Produced by Jonathan David Brown

Bob Bennett's another one of them there pantywaist folksingers that for some reason the ladies all seem to like. So if you want to keep your honey on your good side I guess you'd be best off gettin' this here one for her. At least it ain't Barry Manilow.

BOBBY BARE/Ain't Got Nothing to Lose (CBS 37719)
Produced by Allen Reynolds

Yeeee-hahah! Shit fire and save the matches! Ol' Bobby's still playin' up a storm. This one's hotter than a skeeter's tweeter. When I hear it I feel like kickin' butt up one side and down the other.

BURRITO BROTHERS/Sunset Sundown (Curb 37705)
Produced by Michael Lloyd

Sheet! I get about as much out of this one as a new-born calf suckin' tit on a dry cow.

CHARLEY PRIDE/Charley Sings Everybody's Choice (RCA AHL 4287)
Produced by Norro Wilson

Well folks it seems Charley's gettin' a might complacent in his older age, but he's still got that silky smooth voice that gets women weak in their knees. There's a might too many ballads on the record, but I still like to hear Charley sing.

ALABAMA/Mountain Music (RCA AHL 4229)
Produced by Harold Shedd & Alabama

Although these boys have only made three records you can tell they've been around a damn sight longer than a couple of years. These boys play down home, get down, shit--kicking, good-time, good old boy music that is a damn site better'n most other people's playin' these days.

ZELLA LEHR/Feedin' the Fire (CBS 37431)
Produced by Glenn Sutton

All I can say it's a damn good thing this lady looks better than she sings. This record is a piece of shit.



ROCKIN' SIDE

ROBERT PALMER/Maybe It's Live (Island 9665)
Produced by Robert Palmer

Well a little over half is live and four songs are new studio cuts. Calling this record high-energy would be speaking mildly. It scorches. I'm afraid they may only play the live cut of "Bad Case of Loving You" on the radio but there's a lot more to the record than that. If for no other reason you should get this one for the cover alone. It's my favorite cover in a long time.

GREG KINN BAND/Kinhtinued (Beserkley 60101)
Produced by Matthew King Kaufman

After last years comparative success I was afraid the band might become complacent, but there was no need to worry. Kinn has been recording some of the best pop albums for several years and it looks like the trend will kinhtinue for a long time.

MICKEY JUPP/Some People Can't Dance (Import-A&M 68535 \$12.98 11st)
Produced by Mike Vernon

This is a hell of a good record. Success has always eluded Jupp and probably always will, but that doesn't keep him from making some damn fine music. One can't keep from noticing his remarkable likeness to Ry Cooder. Not unlike Ry he has distinctive vocals and an intangible quality that puts both of them in a higher class than most normal musicians. It's a fine record.

SPARKS/Angst in My Pants (Atlantic 19347)
Produced by Nick

This is one of the best comedic rock records I've heard in a long time. Not only is the music really hot, the lyrics are humorous, sometimes reminding me of a Ray Davies style of writing. If you're looking for a good, fun record give this one a spin.

SHAKE AND PUSH AWARD:

JOE "KING" CARRASCO & THE CROWNS/Synapse Gap (Mundo Total) (MCA 5308)
Produced by Tony Ferguson

This is really good time Tex Mex Nuevo-Wavo. I know Lou doesn't play this style of music, but Lou's the kind of loose, easy-going, coolcat, B.N.O.C. kind of guy that I'm sure would just dig the shit out of this record.

GRAHAM PARKER/Another Grey Area (Arista 9589)
Produced by Jack Douglas & Graham Parker

This is Parker's first effort without the Rumour as his backup band and he has come through with flying colors. With his scruffy vocals and extremely talented writing style Parker has once again come up with a jewel of a record.

BEST OF THE BUNCH

DAVE EDMUNDS/D.E. 7th (CBS 37950)
Produced by Dave Edmunds

This is such a great record it gets to be my pick as best rock and best country. Although I didn't think he could do it Dave has improved over his own excellence. Although most of the material is old country favorites, with Edmund's flair on guitar and amazing technique of production and knowledge of his vocal limitations you would swear he was the first person to have done these songs. Once again Dave Edmunds has trusted me with his style and ability and gets my pick for BEST OF THE BUNCH.

COUNTRY SIDE

NEW GRASS REVIVAL/Commonwealth (Flying Fish 254)
Produced by Sam Bush



Now I done heard some people say they don't like these boys because they be playin' new fangled songs and using electric instruments. I say they're full of shit. If these boys can play as good as they do they can be playing just about any songs they want and with whatever they want and it's gonna be a damn sight better than most other people.

HANK WILLIAMS, JR./High Notes (Elektra 60100)
Produced by Jimmy Bowen



He may be livin' with his Daddy's name, but he's a damn good singer in his own right. He's what the new modern cowboy is all about and he's singin' the songs about the new cowboys and the way they live and die. I ain't sure Hank did it this way, but Hank, Jr. sure is, and doing it right.



NIGHTMARE BECOMES REALITY, AS A HORRIFIED Le ROI LOOKS ON WHILE HIS ALTER EGOS, COUSIN Le ROI AND ROCKIN' Le ROI, STRUGGLE FOR SUPREMACY.

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THE CLOCK**

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**The
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Night**

**It's the biggest dang
bluegrass festival to ever
pick its way down the pike!**

For the first time ever, it'll be happening at this year's Possum Trot. Kansas City's largest bluegrass festival will feature:

- **John Hartford**
- **Bryan Bowers**
- **The Dillards**
- **Norman and Nancy Blake**
- **The New Grass Revival**

They're all scheduled for a great line-up of evening and afternoon shows you won't want to miss. Local favorites **Riverrock**, the **Coachmen**, **RFD 3** and the **Trailriders**, and the **Three Trails Gang** will be performing throughout the weekend, too.



Here's your chance to hear some great talent (and maybe even steal a few licks!) in the friendly atmosphere of a live tent show. It's country fun for the whole family!

**It's a high-steppin', rootin',
tootin', straight-shootin',
Possum Trottin' celebration
of old K.C.!**

It's three days of old-fashioned family fun in a replica of old K.C. town. We're talkin' fancy pickin', street dancin', shoot-outs and jail breaks. Here's your chance to get decked out and really whoop it up!

Continuous free entertainment is included in price of admission. So get ready to take a country helping of games, food, contests, crafts and some mighty good music.

POSSUM TROT '82

A BENEFIT FOR THE HISTORIC KANSAS CITY FOUNDATION

**Join in the early days of old K.C. at
the Historic Kansas City Stock-
yards, 1600 Genessee.**

May 21 — 6pm - midnight
May 22 — Noon - midnight
May 23 — Noon - 6pm

Music: Your favorite bluegrass, country and country rock. Dancin' too! Keep your eye out for our schedule coming up in *The Kansas City Star*.

Food: Coors on tap and lots of good eatin' like hot dogs, polish sausage, steak sandwiches, corn-on-the-cob, homemade cakes, breads, funnel cakes and "cookies-on-a-stick" (Whatever that is!)

Games: Wooden nickels let you git hitched, play Pan for Gold, Bean the Bandit, Happy Hooker, or High Striker. Better keep a few extra on hand in case you have to bribe your way out of jail!

Crafts: Period crafts from many area artists include quilting, leather work, wood work, pottery and instrument and clock making.

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**The
Pitch**

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BRYAN BOWERS Continued.

one string with the thumb, which would be the rhythm part, and play the high and low melodies and harmonies with the fingers."

Besides his virtuosity on the autoharp, Bowers is a natural story-teller from the tale of the "Scotsman" to the "Four Pigs." "Four wet pigs sitting by the trough and smoking them cigs," Bowers sings during his pig medley. Bowers also tells "what really happened" through lyrics such as his almost bitter "Prison Song":

If you wanna stay out of trouble/You only got two choices/You can be a Bible thumper/Or the crazy who hears voices. (These lyrics reflect his prison experience in Virginia during the late sixties when he was reportedly busted for drugs.)

Bryan grew up in Virginia, where he was continually exposed to music, although neither of his parents were exceptionally musical. "I never realized what all the music I heard was all about. A lot of folks sang the old call-and-answer type songs while they were working in the fields. I got summer jobs there and learned to sing with the rest of them. I just thought that music was something that everyone did. It was years later that I realized what I had been raised around."

During his school days on an academic and basketball scholarship in Virginia, both his parents died. Nothing seemed to fill the emptiness he felt, and Bryan dropped out, three credits shy of a degree in Spanish. "Nothing seemed to fit, nothing was filling me up...Then, almost by accident, he recalls, "I picked up a guitar...As I started picking...I began to feel better about myself. Music saved my life...and it was the harp that filled up that void that was in me. It felt spiritual, all-embracing. ...I can play anything from fiddle tunes or my

own tunes to Beethoven on it. The only limits I've ever found with the autoharp have been my own."

Although spiritually fed by his music, it was a long road before Bowers received due respect. He recalls a job in Seattle driving a truck for a newspaper: "I got two of those steering wheel knobs, put them on the bottom of the steering wheel and steered with my knees and played autoharp six hours a day." Playing in the streets of Seattle for coins, in lumberjack camps for meals, and in bars for the right to pass the hat, Bowers developed his innovative style that almost immediately captured the interest of those within earshot. For about two years Bryan earned \$70 to \$80 a week by playing anywhere people would listen.

In search of a new musical scene, Bryan loaded his possessions into an old Chevy panel truck and headed East, where he met the Dillardards in Washington, D.C. Impressed by his "Battle Hymn of the Republic," the Dillardards took him along to a bluegrass festival in Berryville, Virginia. Bowers played the encore act after the Dillardards set, and his music was catapulted to a larger audience: "I was terrified. There were 10,000 people out there...I was cowering in this corner and they just kept saying 'play that song (Battle Hymn) you played for us last night.'" Bryan did, and reports that reached THE PITCH desk say the whole place went crazy. "I got three or four offers to play in festivals that afternoon," Bowers contends.

"Folks don't pay good money to hear any 'woe is me' kind of trip," he explains. "I try to give people some good music and some joy. I try to give an audience a consistently good show. I've got no time for mediocrity. If I ever get into that... I hope someone will give me a swift kick back to reality."



HARTFORD

As a St. Louis fourth grader in the spring of 1947, John Hartford listened to his teacher, Ruth Ferris tell tales of life on Mississippi river boats. "She loved steamboats so much," Hartford told THE PITCH during a phone interview from his home in Nashville, "that it just caught on with me." Miss Ferris had spent her lifetime pursuing steamboat lore, collecting photographs, and interviewing captains.

When in high school, Hartford worked on towboats for almost two years until he decided to pursue his musical talents by playing his grandfather's old fiddle in dance halls around St. Louis with the likes of the Hawthorne Brothers (Marvin, Clifford and Paul) and the Dillard Brothers (Doug and Rodney), to name a few. "When I first got off the river," John explained when interviewed on WTTG-TV in Washington, D.C., "it was weird...When I broke up with the river, it was like breakin' up with a lady."

John describes the ascent of his music career while away from his river roots as being abrupt. "I went out to L.A. in the late 60's and did the SMOTHERS BROTHERS SHOW, and I looked around and there were movie stars and celebrities everywhere. I loved it. There's a very decadent side of me." Chet Atkins signed him on RCA, and John had "Gentle On My Mind" on a single that was doing well on the West Coast. Glen Campbell heard it on the radio while he was finishing up some songs for an album and recorded it. The song won him two Grammys and became a standard, issued in countless versions by hundreds of performers.

The turning point came around 1970 while Hartford was swimming in his L.A. pool. "I was surrounded by water and realized where I needed to be...Some people join health spas or play golf for therapy, I work on the river...Picking a banjo and steering a steamboat--that's what I've always wanted to do," John says.

Hartford went back to the river and after five years and six records for Flying Fish, he has just recently fulfilled his boyhood dream of becoming a steamboat captain and piloting the Julia Belle, the first old-time stern-wheeler built in 50 years.

"John had a shot at stardom and who knows if he would have gotten there or not. But he decided that really wasn't where it was at," says Bruce Kaplan, president of Flying Fish Records. Hartford's explanation is simpler--he likes to quote the I-Ching: "success through smallness."

Hartford's new album was recorded at Cinderella Studios, Madison, Tennessee, by Paul Moss. It's a one-man-show captured live on a two-track Scully analog recorder, performed with a slightly perverted sense of humor on banjo, violin and guitar, with singing in a variety of sometimes off key, sometimes McCartneyesque voices. Percussion is provided simultaneously by Hartford's dancing feet on a piece of plywood (captured on tape by Shure-545 microphone with reverberation effects via EMT plates). The performances

captured are off-the-cuff, humorous, poetic and sometimes poignant...Side one, beginning with the traditional "Sail Away Lady" and including "Kiss My Plywood" and "Good Old Electric Washing Machine 1943" is a beginning-to-end tour de force of sound effects, whimsical words, toe-tapping and virtuoso musicianship.

Gentle John may not be shackled by forgotten words and inkstains that have dried upon some line, but he stays in backroads by the rivers of our collective memory strumming, dancing and personifying the free spirit.

THE END



on jim morgan

Jim Morgan, a modern art entrepreneur for Kansas City, was killed in a motorcycle accident near Clayton, Missouri on April 17. Morgan was vice-president of the Morgan Gallery, and co-founder of the Contemporary Art Society. His pioneering work in modern art included presenting new works by influential living artists, many of whom were from this area. Terry Allen, Teddy Dibble, Dale Eldred, Ken Ferguson, Jasper Johns, Robert Rauschenberg, Larry Rivers, James Rosenquist, Andy Warhol, Chris Burden, and Cork Morcheaschi are only a few of the artists whose art pieces have been presented in Kansas City through the work of Mr. Morgan.



WE'LL BE LOOKING FOR YOU
AT THIS YEARS

POSSUM
TROT

The Pitch Talks to Rodney Dillard.



IS IT TRUE THAT YOU GO BACK A LONG WAY WITH JOHN HARTFORD? Yeah, back into the sixties. When my brother, Douglas Dillard, and myself were growing up, we had bands, you know how kids do. We met John Hartford back then, and we picked together and played music. We'd go over to each other's houses and stay all night and mess around with the tape recorder, then go see other pickers and go to bars. We had a little band together back there.

WHAT WAS THE NAME OF THAT BAND? The one that was a viable band with a picture and everything was Joel Noel and the Dixie Ramblers. And John dug up an old picture somewhere and sent it to the Bluegrass Unlimited and had it published once. (Chuckles) Stinker. It was just messin' around with the other pickers, not really professional or anything, we were still in school and the bigger guys had jobs in the sawmill or something.

DID YOU GO TO FESTIVALS BACK THEN? Listen, back then there weren't any. There really wasn't anything like that happening.

NOT EVEN ANY FIDDLE CONTESTS? I really don't know of any... down there you had to drive 200 miles to find anybody who knew how to play a banjo, music really hadn't grown like it has now. It really hadn't reached the urban crowd, college people hadn't gotten a hold of it. To the intellectual, the socially conscious—to all those people it was still music of the good ol' boys. More or less, it had just started to get going in New York with the Green Briar Boys. As far as it goes, I wasn't really sure what that was all about. We went to California instead of Nashville because Nashville wasn't doing any of the kind of music that I wanted to play.

WHAT WOULD YOU SAY IS THE SINGLE BIGGEST INFLUENCE ON THE MUSIC YOU PLAY?

Well that question isn't really possible to answer. I can't sit down and say any one thing, except for just sitting down and getting into the music. My dad was probably the biggest thing in getting me involved in music. The roads it took from there have many influences. My dad played the fiddle. My mom played the guitar. I grew up with music, square dances and church things. It was just a part of the scenery, like the kitchen stove...and as we (Doug & I) grew up we'd go hear the Grand Old Opry. I listened to Flatt & Scruggs when I was a kid, and that probably influenced me greatly in the bluegrass area. And the Beatles and Dylan had a great influence on me and that whole era. Nowadays, I'm not really what you would call influenced, but I have a great respect for groups like the Dixie Dregs, Jean-Luc Ponty, Little Feat, Little River Band, and Stevie Wonder. I very rarely

ever listen to bluegrass anymore. The only bluegrass I ever listen to on record are Doyle Lawson and Quicksilver. They're my favorite straight bluegrass band. They're really good, along with my brother's band, but they're a little more commercial.

DO YOU DO A LOT OF TOURING THESE DAYS? Well we're on the road for 175 days a year, we're just getting ready to go to England in the morning.

SO YOU'RE HALF THE TIME ON THE ROAD? Yeah, we work all the time. We've never depended on the popularity of bluegrass music to do what we do. We never had to worry about whether or not bluegrass was happening, because we never appealed that much to the traditionalists. If they liked us, fine. But if they didn't, it didn't hurt us a great deal.

YOU HAVE A BROADER AUDIENCE TO DRAW FROM. FROM HEARING YOUR LIST OF THE MUSIC LISTEN TO, IT SOUNDS LIKE YOU'RE ALSO CLOSER TO THE MAINSTREAM THAN SAY A LARRY SPARKS OR SOMEONE LIKE THAT.

Well it's just musical preference, I've always had eclectic tastes and I've never been confined to one kind of music; it'd be like reading one kind of book, or one kind of newspaper, or one periodical—nobody understands how someone from the Ozark mountains can be so diversified. When we first made the New York magazines, those Bluegrass Nazi rags would always say, about the records we made back then, "oh yeah, since when do hillbillies have studio echo on the backporches of their homes?" you know? But they've been just sort of like mosquitos buzzing around; they've never really bothered me in the press...it's just sour grapes...people have come in to hear our old stuff, but mostly it's been the other way around. I think the turning point was when we were among the first people to take bluegrass elements and add them to Rhythm & Blues in the early sixties. We electrified, added strings, drums, harps, synthesizers and stuff, and nobody was really doing that as I look back over those periods of time. There're people who've come up to me, and who are now making it in music, to say how much certain albums influenced their direction, and it makes me feel pretty good.

YOU'RE A LITTLE MORE CHOOSY..AS TO CHOICE OF MATERIAL? Well we're starting to be. We're going in now to record down here in Nashville, with a producer, Don Williams, who's sort of country-oriented, so we're looking to see about going back to what we were doing back in the '60's—go back to a simple 4- or 5-piece band, acoustic guitars and similar kinds of stuff—"Reason to Believe," kinds of songs, that's what we're doing now, and we're looking forward to recording it.

WHAT ABOUT THE PLACE OF HUMOR IN YOUR ACT, ESPECIALLY THE PERMANENT WAVE ALBUM?

We were greatly influenced by the producer of that album, Doug and John and I got together and used the band that the producer had decided to use, and we just went at it with that attitude. Michael Melford, he's a lawyer! (chuckle)

HE WAS A MANDOLIN PLAYER FIRST, RIGHT?

Yeah, but as far as my music is concerned, I tend to shy away from people who take their music so seriously that it becomes something else. I feel that what I and the Dillards have always done has a sense of humor about it and I've looked at life in that perspective; I don't want to make people unhappy when they listen to music. There are a lot of people saying "I don't want my music to make people happy—I want them to listen and to make them think." Well, fine, they can do that, but let me have my corner—let me make people feel

good with it. I don't mean falling-down-drunk, play-with-yourself feel good, I mean make people happy in a positive sense. When the Dillards started, no other bluegrass band was integrating humor into their act. At that time you couldn't sell bluegrass to an urban audience, because it was "ahhh...sing through the nose! I hate that stuff" and we started interjecting humor into it, and started working clubs like the HUNGRY I and doing network television. Other bands were wearing bandanas, blacking out their teeth and telling snot jokes. That was the national mentality then.

IT SOUNDS LIKE YOUR HUMOR WAS A LITTLE MORE SOPHISTICATED. MAYBE THAT ISN'T THE RIGHT WORD, BUT IT IS DIFFERENT FROM THE HONER & JETHRO TYPE OF HUMOR.

No, we don't do songs like "My Gal Ain't a Billy Goat But You Ought to See Her Butt." We'd talk about the people at home or invent characters, talk about the Dookey's daughters and things of that sort—it was just borderline risqué—blue, but not tacky, therefore we were accepted doing other things—playing Vegas and all kinds of places that normally bluegrass groups had never gotten into. Back then we depended on the humor a great deal, till we finally established ourselves as music innovators. Maybe we used less humor later on, but we still do some humor. Mainly, we just want people to enjoy it, we don't try to be aloof in what we do. We want people to understand we're just trying to make them feel good, and treat the music that way. If you put a wall between you and the audience then you're another sort of performer—I don't know what that is, exactly. We don't try to be elitist in what we do, the sensitive artiste, we believe in what we do but we don't get ridiculous about it.

COULD YOU SAY SOMETHING ABOUT MUSIC IN THAT CLOSE-KNIT COMMUNITIES LIKE SALEM, MASSACHUSETTS, AND WASH. ABOUT THE PLACE OF MUSIC IN AMERICA IN GENERAL IN THIS YEAR LIKE IN THE '80's?

Well we had a little talk with a French magazine about this and I didn't feel like I had a great deal to say about it. I don't know what's happening in music now...I know there's not a great demand for the stringed instruments right now. In some music stores, guitar sales are down, stringed instruments sales in general are down now and a lot of places are going out of business, if that reflects any general way the attitudes are now. I don't think that traditional music right now is enjoying the popularity of a few years ago. I talked to some of the "avant garde people" in New York and I hear folk music is coming back. That's what I hear from Soho... Soho what, I don't know. There seems to be a resurgence of folk music in New York, I don't know what that means.

IT SEEMS YOU'VE ANTICIPATED MANY OF THESE THINGS IN YOUR WORK.

Well I had a good shot in the '60's 'cause nothing was happening—it was really dead in the early '60's, and I just felt like I was taking the traditional influence that I grew up with, and the influence I was getting in Los Angeles, and merging the two, and since doing that, other people have come along with high harmonies like WHEATSTRAW, and along has come Stills, Nash and the Byrds doing that, and Dean Webb. Do you remember the song "Tambourine Man" for the Byrds? Dean arranged the harmonies for that song and put it on tape for them. They picked those harmonies and did it. We've had our influence on even the Eagles. If you talk to any of those guys about the Dillards and ask what influence they've had, as far as harmonies and stuff are concerned, they'll be the first to tell you it's true. The Dillards were doing this 3-part stuff first, and it was probably as much of an accident as anything else. We did what we knew how to do. Limitations define style.

SUMMERJAM '82

SEE COVER

outlets in a 300-mile radius around K.C. I expect over 50,000 fans to show up and one-third of them will be from out of town."

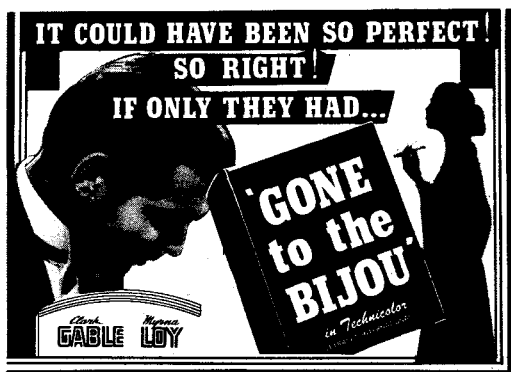
"This year we will be taking listeners behind the scenes at Summer Jam," says McCabe. KY will start live reports from the stadium the night before the Jam while crews finish up stage construction. Listeners will get to hear from the roadies, the caterers who provide "refreshments," sound people and the group members themselves as they come and go!

KY-102 people with 2-way ra-

dios will be down in the crowd and out in the parking lot where serious partying is happening. "It can get pretty crazy out there," laughs McCabe, "some fans who are really getting off on the whole show make live broadcasting a real challenge!"

Think about it metal fans, one ticket to see FOREIGNER, 38-SPECIAL, TRIUMPH and LOVERBOY. A whole afternoon and evening of high energy rock 'n' roll. The best part of the day might be that when it's all over there will be two more Summer Jams to look forward to. See you there!!

(*LE ROUX will also be there!)





BILLY MCCOMISKEY/Makin' the Rounds Green Linnet SIF 1034

The button accordion has only since World War II gained its prominent place in Irish traditional music, thanks largely to the playing of two Irish natives active both here and in Ireland. Today, Billy McComiskey ranks as one of the best of the American button men. He is Brooklyn-born and bred, and in 1970 became the first American ever to win in the Senior All-Ireland accordion championships, placing second in that year. In 1977 he, with fiddler Brendan Mulvihill, took first place in the Senior All-Ireland duets competition.

This album is all instrumentals, with Sean McGlynn, accordion; Andy O'Brien (with whom Billy and Brendan Mulvihill formed the D.C. Irish band *The Irish Tradition*), guitar; Pat Keogh, fiddle; and Donny Golden, dancer. McGlynn was apparently the biggest single influence on Billy's early playing. O'Brien plays rock-solid rhythm guitar, and Pat Keogh, another New York City native, might be the best unknown fiddler around. Listen for this work on "The Millpond." These musicians play reels with the snap they deserve, and their set dances are played in a way

that makes them quite lively but very well-ordered at the same time. I was very pleased by this record because it seemed to me that these musicians cared enough about the music to play it not only with love, but with care. The test comes not in the fast music, but in the slow pieces, and these are as satisfying on this album as the faster ones.

One of my favorite cuts on this record is a performance of an O'Carolan tune, "Planxty Davis." Billy plays accordion and Donny Golden dances to the music, wearing soft shoes on a table top in the studio. It's a very effective combination of sounds. (Donny Golden is also from New York City.)

All in all, this is a very pleasing record, and I give this one four stars.

ROBBIE O'CONNELL/Close To The Bone Green Linnet SIF 1038

Robbie O'Connell says that most of the material on this album is from his part of Ireland, meaning Waterford, where he was born in 1950, and Carrick-on-Suir, Tipperary, where he grew up. His piper, a good player named Tommy Keane, is also from Waterford.

O'Connell is well-connected, if nothing else: his maternal uncles are the Clancy brothers, and he now tours with them each year. He has been influenced by Joe Heaney, Andy Irvine and Dolores Keane. He now lives in Massachusetts and works full-time as a musician.

All these tunes are vocals, and most of them are his, with a few old-time melodies thrown in from sources like the Child manuscripts, and O'Farrell's famous 1810 pocket companion volume on the Irish pipes. The best thing about this record is, in fact, the tunes on it. "William Hollander" is a moving song about the slave trade, and "Bobby's Britches" is a funny story about an incident in Bobby Clancy's childhood.

The trouble with this record is that the performances seem a little on the flat side to me. O'Connell sings and plays well enough, but it doesn't sound like his heart's much in what he's doing. This would be a good record to learn some interesting Irish tunes from—he doesn't have the usual problem of more vinyl to fill than music to fill it with. Other than that, I'd give this one two stars.

ANDY COHEN & JOE LAROSE/Tuxedo Blues Green Linnet SIF 1033

This exuberant record is a collection of American music from various sources, all of which are connected in some way to the American South and Tidewater in days gone by. (Cohen and LaRose are from Ohio.) They got their tunes from people like Fields Ward and the Bogtrotters, Mississippi John Hurt, Gid Tanner, Daddy Stovepipe and James P. Johnson. They do gospel tunes, "cokey-dream" songs, songs about trains and inland pleasure cruisers, songs about hot gamblers, about rent parties and about mean women. This is a great record!

My favorite cut is one called "Ragged But Right," a tune in which the damage control has definitely been thrown out. Sample lyrics: "I'd like to linger lon-

ger, but I've got to make haste/I'm wheelin', I'm dealin', plenty of feelin', I'm drunk as a lord/And I tell you, friends, I'm out of my gourd."

Here are some other tunes to listen for! "Lost John," which is a southern harmonica tune featuring some fine harp work by Gary Hawk; a gospel tune called "Bye and bye I'm going to see the King," which they got from a 40-year-old recording by a very obscure Dallas gospel singer named Washington Phillips; and another tune with delightful words, called "Airy Man": "You can bring my wood, you can bring my coal/You can iron my skirts, you can bless my soul/You can get yourself together, you can stay out in the weather/Don't need no Airy Man."

There's only one thing wrong here, and that is that Andy pops his p's a lot, for two engineers, but I'd say that's their fault and not his. This is a fun, funny record, a look at the real Knoxville, Summer of 1915. I give this one an easy four stars.

GEORGE RUSSELL/Snake River Green Linnet SIF 1036

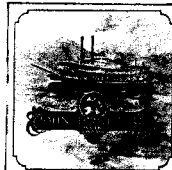
George Russell is a singer-guitarist-songwriter from Minneapolis who does tunes that one might expect this kind of musician to do—traditional blues, cowboy songs and tunes about the loneliness of constant travel and the goodness of home.

He's a pretty fair yodeler, and does a nice version of the Jimmie Rogers standard "Peach Pickin' Time Down In Georgia." His arrangements include parts for guitar, mandolin, fiddle, mouth harp, piano, pedal steel, clarinet, dobro and bass. He uses no drums. It's all pretty acoustic. Listen for producer Peter Ostroushko's string playing, and for Prudence Johnson's harmony vocals.

Acknowledgements are made to Dakota Dave Hull and to Lisa Null, among others. Overall, this is an album with no major problems and some nice moments, and I give it three stars.

POSSUM TROT FAVORITES

John Hartford



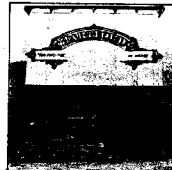
MARK TWAIN



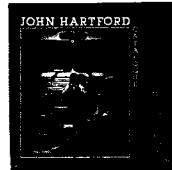
HEADIN' DOWN INTO THE MYSTERY BELOW



SLUMBERIN' ON THE CUMBERLIN



YOU AND ME AT HOME



CATALOGUE

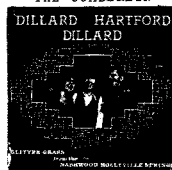
The Dillards



HEAVEN



JACK RABBIT



DILLARD HARTFORD DILLARD



PERMANENT WAVE

New Grass Revival



WHEN THE STORM IS OVER



TOO LATE TO TURN BACK NOW



BARREN COUNTY

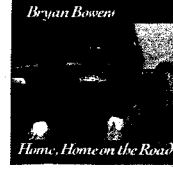


COMMONWEALTH

Bryan Bowers



VIEW FROM HOME



HOME ON THE ROAD

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RECORDS



(BLUEGRASS continued)
PETER ROWAN/The Walls of Time
 Sugar Hill SH-3722

Peter Rowan's latest album, and the first under his name on the Sugar Hill label, features an all-star lineup of sidemen: included here are Sam Bush, Ricky Skaggs, Jerry Douglas and Triona Ni Dhomhnaill, formerly of the Bothy Band. With the exception of one tune, this album is mainly straight-ahead bluegrass.

Rowan wrote the tunes here, and his gift for melody seems to have survived repeated bombing runs by the Free Mexican Air Force more or less intact. As for the words, they're typical Peter Rowan, with songs about moonshiners, pretty women, etc. Or take this example: "There's an eagle, and he keeps flyin' / Over mountains capped with white snow / In green valleys, lonesome people tryin' so hard / To tell each other what they think they know / With greedy hands they take each other's money / Just to buy back each others' pain / In this land of flowin' milk and honey / They wander thirsty in the rain." Well, I guess so, Pete: it sounds pretty bad down there!

However, Peter Rowan himself has never sounded better. It's almost as though he has intended this album as a tribute to Bill Monroe. His voice is high and clear, and his band plays pretty orthodox bluegrass sonorities. Triona's distinctive clavinnet, sounding a lot like a harpsichord, is about the only departure from the bluegrass norm in the instrumentation. "Lightning" Chance, the only player to appear on all nine tracks besides Peter Rowan himself, plays an electric bass, but unobtrusively—no Jack Bruce licks on this record, thank you!

The only tune on this album that isn't a regular bluegrass-style tune in "Plains of Waterloo," which Rowan sings in a peculiar, stage-Irishman's accent—yet another example of the sudden prominence Irish music had gained. Other than that, all the music played on this record sounds relaxed, freely-flowing, and American.

hammered dulcimer world

by MATT KIRBY

Right: Guy Carawan playing Hammered Dulcimer in China, 1976.



For an instrument as archaic in its origins as the hammered dulcimer, one might think that the world would have gotten bored with it by now, or at least shelved it along with the other things whose functions have become polarized, set and ossified.

Quite the opposite is true concerning the hammered dulcimer. For the past fourteen years, the instrument has been enjoying a revival after about seventy years of almost total obscurity. Not many people are aware of it, but the hammered dulcimer is very much a part of the musical history of the Midwest, the United States and the world. Legend has it that King David (of David and Bathsheba fame) played one as a form of meditation. Henry Ford sponsored a square dance band in the 20's that included one, Coleridge mentions it in "Kubla Khan," and in the book of Daniel, chapter 3, people are hurled into a blast furnace if they don't bow down when they hear one.

Perhaps it is the rather pri-

mal and essential qualities of the instrument that its players find so irresistible—one strikes the strings similar to drumming, and the immediate effect (whether playing music or not) is a rich outpouring of undertones, overtones and a vibration coursing through the thing itself that you can feel through the soles of your feet up your thumbs and into your arms. It has an echoey harp-like sound somewhere in the realm of pianos, harpsichords and cherubim.

The hammered dulcimer is classified as a struck string instrument and an antique forerunner of the piano. Though in years past it has been part of that exotic world of Uzbekes and Banduras, recently it has found an important new position in American folk music today, apparently for no other reason than that people love the sound of it.

Hammered dulcimers are trapezoidal in shape with many "courses" or groups of strings tuned in unison. The courses pass over a bridge that divides

them into two notes per string, the left side being higher. This faculty compresses an eight note scale onto four courses, and there are several scales stacked on top each other. There are bass courses which fill in missing chromatics.

One strikes the strings with small hammers, hence the name "hammered dulcimer", not to be confused with the "mountain" or "plucked dulcimer" which is played more like a dobro and doesn't really have much to do with the hammered variety other than in name. The word "dulcimer" is derived from a Latin phrase "dulce melos" meaning "sweet sound."

The hammered dulcimer developed as the "santur" about 3,000 years ago in what is now Iran, and entered western culture about 1200 AD with returning Crusaders. Known in Hungary as the cimbalom, it is considered a principal instrument whose players utilize it for elaborate improvisation.

Though mostly associated with folk music, the dulcimer finds many other playing styles, including classical, and can be heard amongst the electronically manicured strains of Alan Parsons and John Lennon.

The Prairie Dulcimer Club of the Kansas City Area, which is for those who pluck as well as hammer, would welcome your interest. Contact Dr. Harvey Prinz at 381-3767 for info on membership. For more info on the instrument contact Matt Kirby at 755-5513.

Here is a brief discography of recommended hammered dulcimer music:

BILL SPENCE/The Hammered Dulcimer—Front Hall 01
JOHN MCUTCHENON/The Wind That Shakes the Barley—June Appal 014
MALCOM DALGLISH & GREY LARSEN/Banish Misfortune—June Appal 016
THREE PORKS OF CHEAT, TRAPEZOID—Rouder 0113

(June Appal records \$7.98 list)
 (Matt constructs and plays the hammered dulcimer. He placed second in the 1980 Nat'l Hammered Dulcimer Championship held at Winfield, Kansas.)

er reunions because they must breathe life into songs we've heard hundreds of times. But this record has life all over it. They wanted it to be great and it is.

The selections are divided mainly between their hits and the hits of Paul Simon. Most versions are pretty faithful to the originals. A noted exception is Garfunkel taking lead vocal on Simon's beautiful "American Tune." The years have been good to both mens voices. At times it's impossible to tell that this record is live, or was recorded outdoors. The whole package is a winner from "Mrs. Robinson" to "The Sounds of Silence" almost ninety minutes later.

Both men have active over the years. They've recorded ten albums between them, with Simon having the most commercial success. Neither one really needed this reunion, plus it was a free concert. So really we should thank them for sharing their great idea with us.

There is no filler on this album, no medleys or half-songs. These songs obviously mean as much to them as they do to some of us. So go out and treat yourself to this record, the pleasure will be all yours. There's also a twelve page photo book (one for each year?) and lyrics if you'd like to join in.

In case you missed them the first time around, Columbia Records has released their five albums (sans The Graduate soundtrack) in a nice big box. It's called "Collected Works" (C5x 37587) and lists for around \$32.98, but can be found much cheaper. And if that isn't enough they've also released a box of Paul Simon's Columbia Records also called, "Collected Works" (C5x 37581). This set however contains two out-of-print records, the first being an acoustic album recorded in England in the early sixties—ten songs that would later become Simon & Garfunkel songs. The other album is his post Simon & Garfunkel debut.

CORKY'S CORNER

Biscuit ← Empty Dish
 Hello, my name is Corky Carrel, and the good people at THE PITCH have asked me to contribute some reviews. I was told I could use this first column to introduce myself, and explain my rating system.

My main function in life is to do the buying for CAPERS CORNER RECORDS. So with that in mind, THE PITCH thought I could write some insightful reviews (we'll see). You may or may not know that our store mascot is a Dalmatian. By now you've probably figured out that his name was Capers. (Capers, however, is no longer of this world.) My rating system will keep his memory alive! Instead of awarding albums stars, or letter grades, I will award them dog biscuits. The best records will receive a whopping five biscuits! (A full meal in other words.) The worst records (the real dogs) will receive an empty dish.

This is how the biscuit breakdown works:

|||||

You, your closest friends and some relatives should all own this album. Don't be caught without it.

||||

You will need a good excuse not to own this album. It's flaws will be few and far between.

||||

This will be a wide category. Most records in this area will be necessary if you are fond of the type of music reviewed.

|||

These will be albums that have very little to offer. But cost as much as a 5-biscuit album.

|

These albums will be by rela-

tives of the label's upper echelon. Also these could be solo albums by 2-biscuit groups.



If you buy an album that receives a dish, please contact me, so the proper authorities can be notified.

I think that should cover everything. If anyone has any questions about anything reviewed, get in touch. I can be found at Capers most days and will be glad to assist. (If you find me there at night I'm likely to be in a bad mood.) All helpful suggestions, love letters, money or correspondence about the Oakland Raiders can be sent to my attention in care of THE PITCH. Any hate mail, criticism, or past due notices should be sent to me at Capers, after the necessary editing I will forward them to THE PITCH.

So let's all have a good time and make sure no one gets hurt.

SIMON & GARFUNKEL/The Concert
 In Central Park \$14.98 list
 Warner Bros. 28SK-3654

I can still remember the last time Simon & Garfunkel had a new record out. I was in eighth grade, and had already begun my record collecting. I was standing in the Mission Record Shop browsing, when they received a new shipment of records.





KROKUS/One Vice At a Time (Arista 9591)

I saw these guys at the Uptown last year and it was the best show all year by far--awesome was an understatement. Krokus came out wielding flame-throwing guitars and nearly leveled the place. The crowd was really blown away. Singer Marc Storace is an excellent frontman, screaming with a glazed look in his eye. Lead guitarist Fernando VonArb is heavy on dramatic solos while the rest of the band are certifiably insane, throwing guitars across the stage, working the feedback, playing with two drum sets. Krokus figures if you're going to copy somebody, you might as well copy the best, and on this, their third American release, the Swiss band gives us their best AC/DC imitation. Unfortunately, like AC/DC's last two albums *For Those About to Rock* and *Back in Black*, all the songs begin to sound the same, with the exception of a great cover version of an old Guess Who song, "American Woman." "Long Stick Goes Boom," "Playin' the Outlaw," and "I'm On the Run" are all great songs for beating your head against the dashboard, but hey, that can get a little old. Boy my head hurts.

B+

IRON MAIDEN/The Number of the Beast (Capitol 12202)

New lead singer Bruce Dickinson, who is a little reminiscent of Rob Halford of Judas Priest, is just what this band needed --a powerful vocalist who can keep up with the intense guitar attack of Dave Murray and Adrian Smith, who together make this record burn from start to finish. Iron Maiden is building quite a large fanatical following, and this lp only proves what those "Metallic Maniacs" and "Hell Rats" (to quote the back of the album jacket) already know. Iron Maiden is following in the footsteps of Judas Priest, which is no easy task, but on *The Number of the Beast*, their third album, they are well on their way to becoming one of the top Heavy Metal

bands. Grit your teeth and crank it up.

A-

GIRLSCHOOL/Hit and Run (Stiff USE 18)

Sheez, these girls can rock!! The female answer to Motorhead perhaps. For women to break into the exclusively male-dominated HM scene they have got to be really good, and believe me these chicks would embarrass lots of lesser male bands off the stage. This is their second lp, which has been out for quite some time in England, but has just been released over here. That tells you a little about the wimpy reluctance of record labels in this country to sign any band more intense than those of the suburban rock variety. Guitarists Kim McAuliffe and Kelly Johnson write most all of the tunes and alternate vocals with bassist Enid Williams. Denise Dufort is on skins. *Hit and Run* really takes you by surprise--hearing women rocking this hard and Kelly's scorching leads are startling. If you made the unforgivable mistake of ignoring the Runaways (Joan Jett of "I Love Rock'n'Roll" fame was with them) for your own sake don't miss out on *Girlschool*.

A-

MAGNUM/Chase the Dragon (CBS 37954)

This English band combines elements of early Deep Purple with the art rock sound of bands like Yes for a very dramatic and interesting album. A pretty basic hard rock outfit that uses keyboards frequently but not to the extent that they bog down the rest of the group. Vocalist Bob Catley has the macho-melodic combination to make it work.

B-

MICHAEL SCHENKER GROUP/One Night at Budokan (Chrysalis 1375) (Import) dbl. album \$16.98 list

Superbly executed tunes off of Schenker's two excellent solo lps plus an old UFO tune "Doctor Doctor." The recording quality is top-notch for a live album and the group really stretches out in the live setting. The same line-up of Gary Barden vocals, Chris Glen bass, Cozy Powell drums, Paul Raymond keyboards, rhythm guitars, backing vocals and Michael Schenker lead guitar as on the last Schenker album. This album lack the consistent flow of the classic studio lp *MSG* which is really tough to top live. Schenker as always shines but doesn't overpower the rest of the group.

B+

TOTO/IV (CBS 37728)

Yea, Yea, I know Toto is far from being Heavy Metal. Toto is composed of some of the top studio musicians around--it seems these guys play on everybody's album. This band is good at what they do, making technically clean-sounding tunes which come off on the radio very well but I'll bet live this band of sixties burnouts are about as exciting as a Lawrence Welk reunion. This radio rock taken to an even higher level of blandness. Those disillusioned people content with the music on the radio, the same ones that take five people to screw in a light bulb and still believe in the Tooth Fairy, to you I recommend the new Toto lp.

C+

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STONES



UP AND DOWN WITH THE ROLLING STONES by Tony Sanchez (Signet)

So what if the Stones didn't pass us up on their latest tour? Sit down. Relax. Smoke 'em if you got 'em. Throw an album on the turntable and pop open a can of brew. If you like your books full of sex, drugs and rock & roll, oh boy, is this book for you. Tony Sanchez was an aide and confidante to the Stones and saw a lot of what went down. Mainly the book deals with the Glimmer Twins (Mick Jagger and Keith Richards), and the deterioration of Brian Jones, the original guitarist. Although Keith Richards said recently that the author (Spanish Tony, as he called him) stuck mainly to the truth, but blew it mostly out of proportion. Still, it makes for interesting reading, as this excerpt about the Altamont concert shows:

Jagger could ignore what was happening no longer. He broke off in mid-verse to murmur re-

signedly, "Something always happens when we get into this number..." The Angels ignored him and carried on their tussle with the defenseless little girl. "Fellows, I'm sure it doesn't take all of you to take care of this," he said breaking off the song for the second time. "Surely one of you can handle her." The Angels were maddened by his sarcasm, but five of them stepped back, leaving one wild-eyed compatriot to pummel the child with his cue.

"Sympathy for the Devil" became the focus of all the evil energy roaring through the crowd.

Jagger danced some more, sang a few more lines, then panicking, turned to Mick Taylor and shouted, "Fuck, man. There's somebody out there...there's a cat pointing a gun at us."

An Angel dove to the floor to make sure he wasn't hit by a bullet meant for Mick Jagger. Some guard! Keith and Mick Taylor, who both saw a black man in a green suit point a gun at Jagger, stopped playing.

On this day hip jargon, flower power, and the Age of Aquarius were finished. The great sixties dream was washed up. It would take a little while for the message to filter through the rest of the world, but this was the watershed. On December 6, 1969, at Altamont, California, all the beautiful fantasies of the sixties withered and died like flowers beneath a shower of parquat.

Well, that's about it. See ya next time with "Scuse me while I kiss the sky," and excellent biography of Jimi Hendrix. Later!!!!

--E.J. George



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561-1881
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BCR WINS BATTLE

Off-the-Wall had been packed for hours with more than four hundred hungry youth, who had been fidgeting all evening for a good reason. They have power. It was KJRH's Battle of the Bands, and 737 Hampshire Street, Lawrence, had been ringing since 9 p.m. with the efforts of the Raves, Ritual Romance, the New Spiders, and Voo Doo Cube, to win a tough audience and woo the grand prize from the judges. At the Blue Moon Ranch, near Lawrence, the members of Black Crack Review were wrestling with a last minute crisis. With only minutes to arrive on stage in time, Cliff Baldwin had decided to clean his sax by passing a rag through it. Kneeling on the floor, dressed in his peasant-woman stage costume, Cliff soon realized that the rag was hopelessly lodged in his instrument-- he would be unable to go on. But with a twinkle of Suft wisdom in his eye, fellow bandmember Allaudin Ovington was on the phone, and a substitute for Dan's rag was on its way. BCR arrived at Off-the-Wall just as the Raves were finishing their dynamite set and the audience and judges were wondering what could possibly come next. As the uniquely costumed Black Crack Reviewers mounted the stage and began to cook on bari and tenor saxes, percussion, violin, and electric bass, those who had been listening and expecting MORE started to realize they were getting it. THE WORLD IS A MONKEY opened the psycho-political set with a marvelous anthem-like flair. GUSII MUSIC had the crowd dancing, and SONG OF THE MULTIPLE EARTHS induced everyone to surrender their resistance completely and begin chanting "Vibrate! Vibrate!" against the band's hypnotic cadences. Needless to say, BCR carried off the prize money, and they will be performing at KJRH's End of the Year Bash, May 1, in Centennial Park. And if you miss the afternoon park set, BCR will be playing the same concert at Off-the-Wall and at a one-day band for the VARDAPES. And perhaps the wildest kick of all-- the FAMOUS Le ROI will be joining Black Crack on the Wall stage to perform and rap.

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OLD UNKEL BOB'S OLD FASHIONED JAZZ CORNER

It is always heartening to learn about people who buy records after reading my reviews, like happened the other day. OUB stops in at the Bristol on the Plaza Sunday nights occasionally to catch at least three sets of old time Dixieland being played with vigor by the Red Onion Jazz Babies, as fine a sextet of local musicians who play the greatest traditional jazz as ever was. They start at six and wind-up at ten, and you can't find a seat for love nor money, but my old friend Ernie Johnson, a retired drummer and KCMO DJ (he's 75) acts as advisor to the band and Maitre D' at the restaurant, finding seats for the customers, and dancing with the chicks who have been "sent" by the music (and I mean some of them really get turned on). On Sunday night April 4th I stopped in and the place was really jumpin' and Ernie had a seat for me at his table and introduced me to his friends Mr. and Mrs. John Routh who were also seated at his table. I noticed a familiar yellow Pennylane paper bag propped against the wall back of John's chair and asked him what he had bought. He said he hadn't purchased anything—that Ernie, knowing he had played trumpet for Anson Weeks in the late forties, read my reviews about Anson in the PITCH and bought the entire set of five and gave one to John as a gift. Thanks Ernie. Now for this month's selection of more real Jazz OUB will tell you about:

PENNIES FROM HEAVEN/Soundtrack Warner Bros 2-record set 2HW 3639 \$16.98 list

As it says in the short liner notes, "Songs that still say, in their happy bounce and seductive rhythm, that the world needs to put on its dancing shoes. We all have some such melody in our hearts. Music that brings back a special moment, an enchanted memory, or a minute or two of magic when workaday troubles fade into love and kisses. Where a silvery moon rides high on a velvet sky—forever." Eighteen wonderful songs most performed by the artists who made the original hits like "I'll Never Have to Dream Again" by Connie Boswell through the courtesy of Columbia Records. "Did You Ever See a Dream Walking" sung by Bing Crosby also loaned by Columbia. Two recordings of "Pennies From Heaven" one original by Arthur Tracy with additional music arranged and conducted by Marvin Hamlisch courtesy of Decca and the second cut by Steve Martin, star of the movie, arranged and conducted by Billy May. "It's a Girl" performed by the Boswell Sisters. "Let's Put Out the Lights and Go to Sleep" with Rudy Valee on vocals and his original Connecticut Yankees courtesy of Columbia Records. Dolly Dawn with George Hall and his orchestra form an excellent version of "It's a Sin to Tell a Lie" courtesy of RCA Records. Helen Kane does "I Want to Be Bad" also from RCA's vaults. Irving Aaronson and his Commanders do Cole Porter's "Let's Misbehave" with additional music arranged and conducted by Hamlisch. Fred Astaire does Irving Berlin's "Let's Face the Music and Dance" courtesy of RKO Pictures. Frankly OUB was never much for Broadway Show original soundtrack albums for the simple reason that there would be one or two songs worth keeping and the rest would be typical show tunes not worth a damn, this show album is different because all 18 songs are hits that have been recorded many times by many artists so you get a lot of good original music for your money.

BENNY GOODMAN QUARTET
Europa Jazz EJ 1045 \$5.98 list

Goodman (clarinet), Teddy Wilson (piano), Milton Hinton (bass), Bobby Donaldson (drums). Recorded live in Italy in 1955 and just released in 1982. Had it been released for the American market in 1955 it would have laid an egg because at that time bebop or so-called modern Jazz was all the rage and BG was considered old-fashioned. The sound is stereo and excellent. The songs are all standards, "Oh, Lady Be Good," "As Long As I Live," "Nice Work If You Can Get It," "Body and Soul," "After You've Gone," "Memories of You," "On the Sunny Side of the Street," and "Avalon." All songs were recorded before a live audience, which keeps the musicians on their toes playing at their best instead of playing in a dead studio. I think we are going to see a lot more recorded music from abroad since practically every musician of any consequence toured the capitols of Europe, Japan, Australia and made deals with the best studios because Afro-American Jazz is more popular in Rome, Amsterdam, Paris, Berlin, Tokyo, Sydney, Brussels than it is in New York, Chicago, Kansas City, Los Angeles or even New Orleans except for the Vieux Carre which sad to say plays mostly middle class tourist jazz. If you are a BG collector this new release is a must.

RAY CHARLES-JOE TURNER-MEMPHIS SLIM-ELLA FITZGERALD Europa Jazz EJ 1026 \$5.98 list

Here's another of those excellent live recordings from Italy made between 1958 and 1961, when the above-mentioned artists were in Rome performing before enthusiastic live audiences. There are some dozen different recordings in this new collection now on sale at Pennylane and OUB picked only two to tell you about, the Benny Goodman Quartet and this one. Ella backed-up by Lou Levy on piano, Max Bennett—bass, and Gus Johnson—drums does side one with six of her all time favorites starting with "Lover Come Back to Me," "Angel Eyes," Duke Ellington's "I'm Beginning to See the Light," two Cole Porter hits, "My Heart Belongs to Daddy," and "Just One of Those Things" closing with the McHugh-Fields evergreen, "I Can't Give You..." Memphis Slim, who spends most of his time in Europe, starts side two with one of his own blues, "Nervous" and follows with George Gershwin's classic "Summertime," Joe Turner then sings one of his early hits "Flip, Flop and Fly" and Pete Johnson's "Cherry Red." Ray Charles and a big band take over for the last song on side two. Johnny Mercer's "Come Rain or Come Shine" which runs exactly 7:47. Everything about these EUROPA JAZZ recordings is top quality, the musicians, the excellent sound, the interesting liner notes, the gatefold jackets with color photos and if you will notice the price is reasonable.

GEORGE LEWIS Everest Records FS-240 \$4.98 list
Lewis on clarinet, Kid Howard (trumpet), Jim Robinson (trombone), Alton Purnell (piano), Lawrence Marrero (banjo), Alcide "Slow Drag" Pavageau (bass), Joe Watkins (drums). As Nat Hentoff,

one of the great Jazz critics and writers says in the liner notes, "This album brings back into print one of the most stimulating sessions of contemporary New Orleans music on record. Originally released on a 10 in. Jazzman LP (LJ 331), 'Ice Cream, Down by the Riverside,' 'Burgundy Street,' 'When the Saints Go Marchin' In,' 'Doctor Jazz,' and a 'Closer Walk with Thee' were recorded in 1953. What emerges from these recordings and that original Jazzman album I still feel, as I wrote in Downbeat in 1955 is one of the most emotionally energizing of all sessions in that vein—is an increasing rare experience. Lewis and his men generate and communicate a remarkably unselfconscious—all most ingenious abandon in their playing. They are, to be sure, technically limited to begin with but there is no faulting the wholeness, intensity and honesty of their emotions. The result is that the solos, though rough-edged are a complete extension of the man into the horn; the collective ensembles, while raggedy from a music critic's viewpoint are totally of a piece in so far as the musician's feelings about playing together are concerned. This is an experience, therefore, in music making on a basic level. It is played by men conscious of their history but also determined to be wholly themselves in their expression of it and in it. And they are most themselves when they play what they feel whether those notes are in the tempered scale or not." And there you have the best description of Negro New Orleans music, the only art form ever to come from this country. You will love this album of real New Orleans music.

OUB'S MEMOIRS CONTINUED:

In the last installment OUB told how he had agreed to be an escort (gigolo) for Phyllis Haddix, a middle-aged wealthy widow and society queen from New York and Newport who wintered in a penthouse condo in the Brazilian Court in Palm Beach. He gave up a party at the Raquet Club in Miami Beach with his ex-brother-in-law, Jim Vandergrift and friends (who had driven down from Charleston, W.Va.) to take Phyllis to the annual Christmas party at the stuffy, square Breakers Hotel in Palm Beach, built by Henry Flagler at the turn of the century, whose register would show names of crowned heads of Europe, Presidents of the U.S., Andrew Carnegie, Harold Vanderbilt, Jules Bache, Edward F. Hutton, John D. Rockefeller, Sr. and probably Caspar Guttman, the fat man who you will recall had a passion for the Maltese Falcon. Anyway, we left you when I said "Good Night" to Phyllis and said I would mail her a chit totalling my expenses for the evening.

My expenses for the Christmas party totalled \$26.50 which included tuxedo rental, (I had my own black, patent leather pumps and bow tie that you tie your-own-self), tips for valet parking attendant at the Breakers although I park my own car and take the keys, drinks at the Colony and mailed the chit to Phyllis. She phoned in another week to tell me she received the

bill and said she was very sorry she did not have any cash, that income tax was due along with other important bills and she just couldn't come up with the \$26.50 at that time. My thoughts went back to what some of my friends had said about the Palm Beach crowd. "They're either phony or fairly, sometimes both." Tom Hogan had said to me on several occasions. He was the head lifeguard at Phipps Park. My first inclination was to go to Phyllis's apartment and tell her off, maybe give her a fat lip, but instead I called Madame Dupree, the gal who had suggested I act as escort for this so-called rich dame. Dupree was surprised when I told her what had happened but offered no suggestions on what to do to collect my expense money. In another day or two I thought of a plan to get back at this rich dame who was supposed to have an income of \$5,000 per month from a trust fund set up by one of her three husbands all of whom had left the scene for keeps.

In the next episode OUB will tell how he got square with Phyllis Haddix the gal who owned a \$50,000 condo in a swank building two blocks from the ocean in Palm Beach and welshed on a tab for a mere \$26.50, which in the mid-sixties was one half OUB's monthly rent for a 3-room pad over a garage on Westminster Road in West Palm.

LAST MINUTE BULLETIN ON ALBERTA HUNTER*****

THE GLORY OF ALBERTA HUNTER Columbia FC 37691

OUB was taking a last minute look at new arrivals at Pennylane the other day when he spotted the new Alberta Hunter album just released by Columbia, Alberta's first in over a year. This is Alberta's third Columbia album since her glorious return six years ago and it continues a recording career that began 60 years ago starting with accompanists like King Oliver, Louis Armstrong, Sidney Bechet, Fletcher Henderson, Fats Waller and Duke Ellington. Here that tradition continues as trumpeter Doc Cheatham, trombonist Vic Dickinson, and tenor saxophonist Budd Johnson form the front line of the band that includes Alberta's regular accompanists, pianist Gerald Cook, and bassist Jimmy Lewis as well as guitarist Billy Butler and drummer Butch Miles—a formidable septet that could stand on its own in any jazz league. The selections are varied as Alberta's songs usually are, pointing out what folly it is to class her strictly as a blues singer. The selections in this new album include "Ezekiel Saw the Wheel," "I've Had Enough," "Wrap Your Troubles in Dreams," "Some of These Days," "The Glory of Love," "You Can't Tell the Difference After Dark," "I Love You Too Much," "I Cried for You," "Sometimes I'm Happy," "Give Me That Old Time Religion" and a song she learned in Israel which she sings partly in Yiddish. Producer of this album is the great impresario John Hammond who has discovered and made famous more negro musical talent than any other person.

ALL THAT JAZZ

DICK WRIGHT



AL COHN/No Problem
Xanadu 179

One of the greatest "pure jazz" players around is tenorman Al Cohn! There! I've said it and I'm glad! We have brought Al Cohn to this area three or four times over the past three years and I have a chance to see him each year at the Colorado Jazz Party. I've never heard him sound bad and, in most cases, feel that he is in top form. This release features Al in a quartet setting with pianist Barry Harris (certainly one of the greatest pianists in jazz), bassist Steve Gilmore and drummer Walter Bolden. The material consists of two Ellington gems, two other well-known standards, and three Cohn originals.

Side one begins with Al's tribute to Fred Astaire, simply called, "Fred." After Barry and his rhythm section mates set up a ramp, Al launches into an exciting down-home solo. After Barry's Powell/Monk influenced solo, Steve Gilmore moves into the spotlight. Following Steve, Al and Walter Bolden engage in an interesting inter-change that swings mightily. Al wraps it up by returning to the intriguing title. The second cut is Al's ballad, "Danielle," done with a bossa nova feel. This track features good solos from Al, Barry and Steve. The third and final track on side one is Jerome Kern's all-time classic, "All the Things You Are." Done as a

flag waver, Al is up first to dig in with some old-fashioned swinging. Barry follows some more Bud Powell inspired statements which, in turn, brings Al back to dig in even more. After he trades fours with Walter Bolden, the quartet roars on out with an extended coda.

The second side begins with another Cohn original, "Zoot Case," dedicated to his long-time friend and fellow tenorman, Zoot Sims. This track swings from start to finish with both Al and Barry in great form. After Al and Walter exchange eights, the group returns to the head and on out. The second and third tracks on this side are Ellington classics, "Sophisticated Lady" and "Mood Indigo." The former is a gorgeous duet between Al and Barry; the latter a medium waltz by the full quartet. Closing the album is another standard that again swings from start to finish, "Three Little Words." Everyone has a chance to shine on this one, making it the real swinger of this album and leaves us chomping at the bit for the next Cohn venture.

I have to confess that I really didn't pay that much attention to the early work of Al Cohn. Fortunately, I finally woke to the fact that he is one of the great "swingsters" in jazz who is so consistently good that he makes you forget just how marvelous he really is. I find him to be one of the most exciting artists on today's jazz scene. In other words, get this one!

BOB BROOKMEYER & BILL EVANS/As Time Goes By Blue Note LT 1100

Back in 1959, United Artists released a number of jazz albums, all of which were exceptional. One of the best of the lot was titled, "The Ivory Hunters," and featured the two piano improvisations of Bob Brookmeyer and Bill Evans. The idea for the two piano approach came from the album's producer, Jack Lewis. He wanted them, Bob & Bill, to attempt several two-piano numbers prior to a more conventional valve trombone/piano date. Once started, however, they responded so fully to each other that Bob never did get the horn out of its case. Rounding out the quartet format were bassist Percy

Heath and drummer Connie Kay, both out of the prestigious Modern Jazz Quartet. Ironically, as successful as the album was artistically, it has been out of print almost since it was originally issued!

As noted by Pete Welding in his very informative notes, "I Got Rhythm," the first tune recorded at the date, was done without benefit of any preliminary discussion. The two artists knew immediately that the chemistry was there so Bob sketched out some routines for several other numbers and showed Evans and Heath the changes to "As Time Goes By." Otherwise, the group's music was wholly spontaneously improvised. The program for the album features six well-known standards: "Honey-Suckle Rose," "As Time Goes By," "The Way You Look Tonight," "It Could Happen to You" and "I Got Rhythm." Needless to say, there is some marvelous inter-play between the two pianos as well as exceptional solo work.

If you missed this one the first time around in 1959, don't miss it the second time around! One can only hope that more of those great United Artists albums from that period will be re-issued. Let me just whet your appetite by reminding you that one of those original releases was the Bill Potts album titled, "The Jazz Sound of Porgy & Bess—still, in my way of thinking, one of the three or four greatest big band albums ever made!!! Well, until all of those other great titles show up again, be happy that you can once again pick up this superior album of two-piano jazz by Brookmeyer and Evans.

GIL EVANS ORCHESTRA/Blues in Orbit Inner City IC 3041

Gil Evans is one of my heroes! I've followed his gifted writing abilities from the Claude Thornhill Orchestra in the mid-40's, through his many collaborations with Miles in the 50's, right up to his own groups of the 60's and 70's. This present album contains eight works, all arranged by Gil. The material was recorded at two different sessions, one in 1969, the other in 1971. The recordings, originally released in Germany on the Enja label are, thanks to Inner City, now available here in the U.S.

The overall personnel on the album includes such outstanding players as: Snooky Young, Ernie Royal, Jimmy Cleveland, Jimmy Knepper, Billy Harper, Hubert Laws, Julius Watkins and Joe Beck.

The opening track is a jazz/rock version of Billy Harper's "Thoroughbred." It spotlights the composer's tenor as well as Howard Johnson's tuba. It also shows off the orchestral colorations that Gil is so justly famous for. The second cut is Gil's original, "Spaced." After a very free opening, the band comes in to mingle with the quick blips of guitar, piano, drums and other unidentified objects and then, it mysteriously fades away with "Wisp of a dream-like echo." Track three is Gil's exciting arrangement of Warren Smith's "Love In the Open." It features the meshing together of free jazz moments with some straight ahead swinging ensemble sounds, before fading away. The last track on side one is another Evans original, "Variations on the Misery." It opens with a dirge-like figure that resolves into some orchestral writing that is very reminiscent of Ellington or Mingus.

Side two opens with the title cut, George Russell's "Blues In Orbit." This spotlights Gil's brilliant orchestra scoring and solos by guitarist Joe Beck, Billy Harper on tenor and, the all-too seldom heard trombone of Jimmy Cleveland. The rhythm section fades out with material sounding like something out of John McLaughlin. Next comes a short (1:45) statement by Gil titled, appropriately enough, "Proclamation." The third track is a collaboration from Gil and Miles, "General Assembly." This swinger features more of Gil's unique orchestral writing, as well as solos by Billy Harper on tenor and Hubert Laws on flute... a real swinger! The closer for the album is another of Gil's works, "So Long." This moody and brooding arrangement makes one think of a modern Claude Thornhill orchestra. It features the tenor of Billy Harper.

Gil Evans is truly one of the premier jazz composers and orchestrators in jazz history. I certainly encourage you to buy anything and everything released on record by this man so...add this one to your collection.

Drawing by
R. Schlautomeier.



The Urban Bushman Jazz Reviews

THE ART ENSEMBLE OF CHICAGO/
Urban Bushmen
ECM 2-1211 \$14.98 list

After hearing an album like this, so simple and so beautifully recorded, it seems odd that the Art Ensemble scores so many people away. I think a lot of listeners feel Black music recognizing its source is fine, as long as the source doesn't go back much farther than W.C. Handy. The AEC's music is, as the logo says, GREAT BLACK MUSIC --ANCIENT TO THE FUTURE. Their albums are a great joyous romp from primal rhythms to post-bop ballads. They are much more than just (please excuse this phrase) an homage to their roots, the source runs vibrantly through all of their compositions, recognized as equally important an influence as Coltrane or blues or gospel shouting.

Urban Bushmen, their long overdue third album for ECM, is one of their strongest. Manfred Bicher's production is crisp and full. This is a live album, recorded in 1980 in Germany, and is a very energetic performance. The recording quality is as good as their previous ECM albums and

much better than their earlier live set on Arista, The Paris Sessions. The material ranges from multiple percussion numbers like the side one opener "Promenade" to Lester Bowie's beautiful "New York Is Full of Lonely People," which features some taught trumpet passages from him, to Joseph Jarman's "Theme for the SCO," a semi-humorously respectful tribute featuring some great Trane-like figures on soprano from Jarman and powerful interaction from all the horn players.

Having moved through a four-sided and amply diverse live album with both wit and vision intact, the Art Ensemble emerges again as one of the most important jazz groups on the scene. If you're exploring, this would be a good set to start with. And if you're familiar with the Art Ensemble and AACM work you've probably bought it by now.

I only wonder when we can expect to see the Art Ensemble of Chicago playing the Folly?

DIZZIE GILLESPIE/Musician.
Composer-Raconteur
Pablo D2620116 \$17.98 list

Yet another Norman Granz Montreux recording, this album is sub-titled "...PLAYS AND RAPS IN HIS GREATEST CONCERT." Unfortunately, I've never had the chance to see Gillespie live, but a reliable source tells me that he is quite a performer to watch. In fact Granz uses a good part of the liner notes defending Gillespie's "entertaining." The album becomes, then, a record of the performance. Not just the music, but the audience reactions, his asides to the band and his great one-liners. During one break he

tells the enthusiastic Swiss crowd: "Hey, y'all are alright for not understanding English."

The performances are fresh thanks to a great rhythm section, and Milt Jackson and James Moody as featured soloists. The strength of Moody's sound comes across especially well on "Body and Soul." At times the album becomes a bit indulgent, as live recordings tend to do, but is balanced by a feeling of enjoyment and as such comes off as more than just this "same song--different versions" idea that a lot of live albums have. The over-all flavor of the performances is relaxed; it's not an electrifying album, but a very enjoyable one.

STEVE KUHN/Last Years Waltz
ECM 1-1213 \$9.98 list

And still another live recording, this one at Fat Tuesday's in New York. Steve Kuhn's sound and Sheila Jordan's voice are

Art Ensemble with Steve Kuhn's group (prior to gig at Fat Tuesday's)
Left to right--
Joseph Jarman,
Malachi Favors,
Steve Harley,
Steve Kuhn,
Don Moye,
Sheila Jordan,
Bob Moses.

well suited to the small club setting. Where this makes many performances seem sterile, here it serves to enhance Kuhn's quirky, sparse style and gives it a different vitality. This is one of those recordings where you can hear clinking glasses and chatter in the background. To me this goes perfectly with the sense of humor in Kuhn's compositions and interpretations. This quartet is the anti-thesis cocktail lounge jazz group playing in an ideal jazz club setting.

Aside from that, the playing and sound quality are very good. The rhythm section stays mostly out of the way allowing Kuhn's piano and Jordan's vocals to work together nicely. Two high points are when Kuhn breaks into Monk's "Well You Needn't" at the end of "Old Folks," and their version of "Confirmation." This one's highly recommended.

--Scotty O'Kelley



BLUES LODOWN

John Redmond



PHILLIP WALKER/Someday You'll
Have These Blues Alligator 4715

Phillip Walker is from the Texas-gone-to-California-guitar school. His music is distantly related to T. Bone Walker and Gatemouth Brown. He tends to note his guitar with fewer string bends, more thumped notes. In other ways he shows other influences. His bass player's patterns owe a great debt to Albert King. He also uses an arpeggio opening-lick on the gospel song, "When It Needs Gettin' Done."

Walker's lyrics, however, are the album's strongest point. He avoids the usual blues clichés. Listen to "Mama's Gone."

Come here son
And help me be a man
Come here, son
let us both try and understand
why she took the love we knew,
and turned it all to blue
Son, your mama's gone

Come here son
and sit on my knee
come here, son
as I try to make you see
why these tears fall from my
eyes,

why I just can't help but cry
Son, your mama's gone.
Lyrics like these dealing with a family's loss are worth a trainload of the "I love my woman, but she don't love me" blues pap that reeks out of most albums.

In "El Paso Blues" he manages some of the local color generally devoid in modern blues. He talks about going across to the border from El Paso to Juarez, Mexico. There he plans to jam with Long John Hunter, a southwest legend, stills plays regularly. I saw him in an El Paso club when I was there a year and a half ago. While not strikingly original, Walker's material is fresh because he doesn't rely on formulas. His blues is personal.

CLAUDE "BLUES BOSS" LONG/Long
Cane Raiser
Moon Pie CL 7962

Long is a Kansas City artist who recorded this first album, locally, with members of the Kansas City Blues Band. In addition to the Howling Wolf derived "Best Friend Gun," Long plays several styles of slide guitar. "Long Cane Raiser" shows strong Elmore James' influence. The album's most expressive cuts are the two solo acoustic guitar cuts, "Greyhound Driver" and "Killing Kind." The slide playing here is impeccable. I recommend the album.

THE ISAAC SCOTT BLUES BAND
Red Lightning 0023 \$10.98 list

Isaac is a young (aged 33 at the album's recording), Seattle based black blues player. Albert Collins heavily influenced him as did all of the Kings, B.B., Albert and Freddie. This English import's strongest cuts are "There's Gotta Be a Change," and "Goin' Back to Oakland," which was written by fellow bluesman and Washingtonian Tom McFarlan. Most of the album's cuts are live. The quality is surprisingly good for what is obviously a homemade production. The harp player shows great work on "Rock Me." A real listenable album.

CHARLIE PATTON/Founder of the
Delta Blues
Yazoo L 1020 \$11.98 list

If Robert Johnson was the king of the Delta Blues singers, Charlie Patton was the godfather, the ultimate connection. Patton preceded Robert Johnson, Son House, and other Mississippi blues players. He was both a founder and popularizer of the blues. His guitar style was strong, rhythmically pounding chords interspersed with slashing slide. He specialized in making his slide talk the words of a song. PennyLane lists this album set a blues essential. It is.

TAMPA RED/The Guitar Wizard
Blues Classic 25

Tampa Red plays a different kind of slide. Rather than the open chord tuned, full screech of Mississippi blues, Tampa plays with a delicate sophisticated touch. His music is akin to the thirties acoustical urban blues players like Lonnie Johnson, Scraper Blackwell and Big Bill Broonzy. Tampa's special skill was to play all those light notes with a slide. He recorded over 150 78rpm records, more than any other artist. He first recorded "Sweet Little Angel" and "Cryin' Won't Help You Now," later popularized by B.B. King and Robert Nighthawk. Here is an artist with a unique approach to his instrument. It deserves a listen.

THE DYNA TONES/Curtain Call
War Bride 9008

This is undoubtedly, the party album of the year. The Dyna Tones are Charlie Musselwhite's latest aggregation. Charlie was the original blues white boy. Arriving in Chicago in the early sixties, he learned his harp from Walter Horton, Little Walter, and other masters. His present playing is impeccable, as is the whole group. A guitar player, Rick Welter and a saxophonist, Renaldo Arvizu, shared the leads. There isn't a bad note or song on the album. Everything is tight and unclimbed, right down to the song choices. The Dyna Tones employ several lesser known fifties rhythm and blues songs including "Tick-Tock" and "Walk Right In--Walk Right Out." This live performance recording also includes some of Charlie's classics "Christie Redempto" and "She Used to be Beautiful." You can't lose with this excellent album.

JOHN & SYLVIA EMBRY/After Hours
Razor 5102 \$7.98 list

This is a live album. It has the feel of its locale, a small ghetto nightclub. The feeling is, in general, laidback. While not lacking musically, the artists are more folk-like than professional. This intimacy drives John Embry's acrid guitar deep into the listener. Especially interesting is his stinging work on "Troubles" and "I'm Hurtin'." His wife, Sylvia's gospel trained voice is put to good effect on Wilson Pickett's "I Found Love." The album is valuable because it records modern day folk musicians in their environment, the neighborhood club.

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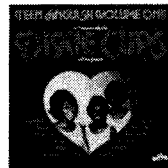
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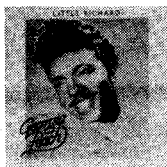
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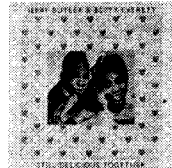
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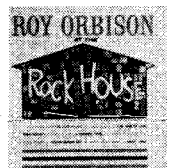
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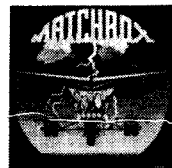
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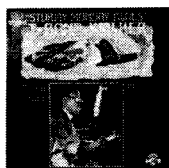
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 ****SUPERIOR PERFORMANCE-recommended
 ***ABOVE AVERAGE-worth a listen
 **FAIR-nothing particularly noteworthy
 *FORGET IT

MICHAEL PROPHET/Michael Prophet

*** Greensleeves
 Greensleeves is an impressive English reggae label that has put out a considerable catalog of LPs and 12" disco singles over the past five years. The American label, Shanachie, has now picked up distribution rights and will be offering them at domestic prices with the quality intact. This is the second Prophet album they've released and a worthy offering it is. M.P. has an expressive voice which is showcased in these ten message-style tunes. He's backed by the Radics and there is a lot of nice horn work from Dean Frazer and Nambu. The rhythms are fresh and the performances tight. Quality material from a rising artist.

Whole New Generation of D.J. (VA)

*** Greensleeves 26
 Here's a good opportunity to check out some of the latest D.J. sounds by up and coming artists. Included are the duo Clint Eastwood & General Saint, Ranking Dread, Toyman, Nica Smart and Errol Shorter (who recorded this just prior to being gunned down by J.A. police for gun possession) along with a few lesser-knowns.

Recorded at Channel One with Scientist and backed by Roots Radics, this is one hot set, with each D.J. offering a different rap approach. There are lots of amusing lyrics and rock hard riddims coming from behind. Overall: Top Ranking.

CARLTON & THE SHOES/This Heart of Mine

**** Quality 001
 Don't be put off by the name--this is some of the greatest reggae ever put to vinyl. Specifically the title cut and "Give Me Little More," the second track, shine. Carlton Manning provides all the vocals and he's got a great voice. At times I'm reminded of Burning Spear but he's definitely got his own unique style. The former Wailers' Barrett brothers cook on drum and bass. Other notables include "Chinna" and Sewell on guitars, Dean Frazer and Headley Bennett on horns and Pablove Black (of Studio 1 fame) on keyboards. This one's got a sound all its own and although not all tracks are outstanding, there is enough that are to make it a classic. Check for This Heart of Mine you'll be pleasantly surprised.

YABBY YOU & MICHAEL PROPHET Meet At Dub Station

*** Yabby You and Michael Prophet have collaborated on two other LPs that I know of and what a deadly pair they make. This is a dub album of the first order. The riddims are vibrant and the mix eclectic. Check out the horns: outrageous (fast becoming a Michael Prophet trademark). There is never a dull moment as Scientist takes us through an other-worldly collage of rhythms and sounds guaranteed to boggle the mind and wiggle up the waist. Countdown and get ready for blastoff!

ME AND YOU/From Me To You

**** Castro Brown 01
 Here's a scorcher from husband and wife team--C & N McLean--that comes off as some of the finest lovers' rock with killer riddims put out this year. Sweet and high soulful vocals put this one over the top. Fantastic covers of "La La Means I Love You" and "Ooh Baby, Baby" plus some first rate originals. Using some of Joe Gibbs stable including Lloyd Parks on bass, Bo-Pee and "Chinna" guitars, "Bubblin'-keys," and Frazer/Nambu on horns--just try and keep from dancing--no way Jose! Look for this one in 82's Top Ten.

Roots Rock Reggae Party Vol I

*** Silver Camel 003 \$10.98 list

Roots Rock Reggae Party Vol II

*** Silver Camel 004 \$10.98 list

These discs started with a great concept: tunes performed sound-system-style. That is: singer, D.J., dub. And some of the current greats are employed, Madoo and Lone Ranger, Triston Palma with Nicodemus and Delton

Screechie with Nigger Kojak among others. There are two extended cuts per side and a lot of it works fairly well. Only trouble is, there's a ring of familiarity that keeps these sets from becoming the mind-blowing jams you'd expect. However they do provide an opportunity to check out some of the latest talent and the English pressings provide good clean sound. Either should help to live up to, as the titles imply, your next reggae party.

BLACK UHURU/Tear It Up

*** Mango 9696

This is basically a Uhuru greatest hits package performed live. Recorded last summer in Europe Tear It Up doesn't quite live up to its title. Although competent in performance and execution, it lacks that vital spontaneity that's so crucial in making live albums work. And frankly it sounds as if it were recorded by someone holding a mic in the audience. Even the usually robust Sly n' Robbie sound tired on this tour! Only on the finale "Leaving for Zion" do things begin to take shape--but by then you might not be awake. If you want good Uhuru try either Sinsimillia or Red their two studio LPs for a dose of the real thing. All I can say for Tear It Up is: guess you had to be there.

SLY N' ROBBIE/Raiders of the Lost Dub

*** Mango 9705

Slightly more interesting than Tear It Up, Raiders is an assortment of dub versions from various Sly n' Robbie produced "Taxi" artists. For example there's dubs of Black Uhuru's "Sinsimillia" and "Spongi Reg-



Whole New Generation of D.J.

on background vocals. I like "Rydim Driven," Jimmy sings with conviction and shows us still another facet of Jamaican music.

NICODEMUS-TOYAN/D.J. Clash

*** Greensleeves 32

D.J. Clash is ten cuts back-to-back featuring two of the latest and greatest D.J. in Jam-down. Great, fresh riddims abound from Roots Radics performed dub style and mixed by Soldgie at Channel One. There's even a "pick your favorite" postcard enclosed! It's a toss up because they both convey seemingly endless rhyme and rhythmic rudiments that keep every little ting tly--ya know? A very strong set from two true innovators. Check de Clash--start da bash.

TOYAN/Toyman

*** J & L Records 061

Even though the subjects, curfew, dhalice, posse, gun shot, etc. are well worn in current releases, Toyman nonetheless is able to reactivate these subjects and add new life. Add to that some great new rhythms from Sly n' Robbie, a Scientific dub mix, and you've got the right ingredients for this bong-bung--diddly-widdy-stew.

NICODEMUS/Gunman Connection

** Cha Cha

Although touted as the latest D.J. favorite I'm afraid there's very little on this album to give an indication why. A lot of his 45's have sounded good and his stuff on D.J. Clash is in the groove, but this just doesn't hang together. His voice sounds like it's being played at a slower speed half the time. The "Gunman" hit and "It a Ram" are okay, but nothing really makes this much anticipated first LP worth investigating.

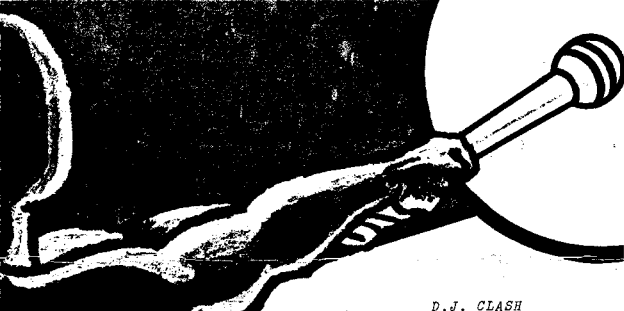
THE MIGHTY DIAMONDS/Dubwise

*** Music Works

The Diamonds keep finding their way into this column PITCH after PITCH. This is their fourth album I've reviewed in as many months. These dubs are taken mostly from their Changes or Indestructible, (depending which you have), LP. And, yeah mon, it's some wicked sheet. There's killer versions of "Pass the Kouchie" and "Party Time." It doesn't say--but sounds like Radics to I and yeah, they make it happen. Occasional token vocals from The Diamonds elevate the proceedings. If you're into taping, this and the Changes LP can make a terrific Showcase set. If not check this one out anyway. A slow burn to be sure.

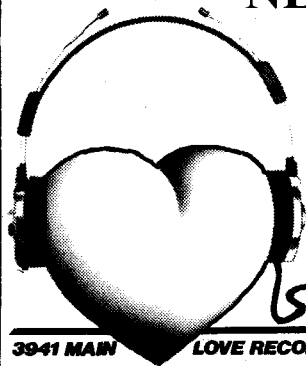
So as Spring finally rolls in...cool runnings to the K.C. Skank Society!

D.J. CLASH



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gae" (plus two more of their hits) as well as the Viceroy's "Heart Made of Stone," Wailing Soul's "Feel the Spirit" and what may be the best track, Burning Spears' "Social Living." As is usually the case with Sly n' Robbie, there's quite a bit of electronic wizardry thrown in for good (?) measure. If you enjoy a lot of synthesizer noodling this is for you. The cover's great with Indiana Jones gone Rasta sporting dreadlocks and Fedora. Another quirky set from Jamaica's own "Glimmer Twins."

JIMMY RILEY/Rydim Driven

*** Mango 9671

Yet another Sly n' Robbie protégé, Jimmy Riley might be reggae's answer to Otis Redding. Very much a soul crooner Riley does a good job on R&B standards like "I Wish It Would Rain" and "I'm Gonna Make You Love Me" (a Blue Riddim favorite). There's able backing from--can you guess?--Along with the Tamblins



TOOTS & THE MAYTALS



Big Toots (original Monkey Man) testifying soulful reggae (purposely detailed) at April 10, Uptown Theatre show. Original photo session by Willi Irie.

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RADIATION HAZARDS

by Paul Schaefer

Radiation Defined

Radiation is the transmission of energy through space in the form of waves, particles or bundles of energy called photons. Some forms of radiation which we can easily detect are thermal radiation (heat), and visible radiation (light). The discovery of radiation not directly detectable without instrumentation occurred in 1896. Since that time we have experimented with and adopted for use many of the wavelengths described in the electromagnetic spectrum.

ELECTROMAGNETIC SPECTRUM



The radiation spectrum lists the types of radiation which surround us like an ocean of electromagnetic waves. Radiation is produced by both electrical sources such as radar and radioactive elements such as uranium. Each type of radiation has a different wavelength. The number of wavelengths occurring per second is called its frequency.

This electromagnetic ocean of waves affects us in a manner similar to the way water waves affect a boat. Waves that are too large or too choppy present us with a danger. Each wavelength of radiation is found naturally in our environment within certain defined limits.

We have developed methods of fine tuning this radiation to establish a more comfortable environment. This is accomplished with two forms of radiation when the levels of light and heat are controlled in a building. It is well known that too much or not enough heat or light radiation can cause us discomfort or injury. Units of measurement for nonionizing radiation are generally units of power per surface area such as milliwatts per square centimeter (mW/cm²). For ionizing radiation the unit millirem is used to describe directly the quantity of charged particles created by that type of radiation.

From all natural sources we receive about 120 millirems of ionizing radiation per year. Medical and dental X-rays subject us to 70 millirems of ionizing radiation, and the Nuclear Regulatory Commission allows us to be exposed to 170 millirems from atomic power plants.

This more than doubles the millirems we receive from natural sources, and only time will tell how it affects us because it is difficult to sense it directly. In the case of light or heat radiation, a doubling of the milliwatts to which we are now exposed from natural sources would produce noticeable adverse effects in a short period of time.

The production of radiation levels outside the naturally occurring levels creates the greatest possibility for making the waves which surround us in the electromagnetic ocean either too large or too choppy for our own well-being.

The effects of adverse radiation exposure have been the subject of a "Disinformation Campaign" that any competent and well-financed intelligence agency would be proud of. Our present military has a high level of dependence on devices operated with radiation. It is assumed that the military as it exists is absolutely needed for our national security; and therefore the use of radiation becomes a sacred cow which is not open to questioning regardless of its adverse effects.

Because of the overwhelming success of this disinformation campaign, it should be acknowledged that this text only scratches the surface of this subject matter.

Radiation Exposure

In examining radiant energy we find that certain levels and frequencies from the sun and biosphere are beneficial to biological systems. Others are not.

Outside the naturally occurring radiation levels are personal exposure standards to certain frequencies such as microwaves. In the United States, these standards were arrived at by using theoretical considerations concerned only with thermal effects that would cause an increase in body temperature. Other inputs into maintaining or modifying these standards have been based on military expediency defined by the subjective judgement of the U.S. Department of Defense.

To this date (1975) the various investigations conducted by DOD have never produced any conclusive evidence of biological hazards to man below the 100 mW/cm² level. So far there is no documented evidence of injury to military or industrial personnel or the general public from the operation and maintenance of radar and other microwave emitting devices within the 10 mW/cm² limit of exposure. There is no evidence in western world scientific literature that the present U.S. standard of 10 mW/cm² represents a hazardous exposure level.^{1a}

Apparently Military Handbook 238 issued August 1973 by the Navy was not based on western world scientific literature. It states that in recent years, many distinctly non-thermal effects have been shown to be dependent on peak powers whose average value is not great enough to produce heating. It goes on to state that these effects were frequency-dependent and occurred at an average power level that is considered negligible. Some non-thermal effects noted at certain frequencies and intensities include changes in human blood, a buzz sound based on pulse repetition rate, abnormalities of the chromosome structure, digestive system distress, emotional upsets, and nausea.

A connection between cataracts and microwaves was discovered by Dr. Milton M. Zaret in the 1960's. By subjecting cataracts in a group of men (average age 40) he found 39 men who worked for the armed services on high-power radar systems. All of these men had cataracts of the posterior or back side of the capsular surface. This is the signature of a microwave cataract. Intense heat of infrared radiation produces cataracts on the anterior or front portion of the capsule. In addition many of the observed cases had a cataract only in one eye, which made it difficult to relate to natural aging. For his efforts, the funding of Dr. Zaret's studies was terminated by the military.

Reported effects of microwave exposure in man by Soviet scientists include fatigue, headache, sleepiness, irritability, loss of appetite and memory difficulties. Objective symptoms are bright red, scattered skin rashes, excessive perspiration, unstable blood pressure and diseases involving the retina of the eye. Mental disorders such as anxiety, insecurity, hypochondria, suicidal thoughts and at a later state, delirium, terror, visual and auditory hallucinations, combined with impairment of sleep, have been reported.^{1b}

Other microwave effects on humans were noted when the Soviets in 1962 decided to expose our embassy to what became known as the Moscow signal. According to various sources the signal consisted of multiple frequencies, a widely fluctuating pattern with a maximum level of either .4 or .02 mW/cm². This type of radiation waveform is not suitable for intelligence gathering. In any case the power level of the Moscow signal was below 5 mW/cm² which is the permissible leakage from a microwave oven. A level of 5 mW/cm² is approximately a billion times greater than the microwave emission of the sun.

An investigation of the Moscow signal was dubbed Project Pandora. Everything was kept secret and not even the embassy employees knew they were being studied for radiation damage. Duplication of the Moscow signal by the Walter Reed Army Institute of Research in Washington, D.C. at the 4mW/cm² level showed a degradation of work performance and chromosome damage in the blood cells of monkeys. No known studies were made on humans and Project Pandora was disbanded in 1970.

In February of 1976, with the approval of Henry Kissinger, window screens were installed at the embassy in an attempt to deflect the radiation and prevent it from entering the building.^{1c} At this time, Henry Kissinger was Secretary of State and head of the National Security Council which provided direction for all U.S. intelligence including the CIA. Mr. Kissinger's personal involvement in approving the installation of window screens to deflect radiation that was considered harmless does not make sense unless it was part of a cover-up involving the intelligence community.

A recent government report by the National Telecommunication and Information Administration continues to state that the personnel at the U.S. Embassy in Moscow did not risk suffering any "deteriorative biological effects" from exposure to Soviet microwave beams.^{1d}

Contradicting this position is the fact that two former U.S. ambassadors who were stationed in Moscow have died of cancer. In 1974 U.S. Ambassador Stoessel, who had suffered bleeding from the eyes, a strange blood ailment and general poor health, left Moscow because of health problems. He was reassigned to West Germany, where according to some medical opinion, his strange blood ailment might be reversible in an environment free of adverse radiation.

A former administration officer had sued the government over the death of his wife, a secretary at the embassy, from cancer. In March of 1976 Zbigniew Brzezinski, National Security Advisor to President Carter, told Paul Brodeur, a reporter for the New Yorker magazine, that the cancer was among Americans at the Moscow Embassy was the highest in the world. He blamed the Moscow signal for the cancer rate.

In July of 1976 it was made public that the secret test performed on embassy employees to detect genetic damage did reveal chromosome breaks. In November of that year Moscow was declared an unhealthy post with a 20% increase in pay granted as a hardship allowance which is standard operating procedure in a war zone.^{1e}

Another example of exposure to so-called safe levels of radiant energy is Samuel Yannoni, a technician who tuned transmitters atop the Empire State Building. In 1965 he began to suffer from his microwave exposure. He lost weight, couldn't remember details, was blinded by cataracts, and became prematurely senile. He died in 1974 at age 62 from a brain tumor.

Recently Yannoni's widow was awarded the sum of \$30,000 plus \$57 a week for life by the New York Workmen's Compensation Board. The Board declared that Yannoni had died from 16 years of exposure to microwaves. He had worked at a microwave exposure level of 1.5 mW/cm².

The War Machine

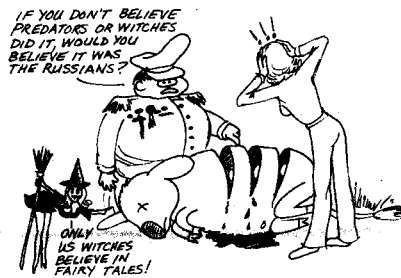
The radiation level of the Moscow signal, Samuel Yannoni's exposure or the permitted leakage from microwave ovens is like being tickled by a feather when compared with the whiplash effect produced by military lasers and communication systems, electronic warfare and counter-measure devices, and Electromagnetic Pulse (EMP) testing.

EMP testing simulates the radiation flash produced by the explosion of a nuclear weapon. This type of testing is performed to devise methods of protecting our missiles, communications systems and other military hardware from EMP damage. EMP simulation has occurred because of the above-ground ban on nuclear weapons testing.

In the late sixties EMP tests were being conducted on missile sites, using ground-based pulse generators as well as huge airborne pulsers carried aloft by Army Chinook helicopters.^{1f}

An EMP pulse of radiation subjects a human to a higher level of power than found in a lightning bolt. Also its rise time is more rapid, which makes it more effective than lightning at intervening in biological processes.

In 1967 the first mutilated animal was found in Colorado. In a twelve year period that followed, 8,000 cattle were found mutilated with a surgical precision in a 1.28 million square-mile area of the United States.^{1g} The mutilations were clustered in middle America where the majority of our missile sites are located.^{1h} It is possible that these cattle were killed by an EMP-like pulse. A covert testing program for evaluation of biological effects could be responsible for the mutilations which were done to obtain tissues such as eyes, blood, and reproductive organs, which have a high level of sensitivity to radiation.

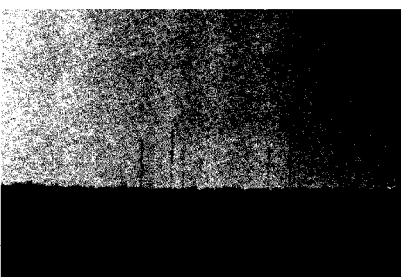


Every year from 1 to 5 percent of the cattle being fed for slaughter in feedlots of Kansas and the Southwest are victims of what cattlemen call the "sudden death syndrome."¹ⁱ More often than not, according to cattlemen, the steers that fall victim are among the best in the pen. Could some of these cattle be victims of stress caused by EMP-like radiation?

We have advanced from the early EMP testing to a newer system which can perform testing as well as launch our missiles. According to a source with military connections, there exists in the bowels of Washington, D.C. a rather large computer right out of Dr. Strangelove, with many back-up power systems. If you ask this computer what its function will print out "I am the War Machine."^{1j}

The War Machine computer is connected via ground lines to five tracking stations which are connected with the SECOM^{1k} Communication System. The five tracking stations are in communication with our missile sites. The tracking stations communicate with five satellites in the sky via laser technique. Our space shuttle will service these satellites which are powered by uranium.

Each tracking station consists of five radio station-like towers, 180 feet tall, with umbrella like ribs on the top of each. The towers are arranged in a circle. In the center of the circle of towers buried in the ground are tubes of Uranium 234 which give off a high frequency radiation known as gamma rays. Electrical power applied to the circular arrangement of towers increases the power of, and focuses, the gamma rays into a laser-like beam capable of sending a message which cannot be jammed to a satellite.



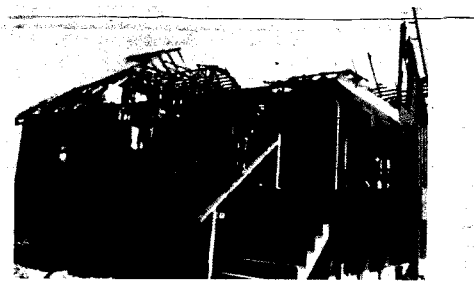
Tracking station located on Mullen Road, between 187th and 205th, Southeast of Kansas City.

On top of the towers of a tracking station are receivers made of plutonium, which pick up the transmissions from a satellite. The excess power from the satellite laser beam is sent to ground via an 1800-foot carbon grounding rod. Once the War Machine gets the go-ahead, all the missiles can be launched in 27 minutes.

The satellites are capable of modifying weather conditions, including the calming of hurricanes with powerful beams of radiant energy. The operation of this system is picked up by weather radar where it is classified as anomalous propagation. It occasionally turns the sky a shade of red at night, which makes it appear that the aurora borealis or northern lights have come to visit middle America. This is especially noticeable during space-shuttle flights.

The visual change in the sky is representative of a change in the sky's electrical characteristics. This condition could contribute to the formation of the acid rains which are destroying our forests. In addition, in the midwest large fish kills have been noticed after heavy rain. Conditions of too much nitrogen,^{1l} not enough oxygen,^{1m} or acid-like conditions¹ⁿ in the water have been blamed for these kills. Any of these conditions could be connected with an acid-like rain.

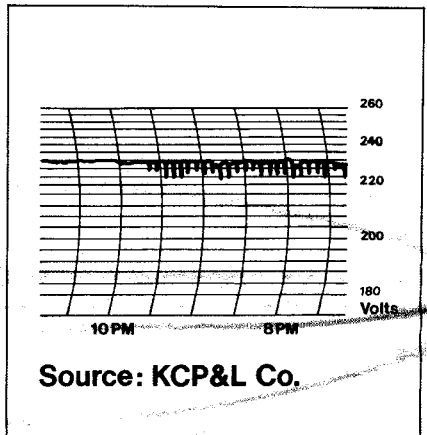
Even though the radiation from the War Machine components is widespread, living or working near a tracking station is especially noticeable. Sometimes a satellite beam misses a tracking station causing fires, explosions and electrical outages.



Location 207th & Cleveland Street
South Kansas City, Missouri

The majority of the partially charred surfaces of this house have three things in common - they face the south, west and vertical planes. The cause of this fire was not determined. A possible connection between this fire and a satellite laser beam should be investigated.

The electromagnetic field created by laser-like radiation beams of the War Machine components induces currents to flow in utility lines. This causes household voltages to experience intermittent brownouts or excessively high levels of voltage. This graph shows a household voltage being affected by an outside electromagnetic field created by the War Machine at Richards-Gebaur Air Base south of Kansas City, Missouri.



Source: KCP&L Co.

Such irregularities on the voltage supply line are detrimental to normal operation and reduce the life span of household appliances. This condition also causes electric meters to give incorrect readings.

The electromagnetic field generated by radiation beams from the War Machine changes the combustion characteristics of gases. This can result in an inefficient yellow flame instead of a clean blue flame, which causes higher utility bills. This condition also prevents gas furnaces from lighting properly, resulting in fires and explosions.

Other signs of radiation interferences include intermittent faulty television and radio reception and the malfunction of computers, smoke alarms, and burglar alarms. Over 30,000 false theft alarms^{1o} were received in Kansas City last year.

Footnotes

1. The CIA and the Cult of Intelligence by Victor Marchetti and John D. Marks 1974 KNOFF
2. Radiation Hazards ADIA - 015 200, Aug 1975, US Department of Commerce, National Technical Information Service
 - a. "Protection Guides & Standards for Microwave Exposure," by Sol. M. Michaelson
 - b. "Endocrine & Central Nervous System Effects of Microwave Exposure," by Sol. M. Michaelson
 - c. "EMP Safety Hazards," by Arthur W. Guy
 - d. The Zapping of America by Paul Brodeur, 1977, Norton
 - e. Associated Press, June 5, 1981
 - f. "Microwave Death," by Sandra Dorr, Omni, Jan 1982
 - g. "Microwaves II," by Paul Brodeur, New Yorker, Dec 20, 1976
 - h. "Death on the Range," by Harry Lebelson, Omni, Jan 1980
 - i. "The Phantom Cattle Surgeons of the Plains," Boulder Monthly, Jan 1979
 - j. "New Vaccines Battle Cattle Death," by Fred Kiewit, KC Star March 27, 1979
 - k. "The SECOM II Communications System," by Wayne D. Olson, April 1978 SAND 78-0391
 - l. "More Than 100,000 Fish Killed at Truman Dam, State Says," AP, KC Times April 26, 1979
 - m. "Lack of Oxygen May Have Killed Fish," by Darryl W. Levings KC Times Oct 31, 1979
 - n. "Acid Runoff Kills Thousands of Fish in Missouri Creek," by Marilyn Cummins, KC Times Sept 6, 1979
 - o. "Belted House Damaged by Fire," The Belfon-Raymore Star-Herald, Sep 24, 1981
 - p. "New Law Would Levy Fines for False Theft-Alarm Calls," by John A. Dvorak, KC Times, Dec 25, 1981

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'WEDDING' A CHALLENGE TO DANCER



"To make a ballet of 'Blood Wedding' was a challenge for me. Everything I had done up until then was abstract. Thus, the problem for me was: would I be able to tell a story, a story written by a poet, Federico Garcia Lorca, whom you have to understand, whom you have to approach humbly."

"I have taken the liberty of making some alterations. For instance, the duel does not exist in Lorca's play. As in the Greek tragedies, the actors die off stage; but I have placed the duel in front of the spectators. ...The ballet has changes, fades, etc., based on cinematographic style, which is something I intended from the very first moment. Also, I was inspired by surrealist and hyperrealistic painting. Everything concerning love and death I have treated with surrealist choreography; in everything concerning the feast, the mother--

son dialog, and daily doings, I have insisted on realism to the point of hyperrealism. I believe this has yielded good results."

"My planning of the work was not very conventional. I started mounting the choreography before having the music. I started from a rhythm: for the fight, the 'seguidillas'; when the woman appears, 'bulerias'; for the wedding, a two-step which was very popular in my childhood. I remember that when I was a child, there was always a gramophone, and it would always play something from Pepe Blanco.

(Popular people, in contrast to what intellectuals believe, are very fond of light music.) When I mounted 'Blood Wedding' I asked myself, 'Why not include a song from Pepe Blanco?' All the dancers in Madrid rehearse in the same studio, located in Amor de Dios street. When my colleagues learned that I was preparing Lorca's tragedy, they came over to see what was cooking there. When they heard 'Sombrero, ay mi sombrero' ('Hat, oh my hat') through the door, they thought I was making fun of them, and that I was playing

that music in order that they would not know what I was really doing. They could not imagine me using that music. That is because sometimes we dancers are a little style-conscious, even though we come from the proletariat."

"When mounting the pas de deux of the fight between the Bridegroom and Leonardo, I took advantage of what was said by a man condemned to death during the Spanish Civil war. Although they shot him, he did not die. Afterwards he wrote his memoirs and tells how, in front of the firing squad, he saw the bullet coming out and entering his eye. He tells how, in such moments, time seems to lengthen, and how those fractions of a second seem to be hours. And another time, I read that James Steward, the Formula I pilot, said that the racers sometimes change gears four times in one hundred yards. This means that, on certain occasions, man has a different concept of time. Even before thinking about doing 'Blood Wedding' these things attracted me as basic points to use for a choreography."



Cage preparing piano by inserting wooden spoon between strings.

many have seen him and heard about him without actually experiencing his music in performance. Cage's works reflect his wide-ranging interests and the complexity of ideas that stem from influences of Oriental philosophies and Zen Buddhism, a reverence for the works of Thoreau and James Joyce, and close contacts with such figures as Fuller, McLuhan, and Marcel Duchamp.

Cage is not interested in repeating himself. "Why should I do something that I have already done or that someone else has done before me?" This Cagean originality has been part of his life from the time he was a boy growing up in Los Angeles. Cage dropped out of Pomona College partly because students were expected to complete the same assignments. He went to study art and architecture in Europe, returning to the West Coast after a few years determined to become a composer. He held various jobs as a dishwasher, gardener, and WPA leader while studying with Henry Cowell, Adolph Wechs, and Arnold Schoenberg. Cage's piece of the early 'thirties were influenced by Oriental music and were followed by a phase in which he wrote almost exclusively for percussion instruments. By the late 'thirties Cage was resident accompanist for the Cornish School in Seattle, Washington. There, out of necessity to find a wider range of sounds for dance music, Cage invented his own one-man band, the prepared piano. It was in Seattle that Cage first met Merce Cunningham who has remained his closest friend and associate. Cage settled in New York in 1943. Studies of the *I Ching*, the Chinese Book of Changes, strongly influenced his thinking and led Cage to develop methods of chance operations in his compositions. In the 'fifties Cage wrote the first music for electronic tape and led the New York "action group" of composers Earle Brown, Christian Wolff, and Morton Feldman. Together with David Tudor, Robert Rauschenberg, and Cunningham, Cage created the first "Happening" at Black Mountain College in 1952. Cage's compositions range from the introduction of his "silent" piece, *4'33"*, to huge productions such as *HPSCHD* of 1969, performed in a 16,000-seat arena utilizing computer programming, 7 amplified harpsichords, 52 tapes, 59 channels of sound, loudspeakers, and visual projections.

John Cage's zest for life leads him to enjoy many activities. They have included chess with Duchamp, driving the bus for Cunningham's dance group, cooking, mudrooms (he is a recognized mycologist), and growing a Japanese garden in his New York loft. But Cage's main interest is always the current musical work. He is challenged and delighted to be writing a work in German commissioned by Radio Bremen for May 1982, *A House Full of Music*. "Perhaps this will be my Strauss opera!"

—Vivian Paris



A 70th Birthday Tribute
SATURDAY MARCH 13, 1982

JOHN MILTON CAGE, son of an inventor, has been the leading figure of the avant-garde in the arts for many years. A musical inventor himself of great originality, Cage continues in this his seventieth year to generate ideas that influence thought in literature, aesthetics, dance, and the visual arts, as well as in music. Cage's view of music is a utilitarian one. Many of his works are philosophical gestures, using music to urge people to listen, look, explore and feel life to the fullest. If Buckminster Fuller's ideas were meant to change man's environment, Cage's are meant to change man's thinking and to heighten his sensitivities. Because of the experimental nature of Cage's works and his extraordinary talents as a performer, the composer is very well known —

LOCAL CRITICS NAME FAVES: on golden pond eat your heart out!

"Would you rather read an intelligent book or have good sex?"

That question was posed by one of the critics at the annual meeting of the Kansas City Film Critics Circle during a debate over which film should win Best Picture honors—*Raiders of the Lost Ark* or *Prince of the City*. Good sex won out, folks, and *Raiders* it was. However, *Prince* was not a total loser, as Sidney Lumet was named Best Director.

Atlantic City claimed Best Actor and Best Actress categories, with the honors going to Burt Lancaster (after a runoff with Treat Williams of *Prince of the City*) and Susan Sarandon (after a runoff with Meryl Streep of *The French Lieutenant's Woman*). For Best Supporting Actor, the runoff was between Jerry Orbach, who played the cop Gus Levy in *Prince of the City*, and Jack Nicholson, whose sardonic portrayal of Eugene O'Neill made this viewer wish that Reds had been focused on O'Neill instead of John Reed. And Nicholson won.

Best Supporting Actress went to Melinda Dillon for her portrayal of Paul Newman's suicidal friend in *Absence of Malice*. Dillon won out over Alice Krige, the actress/girlfriend in *Chariots of Fire*. For Best Foreign Film, *Breaker Morant* had a solid victory. For Best Cinematography, critics were forced to choose between the crisp, masterful photography in *Chariots of Fire* and the cool, wet enveloping images in *Southern Comfort*. The latter won, with honors going to Andrew Laszlo. Best Documentary was awarded by proclamation, rather than by voting, since so few critics had seen any documentaries this year. But those who had seen Connie Field's *The Life and Times of Rosie the Riveter* were convinced that it was the best of all possible worlds. Critics promised to dutifully go to The City Movie Center this year so that next year they would have more than one film to shout about.

One critic suggested that the category of Best Musical Score be added, and another critic naively piped up, "But we don't even have to vote because we all know who would win." That critic was greeted with a skeptical chorus of, "Oh? What?" "Why, Vangelis, of course." No of course about it, though.

Chariots of Fire's Vangelis received a lone vote, with the award going to Tangerine Dream for the score of *Thief*.

Unlike previous meetings of the Film Critics Circle, this meeting was limited to people who actually review films for print or broadcast. There was some discussion over whether or not to get fancy and have next year's meeting at a restaurant in the evening instead of at noon in a Rockhurst College conference room, but nothing was decided.

Refreshments of coffee, sugar and "cream" were served.

Donna Trussell.

Like a star, the water bargains;
floods at noon, the mute continent,
A wreath of storms bright &
motionless;
all eyes are looking there.
Who reigns? & what peculiar song
is hushed now, & will return?

FORGIVENESS OF ENERGY

The sweet atoms of enemies
play god & graze sublime, unchecked.
Hate has no dawn, inside
the electron. J.M.

POEM FOR POETS

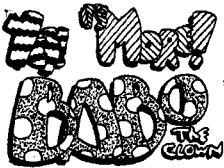
"You will meet Coleridge":
Dominion on the beach.
Come wolf-- your couch
Is fiery hair--
Sunlike in all Society.
Talk in all your form,
So your shape might be seen.

"We'll spend the Summer in 1820":
Who loves you & then the violet?
This waterfall universe of things
Repeats like wings.
Its head wild & serial
Nods a cloud-like welcome.
Eat-- eat your fill,
Then leap forever.

NONSENSE POEM

Wrapped & curled spoke the broom,
all venom swept away.
Overlooked, the fast drum
stuck at one, rushed there.

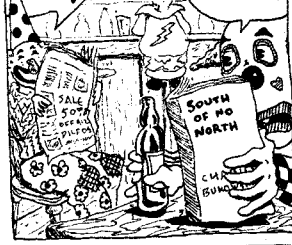
Stir with spoons pale astonishment;
no harm & no consequence.



HEY! LET'S MAKE BURGER OUTTA THAT CLOWN, AND SELL IT TO THAT IDIOT KING!



BABO AND SOME OF HIS CHUMS ARE DOWN AT THE "CLOWN LOUNGE."



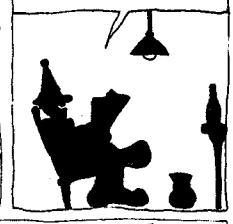
DEAR LABBY ANDERS, MY HUSBAND HAS TO BE THE LOUSIEST LOVER THAT EVER DREW BREATH! THE THOUGHT OF GETTING IT ON WITH HIM MAKES ME NAUSEOUS!



SO IS THERE REALLY ANY REASON TO BLAME ME FOR SEEKING OUT SOMEONE ELSE WHO CAN FULFILL MY NEEDS? I'VE FOUND THE MOST WONDERFUL GUY...



HE'S KIND, CONSIDERATE... BLAH BLAH BLAH... OH, YEAH, AND ESPECIALLY SWEET IN THE "LOVING DEPT." HOW HOW HOW!



HE MAKES ME FEEL LIKE MORE THAN AN ADOLESCENT, IF YOU CAN FIGURE OUT MY MEANING!!



HEY, BABO, DO YOU KNOW WHAT I WOULD DO TO MY OLD LADY IF SHE SAID THIS KIND OF SHIT...?

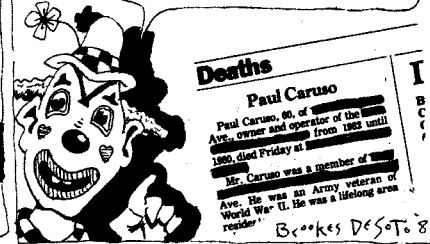


HERE, SPIDER, USE MINE...



AND NOW... BABO TRIVIA!

ALL I NEED FOR THIS MONTH'S QUIZ IS ONE (1) ANSWER - WHAT ALBUM DID THIS LATE GENTLEMAN'S NAME APPEAR ON? (CLUE - LATE 60'S ACID ROCK)



Deaths

Paul Caruso

Paul Caruso, 40, of [redacted] Ave., owner and operator of the [redacted] from 1962 until 1980, died Friday at [redacted]. Mr. Caruso was a member of [redacted] Ave. He was an Army veteran of World War II. He was a lifelong area resident.

Brookes Desoto '82

DUGONG

BODIES IN MOTION From this point of view, bodies on the earth must pull both ways to the sun and the stars.

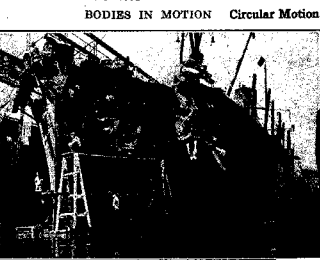


RHINOCEROS INDICUS

A body a rising body by incidental friction, faster than the upper part.

Magnetizing a body, the tendency of bodies to attract

The body magnetic seems to move with reference to some other body



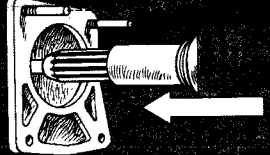
BODIES IN MOTION Circular Motion.



BODIES IN MOTION



BODIES IN MOTION BODIES IN MOTION



Beware of Inertia.
The havoc wrought to the bow of this ship was due to the inertia of two colliding vessels.

THE KISS, BY RODIN

Two-of-War.
Equal opposite forces produce equilibrium

MUSSO REALITY



Beautiful maiden with beaming eyes, tell me, as thou understandest the right method of inversion, which is the number which multiplied by 3, then increased by 34 of the product, divided by 7, diminished by 1/5 of the quotient, multiplied by itself, diminished by 52, the square root extracted, addition of 8, and division by 19, gives the number 2?



Skin of our Teeth



I WAS IN HELL WITH NIEMOELLER



The being able to read in any way Of a sausage-selling fellow

Down men also imitated the sounds of birds and animals, probably to amuse themselves.



Like the peach, every atom has a very hard, heavy center. This center is called a nucleus. Like the peach pit, the nucleus in most atoms never changes.



Do you know what atoms are, Andy?



One freckle on your nose is made of billions of billions of atoms



On the feast of Toxcatl—



A FLYING CAREER



pressure suit

*Pronounced—pog-doe-us

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