

KC PITCH

ALL THE NEWS
THAT'S FIT
TO PITCH

Issue 18 June 1982

BULK RATE
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K.C., Mo.

FREE



INSIDE:
VIOLE WILLS,
JONATHAN
RICHMAN,
DIAMANDA
GALAS,
LEROI,
MORE

ATOMIC CAFE

Duck and cover. That's all you have to do to protect yourself from an atom bomb attack, says Burt the Turtle, a sprightly cartoon character. He also tells us about two children who understand that the bomb can drop at any time, and are always on the lookout for a place to use as a shelter. Your basic, generic boy and girl walk down a sidewalk, suddenly stop in their tracks and then run to "safety," which in this film means crouching near a brick building. On a piano, Mom and daughter shield themselves under a tablecloth. Dad puts newspapers around his head. And whole classrooms of children leap out of their desks and lunge underneath them as Burt merrily sings, "Duck...and cover!"

That's what Kansas City audiences can see July 2nd through July 15th when the Bijou will show *Atomic Cafe*, a feature-length film about American atomic propaganda of the 1940's and 1950's. It was created from newsreels, television and radio shows, cartoons, government and military training films and "bomb songs" such as "Atom Bomb

Baby" and "Atomic Love." The film documents fifteen years of efforts by the U.S. government and the media to pacify the public about the dangers of nuclear war.

American soldiers in the Nevada desert watch an Atomic bomb test and then go in closer for a better look after hearing a chaplain describe the blast as "one of the most beautiful sights ever seen by man." A concerned father proudly displays the lead-lined snowsuit that will protect his children. A real estate agent hawks a bomb shelter saying, "This room is designed with an atomic war in mind." Basements are converted to fortifications, complete with periscopes, where life can go on just like before. A doctor diagnoses Mr. Average Man as having "nuclearosis," meaning too much unwarranted worry about nuclear war. A civil defense drill is sponsored by a shopping-center owner because "shopping centers are an expression of the free world."

Atomic Cafe also includes some never-before-released footage of an Air Force interview with the pilot of the atomic bomber Enola Gay, which destroyed Hiroshima.

"I was accused of being insane, of being a drunkard, of being everything that you might imagine a derelict to be," the pilot says, "as a result of guilty conscience for doing this."

Filmmakers Jayne Loader, Kevin Rafferty and Pierce Rafferty worked for five years on the project, which began as a comprehensive history of American propaganda but ended up focusing on the bomb. In *These Times* quotes Pierce Rafferty as saying, "We exhausted the Library of Congress, the National Archives, and dozens of military archives. The ratio of what we viewed to what we ended up using was maybe 10,000 to one."

The filmmakers believe the historical material in *Atomic Cafe* has relevance today. Jayne Loader says, "Some of the politicians who were active in promoting the nuclear arms race in the 1950's are still making policy in Washington today."

She may have a point. According to New York Times' Vincent Canby, Esquire writer Ed Zuckerman recently reported that the U.S. postal service had plans to issue emergency change-of-address cards in case of an all-out nuclear attack.

--Donna Trussell

DANCING WESTPORT

Gershwin, Motown, Richard Rodgers, Claude Debussy and dancers in art deco blacks and whites and romantic tutus will meet and mesmerize an outdoor audience at a series of free performances by the Westport Ballet at the Prospect, 4109 Pennsylvania, Sunday evenings at 8:30 on June 27, July 11, July 25 and August 8. Although admission is free, seating is reserved. Call 816-531-4330 between 9am and 1pm two weeks prior to each performance.

"Manhattan Concerto," which is to be one of the featured pieces at the Prospect performances, is full of people rushing around, diagonal movements and dancers springing off one another to the jazz overtones of Gershwin's "Piano Concerto in F" (choreographed by Elizabeth Hard, Westport Ballet Director).

A new item on the Westport Ballet's repertoire this summer
PLEASE TURN TO PAGE 7



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(Editor's note: albums reviewed in THE KC PITCH list for \$8.98 unless otherwise mentioned.)

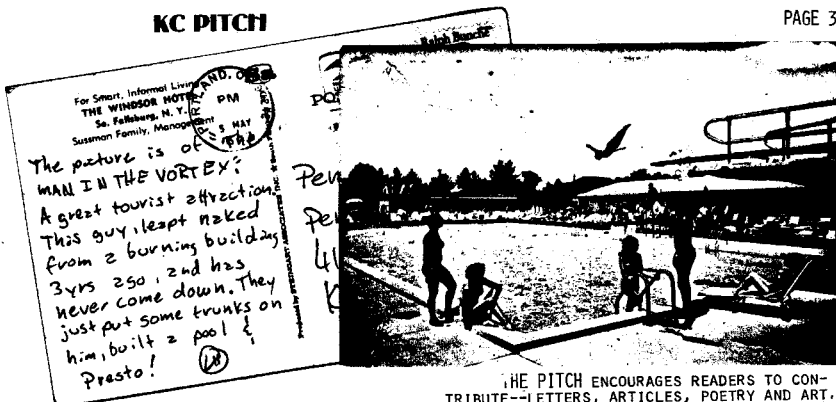
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KC PITCH

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Dear Editor:

Having always considered it disgusting how the PITCH influences our young people to saturate themselves with abominable mind altering music filled with love, sex and pinko peace messages, I now find it even more detestable that you have slithered to the bottom of the pit of yellow journalism with that deplorable article on "Radiation Hazards."

Radiation has never harmed anyone who believed in the Christian-Judaean Ethic.

Nukes to you:

Alexander (I'm in Charge) Haig
State Department
Washington, DC 20003

(Mr. Haig: Thanks for your incite. As you can see we have used a number of your concepts to create our cover, whereon noone is being harmed by something so trivial as an atomic bomb. The joke's on you...HA...HA...and us.)



Dear OUB:

Thank you very much for sending me the newspaper article. (PITCH No. 14) I would appreciate it if you send me the preceding article and other articles as they are published. I find you column to be quite interesting and appreciate your thoughtfulness.

I am just about to finish the typescript for a USDA Technical Bulletin that will deal with the identification of legumes seeds and fruits. The first volume will deal with the subfamily Mimosoideae. This subfamily contains such familiar seeds as Entada, the sea heart and Enterlobium, the bar pod. These should remind you of your work in Palm Beach and perhaps bring back additional memories.

Hope you have good spring and that you will continue to send me your interesting column.

Sincerely,
CHARLES R. GANN, Botanist
Plant Taxonomy Laboratory

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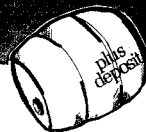
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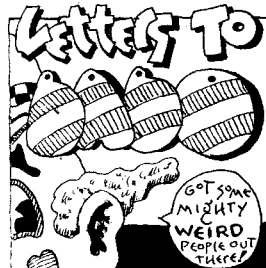
Old Milwaukee 3.29 12pk
reg-lite

NICK HAS

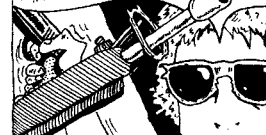
STROH'S

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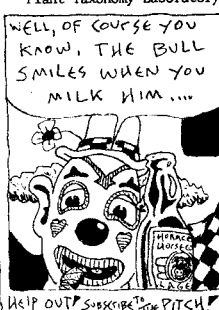
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Y'KNOW, NOBODY EVER SAID THIS SHEETS THE FINAL WORD! WHY NOT SEND IN YOUR CLAIM TO FAME, AND SEE HOW IT RUNS?



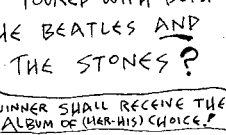
AND FINALLY, THIS NOTE FROM THE ANSWER TO LAST MONTH'S TRIVIA "EXP" ON THE AXIS, BEP AS LOW ALBUM...



SE, I GUESS THAT CALLS FOR ANOTHER BIG TEN POINT TRIVIA QUESTION!



WHO IS THE ONLY MAN THAT TOURED WITH BOTH THE BEATLES AND THE STONES?



LEROI'S

'Let's Get Horizon-tal!'

AEROBIC REVIEWS



Well folks, it's dance month at the PITCH and the whole staff is shaking their collective bootys around here. Not being one to be out of step I have decided to delve into the newest, hottest fad that's sweeping the nation--jazz, disco, clasico, funk, rocko, aerob--CISE.

Yes folks it's dancing, getting fit, feeling good, tummy tightening, thigh thinning, cardiovascular conditioning fun for the whole family. For the kids there's Mickey Mousercise, for Mom there's Jane Fondacise and for Dad there's my favorite--and the topic of this month's reviews--Lustercise. I'm sure if you're part of the new hip generation you've surely noticed the tantalizing positions on some of these aerobic dance albums and I'm here to review some of the good and not so good covers.

- Full Staff--find a hot tub or take a cold shower.
- Half Mast--find a better cover or your favorite Playboy.
- No Show--forget it--go ahead and do the exercises.

JANE FONDA/Jane Fonda's Workout Record
CBS 38054 \$12.98 list

Well Jane is one of the hotter stars in the movie world but she has certainly left a lot to be desired with this cover.

FRANK WAGNER/Jazz Dancing
Gateway 7607

There's a lot of clothing, but this is a good one for couples. Contains instructions for both men and women. Might be fun to experiment with.

BARBIE ALLEN/Dance--Excercise
RCA AFLI 4283

Another good one for the couples. Although you can't catch Barbie and her husband Ed on TV in K.C. any longer (cancelled) you can catch them on the cover of this record with a couple of good pictures of Barbie in exciting positions.



RICHARD SIMMON/Reach
Electra 60122 \$10.98 list

Here's one for the female and gay persuasion. Although there aren't a lot of good shots you can still use your imagination.

DEBBIE/Aerobic Fever
Kimbo 2055

Debbie gets a full staff for her wonderful smile and busty personality. (Wink!)

JACKIE SORESENSE/Presents Aerobic Dancing
Kimbo 1125

Make it through all these exercises and it's certain to leave you limp.

JUDI SHEPPARD MISSETT/Jazzercise
MCA 5272

Judi, it may be a wild and wooly workout but it ain't shit for cover pictures.

AEROBIC DANCE HITS Vol. I
Casablanca 7263

This record wins BEST OF THE BUNCH. Not only is the cover erotic as hell, the 16-page booklet is enough to make a dead man rise if you know what I mean.

Well folks that's all the covers I could stand. I only have so much self control. I'm so excited, look for my own aerobic exercise in this very issue of the PITCH. Remember the definition of aerobic according to Webster's--living or active only in the presence of oxygen.

I try to be aerobic everyday.

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maya - umum
bayat - yam yam
tamam
banya ye - ata yem

LUNAR ANIMALS



An electrically illuminated sardine, with a fair rider.



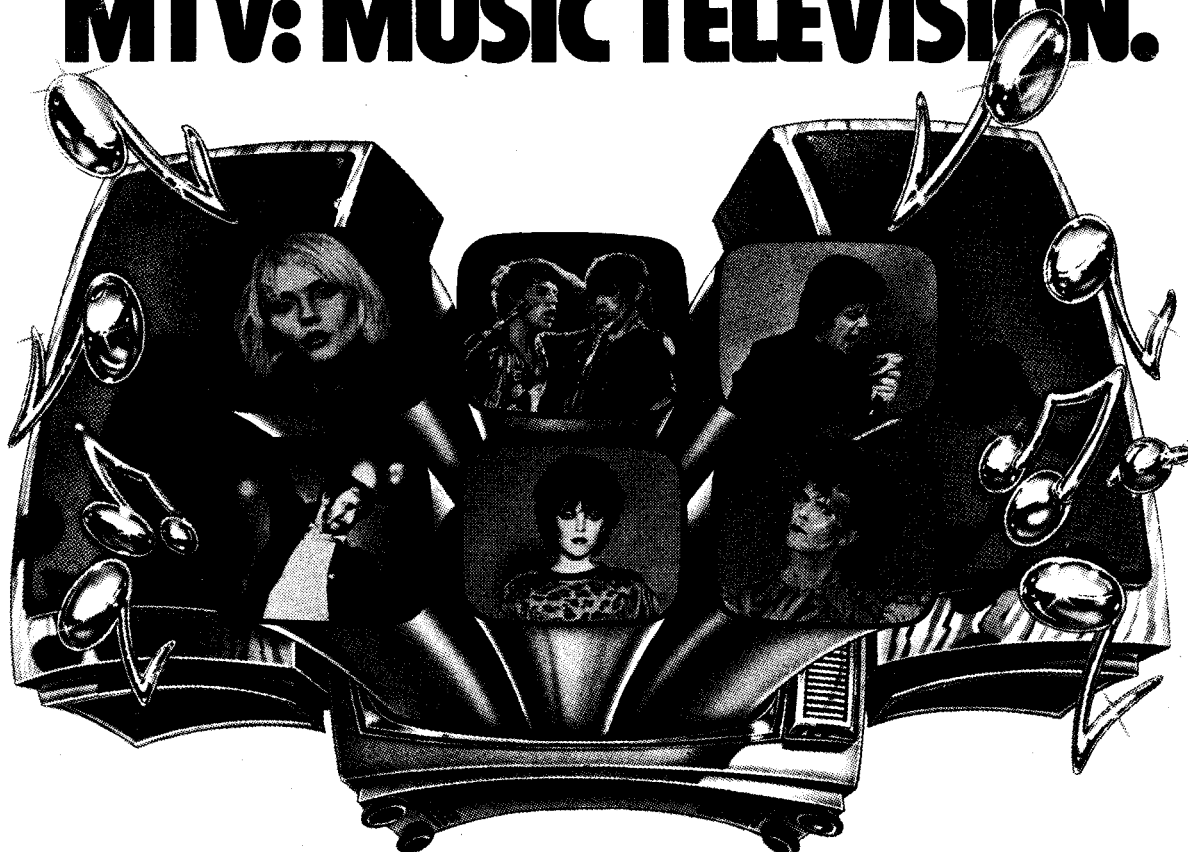
KISSABLE
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TIME MAP



DO NOT SCREAM



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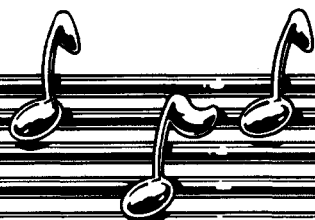


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**VIOLA
WILLS
talks to
Smitty.**



How did you get started in the music business?
I've been singing all my life and at one point decided to do it as a career. I took my natural talent and applied it to get a job in a nightclub. It was quite a few years ago, more years than I'd even care to talk about. But it was just going into a nightclub and asking for a job. It was from that experience that I realized I had a lot to learn.

Where are you from?
Los Angeles, Watts.

Was the first club you worked a gay club?
Oh, no, that's been a recent occurrence. It's been something that happened here (USA); I'd never really had contact with that part of society till I came back to the States last year.

When you say came back to the States, I presume you were in Europe?
Yes, I lived there for about

seven years. It was a very educational experience. I went to Europe originally as a back-up singer for Joe Cocker.

When I talked to your promoter here for the concert, he mentioned one of the reasons to bring you here in June is to help promote Gay Pride Week.
Right, in Europe my audience was mixed so I didn't really notice it. It wasn't until I came back to the States that it opened up my eyes and educated me more about the gay society.

I heard that you made a grand entrance at The Trocadero in San Francisco.
My hit at that time was "Up On The Roof" and the reaction of the crowd was mind-blowing. I made my entrance through a 60ft. high skylight in a big puff of smoke, I was singing as I came down and the minute the guys saw my foot come down the ladder the place went into an uproar, it was outrageous. At that moment I was transplanted to some other place, it was like a dream. It

was the most exhilarating moment of my life and I really haven't experienced anything quite like it since. It was my first real experience with an American gay audience. I had experienced the European gays but it's such a mixed thing where there are a lot of gays and straights in the same clubs. I just saw a lot of happy people and it didn't really register about the gay aspect. I don't care about what they prefer to do at home, I like people. I don't think it's necessary to qualify it. Why they have to put a category on them bugs me. They do the same thing with music--they try to put me in the category of disco. I play music, I can sing arias, classics, ballads and they tell me, "Hey, you're a disco person", I resent classifying my music as disco, because there is so much more to me as a person. To put a person in a category is not fair. It's not a true portrait of a person.

How do you pick the songs that you do?

I had been doing my own songs, however when I was approached to do these songs, they were cute and I liked them. My version is what made the difference when we did a lot of covers.

Are you going to put any of your original songs on record?

It's very hard right now but yes that is one of my desires. I've got such a track record at covering now, it's difficult. They (the record companies) don't often want to take a chance, it's just that they know I can do a cover and it'll sell. It's business to them. A lot of record companies didn't know that I did my own songs. When I came back to America, for all they knew I had just started singing. They had heard my cover songs. The record companies now are very surprised that I do originals. I am a very serious songwriter, a very prolific songwriter. In my basement I have stacks and stacks of tapes hopefully to do a record here in the States.

On "Stormy Weather" I noticed that you did the arranging.
That was my baby! In fact, the version out now hasn't really been finished, we have an extended version a medley we hope to put out. The song is "Rainy Days & Sunshine Dreams," it extends out of "Stormy Weather" and it's more of a portrait--type song, part of which I wrote myself--it explains more of where my head is.

Is this positive that you'll be recording it?

I've had such a positive reaction from "Stormy Weather" that I don't think I'll have a hard time getting the medley pressed. From reports I've heard, sales for it here in Kansas City are great.

We mentioned earlier that my audiences seem to be gay but with "Stormy Weather" my exposure to gays and straights is increasing. In new places such as Kansas City we hope to bring the two together. People that come to my concerts and hear some of my older stuff ("Gonna Get Along Without You Now," "If You Could Read My Mind") say they've been playing my records but didn't know it was me.

Do you have a specific goal in your career?

Not a long range one, I want to find a really good record company, one that wants to work with me and my songs. I feel that through my songs a lot of things I like to talk about are said. A lot of my thoughts come out in my songs.

There will be a baby grand piano at the Uptown for your concert here (K.C.)--will you take advantage of it?

Well I'm not the greatest piano player in the world--I can mess around on it and talk to the audience, as long as they don't expect anything great on it.

Smitty booked this as a dance concert--do you mind people dancing during your show?
No, not at all. I want to see Kansas City strut its stuff.



PRESENTS

In a Dance Concert

Tuesday June 8 8pm

UPTOWN THEATRE

viola wills

Up on the Roof

Midnite Blue

If You Could Read My Mind

Stormy Weather

KC ROCK/POP TOP 20

1. PAUL McCARTNEY/TUG OF WAR
2. HUMAN LEAGUE/DARE
3. VANGELIS/CHARIOTS OF FIRE
4. DAVE EDMUNDS/D.E. 7th
5. ASIA/ASIA
6. QUEEN/HOT SPACE
7. RICHARD & LINDA THOMPSON/SHOOT OUT THE LIGHTS
8. SQUEEZE/SWEETS FROM A STRANGER
9. GREG KINN/KIHNTINUED
10. FRANK ZAPPA/SHIP TOO LATE FOR A DROWNING WITCH
11. ELTON JOHN/JUMP UP
12. XTC/ENGLISH SETTLEMENT
13. MOTELS/ALL FOUR ONE
14. TOTO/IV
15. TALKING HEADS/MAYBE ITS LIVE
16. TOM TOM CLUB/TOM TOM CLUB
17. JOHN COUGAR/AMERICAN FOOL
18. RICK SPRINGFIELD/SUCCESS HASN'T SPOILED ME YET
19. CAT PEOPLE/SOUNTRACK
20. VAN HALEN/DIVER DOWN

SMITTY'S TOP 10 DANCE

1. STORMY WEATHER 12" Viola Wills
2. GIVE ME A LITTLE MORE TIME LP Angela Clemmons
3. MEGATRON MAN LP Patrick Cowley
4. DON'T YOU WANT ME 12" Human League
5. DIS-CHARGE LP Boystown Gang
6. RITE ON TARGET/PUSHIN TO HARD 12" Paul Parker
7. DO WHAT YOU WANNA DO 12" Cage
8. RHYTHM OF THE JUNGLE 12" Quick
9. RIDE THE NITE 12" Bobby Davenport
10. DANCING IN HEAVEN 12" Q-Feel

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DANCE CONT. FROM COVER

will be a dance choreographed by resident dancer Kathleen Kingsley (our cover dancer), to the rhythm and blues of '60's Motown music against the imagined backdrop of a New York street scene at the end of the beatnik era. Kathleen has been working with the Westport Ballet for two years. She started dancing in Minneapolis as a student of Louise Holten, director of the Minnesota Dance Theatre. "I was very young. I wasn't studying it as an academic thing at all." Soon she was dancing in South America in both a folk dance and a ballet company (in Baranquilla and Bogota, Colombia). "That's when I started doing choreography." Later in Tampa, Florida with the Whose Move Dance Co., she performed in unusual spaces outdoors, in museums, at parties and on the beach. Kathleen's previous "theatrical" dance inventions for the Westport Ballet includes "Caprices" and "The Dream," both set to the piano music of Darius Milhaud.

Randy Barron, co-director of Westport Ballet, admits that he occasionally enjoys "hamming it up" at the Prospect. "You can get away with a lot because the audience is part of the performance. We can see them and they can see all we've got. We respond to that and change." The outdoor setting is ideal for the Westport Ballet's sixth annual summer series. Bruce Maxwell created and donated a stage specially built for the cobblestone courtyard at the Prospect. The combination of summer breeze, overhead trees, orange sleeve decor and dancers' happy feet near eye level, should make for an interesting spectacle.

Randy studied dance with Tatiana Dokoudovska (a former dancer in the Ballet Russe de Monte Carlo) at the Boston Conservatory, where he formed a working friendship with Ken Beck, composer and musical director of the Westport Ballet. Randy has performed in Banyuls sur Mer, France (at the base of the Pyrenees Mountains) and was also director of the Ballet Sioux in Sioux City, Iowa. He finds the Westport Ballet, with its "lack of dog eat dog atmosphere," and its emphasis on the "love for dance" a good place for his art.

IMPROVADANCE

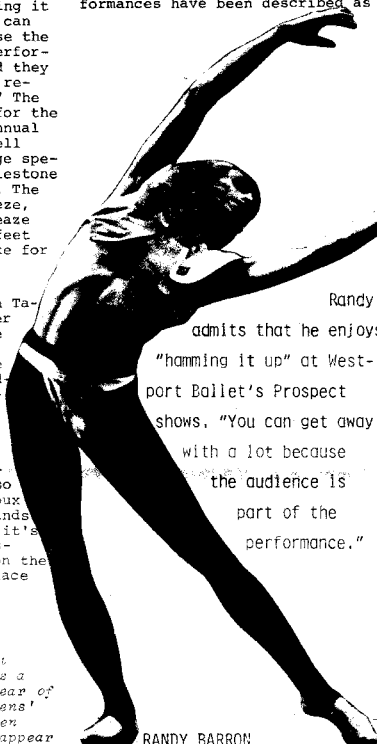
At first, the kids aren't sure. "Ballet? Yeah!" yells a loud mouthed little boy. Fear of PINK TUTUS has many children's faces scrunched up. But when three characters suddenly appear

in pajama-like outfits and begin to move without obvious direction, and the beanie-hatted musician waves his clarinet in alphabetic configurations in space (his initials) while playing, the kids become curious and excited. The dancers curve their arms, bow their heads and wave brilliant colored scarves, while another musician plays a miniature electronic keyboard (Castotone) to describe each movement.

This is Improvidence performing at one of the Kansas City area grade schools. Dancers Randy Barron, Kathleen Kingsley and Arielle Thomas join musicians Ken Beck and Dwight Frizzell for the opportunity to introduce expressions and ideas through dance and improvisation. "It's a challenge to work with children," explains Kathleen. "They don't think the way we think. We prepare one thing for them and discover their reaction is something we didn't expect. You really have to be open. They see through things. You can't be dishonest with them."

Although the Improvidence performances have been described as

Randy admits that he enjoys "hamming it up" at Westport Ballet's Prospect shows. "You can get away with a lot because the audience is part of the performance."



RANDY BARRON

KC PITCH

"painless" and "downright fun" by the Blue Springs Examiner, Randy Barron does not take the goals of the group lightly. "We want the kids to understand that dance is something to be played with, just the way you play with painting or sculpture. It's a means of expression." "It's important to open the youngsters to new ways of seeing things," added Dwight Frizzell. "They are receptive to such twentieth century concepts as simultaneity, synchronicity, synesthesia and improvisation." "I really love it when I see young boys hugging each other as much as the girls do," Arielle Thomas cited during an Improvidence performance. "I see why the Olivia Newton-John album *Let's Get Physical* was extremely popular. People need to be touched. That's why dance is so important."

Arielle Thomas
S P E A K I N G

Arielle Thomas is an associate dancer with the Westport Ballet, originator of the Joy of Moving Company, and in the Dance faculty at the University of Missouri at Kansas City. She danced in the Kinetic Energy Dance Company in Australia and taught at the University of Sydney. Recently she choreographed the music of Meredith Monk. She also studied theatre and performed in a Detroit-based puppet theatre for three years.

ON BREATHING

Breath, to me, is the cosmic interface between the physical and non-physical, from the material world to the non-material. That's why I think breathing is so important in dance. Everything is in a state of movement. In stillness there's that whole potential for movement, that kinetic kind of suspension like a spring ready to release... There's a sense of movement there even though there's no visible arc in space. It's held within.

Is there ever a quiet suspension so absolute there's no arc? That's when you resonate. Resonance remains movement because it's a wave-form. It might be an 'OMMM' or a 'HUNMM' or a telephone wire. Everything is energy. It's just the various ways the energy manifests that make the difference in what we perceive—whether it's fire or water or air or the cosmic lubricant ether. It's like Wilhelm Reich's orgone energy.

ON ISADORA DUNCAN

Isadora Duncan is the mother of modern dance, and modern dance is essentially American. Isadora Duncan, ironically, did most of her work in Europe in the early decades of the twentieth century. At a controversial concert in the U.S.S.R., she ripped open the front of her gown and bared her breasts on stage. Later, while creating the stance technique she got in touch with universal energy by standing in her studio for days finding her center, and feeling the earth. She realized that all movement starts from the solar plexus. Isadora Duncan's choreography emphasized natural movement, initiated the breakdown of the structure of ballet, and did away with whalebone corset tutus and pointed toe shoes, instead wearing Grecian tunics and dancing barefoot.



Still from Arielle Thomas' performance on *THE WOMEN*, a TV special to be presented on American Cablevision channel 80 on June 21, 23, and 25 at 5pm.

FROM THE DIRECTOR OF THE ROCK CLASSIC... THE SONG REMAINS THE SAME

THE BEST OF
BRITISH SKA

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SPECIALS



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DANCE CRAZE

JUNE 25-26

BIJOU OF WESTPORT



Read About The Exciting New
"MOOD T-SHIRT"

[That Changes Color With
Your Body Temperature!]

In The June

CONCERT SCENE

CHARLIE AT THE MOVIES

by Charlie Wrobbel

Well, 1981 is beginning to look like a tough one to top. Granted, it's early, but Really! I suppose all the big movie budgets are gone, and the writers all dried up. What else could explain the mediocrity at the box office this quarter? I tell you, it's enough to put you off your popcorn! I'm being a little harsh, but the pickings are slim!

Take *Death Trap* for example, a thriller, mystery, comedy starring Michael Caine, Christopher Reeves and Dyan Cannon. I can't tell you much without spoiling the best part of the movie—suspense. But don't get too comfortable with the plot, or it will change on you. Michael Caine is terrific as an over-the-hill mystery playwright, Dyan Cannon should have spent her time elsewhere, and Superman is full of surprises. If the weather's not too nice, drop in and check it out at a matinee. Worth \$2.50.

Evil Under the Sun is quite entertaining, but hardly a great movie. I'd like to see the pieces they edited out. Peter Ustinov wows you with his portrayal of the ridiculous Belgian detective Hercule Poirot. Agatha Christie's mystery has not only Ustinov to thank, but also Maggie Smith and Diana Rigg. If you're used to the Hollywood pace and razzle dazzle, this film will probably drag. However, the scenery alone is worth the fare.

You may figure out who done it, but I doubt you can guess why and how. The movie comes off funnier than anything else. Drop \$3.50 and let me know what you think. After all, this is in the top ten so far this year.

Those are two of the best. Some of the Worst so far this year include *Some Kind of Hero* the lesser of Richard Pryor's two current films. This is a drive-in movie, for ages 15 and under.



The humour is there, but it's lying alone. You can't help feeling that Richard Pryor is reaching for a drama, but gets cold feet. His performance is nice, but nothing to rant & rave over. Put this one on your list to miss. Worth \$1.00.

In the same category is a bomb from Neil Simon called *I Ought to be in Pictures*. The shortcomings of this movie all lie in the story, not the acting. Walter Matthau cast a wonderful performance to the wind, and Ann Margaret shows us a new side to her career. Dinah Manoff is quite believable as Matthau's daughter. But when you put it all together with some ridiculous directing, you have to wonder if *I Ought to be in TV* wouldn't be more apropos. Don't waste your time on this one. Worth \$1.00.

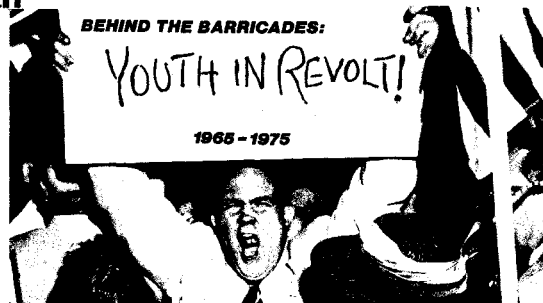
In keeping with the trend toward gay subject matter we have *Partners* starring Ryan O'Neal and John Hurt.

Geez Louis! I wish I had half the money they wasted on this celluloid charade. They exploit every homosexual cliché in the name of humour, and not once does it work. Ryan O'Neal is terrible throughout, and paired with John Hurt, who is brilliant, they romp through leather and queens to achieve a royal Fiasco. Forget it. Worth \$1.00.

Which brings us to the pick of the bunch. *Victor/Victoria*, Blake Edwards' newest remake of the same old humour. Actually, the film is very entertaining, with Robert Preston as the main reason. Playing an aging homosexual, he is superb. Julie Andrews holds her own, but falls a little short, playing a woman, pretending to be a man. However, her production numbers compensate for everything. James Garner and Alex Karras round out the film. Don't expect to be laughing in the aisles, and you'll have a good time! Worth \$4.00.

Pretty sad huh? Well, hope is on the horizon. Coming this summer is a comedy from Steve Martin directed by Carl Reiner, *Dead Men Don't Wear Plaid*. A new Clint Eastwood thriller *Firefox*, the return of 3-D monster movies with *Parasite*, and a sure hit, *Grease II*. So relax movie goers—the cavalry is on the way.

KC PITCH



The gap in experience and outlook between the pre- and post-WWII generations of white Americans became a societal force and a focus of national concern during the period known as 'the sixties.' Working-class youth, heir to a sense of purpose and idealism but no longer motivated by job scarcity, responded to the real struggles of blacks, women, the poor, and the people of the Third World with a sense of personal responsibility and activism. Middle-class young people tended to be more self-absorbed in their analysis, blaming materialism for the ills of the modern world and going the drop-out route to personal nirvana. Regardless of the individual response, rejection of the status quo became the status quo and anyone over thirty, the common enemy. In a nine film series, *Behind the Barricades: Images of Youth in Rebellion, 1965-1975*, City Movie-Center provides an opportunity to take a look at the often contradictory elements of the sixties' youth psyche as expressed in the youth film and, perhaps, to work toward a perspective on this very recent period of our history.

The vitality and visibility of the civil rights movement in conjunction with the advent of 'personal politics' resulted in several attempts at racially conscious film in the mid-sixties. The series begins on June 8 with one such movie, *One Potato, Two Potato* (1965), directed by Larry Peerce. The importance of the film lies in its sensitive treatment of an interracial marriage between a black man, Frank (Bernie Hamilton), and a white woman, Julie (Barbara Barrie, best known for her role as Barney Miller's wife). It shares with others of its kind, indeed with many youth films generally, a tendency to become symbolic. (It is this tendency which leads critic James Monaco to identify the youth film as the one new genre of the last twenty years.) But the honesty and emotional understatement of the screenplay by Rafael Hayes, as well as Peerce's dedication to making Frank and Julie an 'average' couple, result in a far more thoughtful and less sentimentalized portrayal than was achieved in the more commercially successful *Guess Who's Coming to Dinner?*, made two years later.

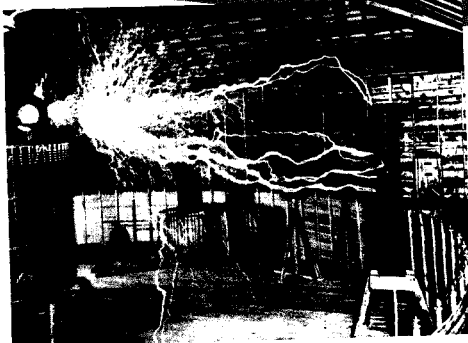
The second film of the series, also by director Larry Peerce, is *The Big T.N.T. Show* (1966), showing June 24-27. One of the earliest performance movies, it follows the same host-and-galley-of-stars-before-a-live-audience structure as its predecessor, *The T.A.M.I. Show* (1965). *T.N.T.* was produced by Phil Spector and featured many of the soon-to-be legends of folk rock—the Byrds, the Lovin' Spoonful, Joan Baez, Donovan, as well as assorted veteran rockers—Tina Turner, Bo Diddley, the Ronettes, and a 'TV personality' host, David McCallum. While it lacks the energy and spontaneity of *The T.A.M.I. Show*, *The Big T.N.T. Show* provides a rare historical record of the indigenous musical expression of the counterculture.

Larry Peerce is one of the directors of sixties' youth films who managed to prove that there is life after age thirty, compromised though it may be. Since his last and best-known attempt at 'socially relevant' film, *Goodbye, Columbus* (1969), he has had a notably unspectacular career, but he has kept working throughout the 70's: *A Separate Peace* (1973), *Ash Wednesday* (1973), *The Other Side of the Mountain* (1976), *Two Minute Warning* (1976), *The Bell Jar* (1978), *Why Would I Lie?* (1980).

Behind the Barricades: Images of Youth in Rebellion, 1965-1975 will continue at City Movie-Center with seven more films. Check the July/August movie schedule and forthcoming notes for more information on: *Privilege* (1967), *The Pursuit of Happiness* (1970), *The Revolutionary* (1970), *Taking Off* (1971), *Play It As It Lays* (1972), *Steelyard Blues* (1973), and *San Francisco Good Times* (1975).

--Judith Peet

Have YOU heard of...



Tesla sitting amidst 75-megawatts at his Colorado Springs laboratory.

TESLA

Prone to visions and unrelenting in his genius and energy as an inventor/engineer, Nikola Tesla succeeded in changing the course of human history through his discoveries and applications of alternating current. Born a Croatian minister's son, he was educated in Europe and immigrated to America in 1884. He invented the induction motor, the AC transformer, and successfully developed broadcast power, though it has not found wide use. In 1934 he announced his invention of a "death-ray." Our 60-cycle nationwide power grid exists because of Tesla's work. There were those who feared him, there are those who worship him, and there are those who wonder who he really was. One fact stands clear—his intuitive discoveries have profoundly shaped present technology and everyday life.

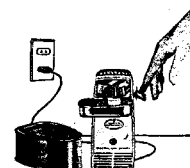
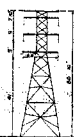


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WITH LAUGHTER, HORROR AND DISBELIEF!"

—Vincent Canby, N.Y. Times

coming sooner than you think...

JULY 2 ~ 15

BIJOU OF WESTPORT

SPECIAL REPORT

Denver International Film Festival

MAY 6-21, 1982

by JERRY HARRINGTON, director of film bookings at the Bijou Theatre

A motley crew lines up outside the Ogden Theatre in Denver, clutching their worn out theatre passes, waiting in the damp night to catch another film. This is the 5th Denver International Film Festival (May 6-21). Everyone is excited about seeing the latest in foreign and domestic films. This is a pleasant and easygoing festival unlike the grind of the New York or San Francisco film fests which have round-the-clock showings. The Denver Festival only has marathon programming on the weekends; otherwise, it's two films a night. It's held after most other major festivals have already occurred and usually gets the best from the other festivals.

The most exciting film this year is *Smash Palace*, a sort of *Shoot the Moon* from down under. The film chronicles the dissolution of a marriage between a race-car driver/junk man and his wife who comes from a wealthy, cosmopolitan background. They live in a very uncosmo town similar to Newton, Kansas in an unsophisticated country, New Zealand, which is a lot like Kansas with mountains. The movie begins as a conventional marital drama but quickly reaches surreal heights that no Hollywood films dare touch as the husband does some very strange things in order to win his daughter and wife back. It's an unpredictable, surprisingly well acted and directed film that should get some play here, possibly 1985 knowing how slowly films take to get to Kansas City.

The best of the American productions was *Chan Is Missing* a low-budget mystery by Wayne Wang of San Francisco. Mr. Wang introduced his film as a parody of



Chan Is Missing

old movies like the Charlie Chan series and TV cop dramas (especially the *Dragnet*-like narration) as well as a satire on Chinese-American stereotypes. The story tells of two taxi drivers who look for Chan, a man who suddenly disappears and who no one, when asked, can agree on just who he was or what he did. It's a funny, intelligent film as quick witted as director Wayne Wang, who had to be the most low key and self-effacing of the guests who attended the festival.

The festival also has a lot of documentaries on view. The short film *Poto and Cabengo* was the



Poto and Cabengo

most enjoyable. Directed by a former collaborator of the infa-

let's fasten our seat belts and salt the popcorn and talk about some film music.

QUEST FOR FIRE/Philippe Sarde
RCA ABLI-4274 \$9.98 list

A character out of this film might review this record by holding his nose and falling over. The music tries to be real dramatic and overpowering. Most of it sounds downright dumb. I mean who can like a record with titles like "The Small Blue Female" or "The Beginning of the Future" and my personal favorite "The Bear Fight." In short, where there's smoke, there's fire, use this record to feed the fire.

CHARIOTS OF FIRE/Vangelis
Polydor PD 1-6335 or POLS 1026 \$9.98 list

By the time you read this you will have heard this film's theme song enough to scream. However if you saw the film you understand how well the music fit the film. And who could resist being seduced by the majestic sound when it was presented over the trailer for its Best Film nomination at the Oscars.

The entire album is enjoyable, and should provide many hours of pleasure. The music is soothing and peaceful, nice music to fall asleep to. Also great first thing in the morning. And lastly a nice memory from a truly great film.

VICTOR/VICTORIA-Music: Henry Mancini, Lyrics: Leslie Bricusse
MGM MG-1-5407 \$9.98 list

You'd think the teaming of Mancini and Bricusse would serve up four or five biscuits. But not this time. Even my heart throb Julie Andrews can't help much. The main problem is the material is just weak. However a couple bright spots to be on the listen for are Julie's "Le Jazz Hot" and her duet with Robert (The Music Man) Preston, "You and Me." The more I think about it

mous Jean-Luc Godard, Jean-Pierre Gorin, I expected a heavy handed didactic tract. Instead, I was surprised by a charming story of the Kennedy twins, two young girls who, it was thought, had invented their own private language. As it turns out they aren't precocious linguists but youngsters who picked up their grandmother's German, their mother's broken English, and their father's American slang. The film broadens its scope in the latter half to become a document of the parent's unemployment dilemma and broken dreams.

The biggest clinker was a Japanese film called *Demon Pond* a truly wretched piece of reject celluloid made by a respected director Marashiro Shinoda. It's very heavy with seriousness, almost deadening until two men, one dressed as a rubber crab

Demon Pond

with giant unwieldy snappers, the other as a filthy looking fish, rise up out of the pond. From then on it's Godzilla-like hilarity complete with bad special effects which includes a tidal wave that destroys a town which looks like a surfing wave on the credits of "Hawaii 5-0," and a water fall that is straight out of rejected footage from old Tarzan movies.

What sets film festivals apart from just another movie showing are the guest appearances by directors and stars. This year's top guest was West German director Wim Wenders (The American Friend). An introspective but

the more I think that you would probably enjoy this record more if you skipped the film.

CAT PEOPLE/Music: Giorgio Moroder
Lyrics: David Bowie \$9.98 list
Backstreet/MCA BSR 6107

I didn't get to see this film, but this music makes me want to. Moroder has scored big before, both critically and commercially, with *Midnight Express* and *American Gigolo*. This set might be his best yet. It also doesn't hurt to have David Bowie doing one of his best songs in awhile, either. The better soundtracks lately are the electronic ones. For some reason they seem to convey emotion better than a string section. If film scores just don't agree with you, at least pick up Bowie's single of "Putting Out Fire." On the other hand, if you like your film music on the electric and wirey side, grab this album (but remember to pay for it).

DAS BOOT (The Boat)/Klaus Doldinger
Atlantic SD 19348

Jazz saxophonist Klaus Doldinger abandons All That Jazz and comes up with an awfully good soundtrack. This one combines some soft electronics with some quiet passages to lull the listener. For you submarine fans, there's that sound you always hear when they show submarines on TV. For you German fans, the titles are written in German.

The only drawback is a couple of vocal selections. However, both of them together are just over three minutes. Also they're on the same side. I'd rank this one right between "Chariots of Fire" and "Cat People"—if borrows a little from both.

Well that's all for this time. Hope everyone learned something. Next month we'll be reviewing records with titles that end in the letter X. Also album covers that can be used to light fire-crackers safer. So until that time keep listening.

amiable man, he spent a couple of days in Denver introducing some of his old films as well as his recently completed work, a tribute to American director Nicholas Ray (Rebel Without A Cause). It was made while Ray was dying of cancer in his loft in New York. It's a moving, sometimes incoherent homage to a great director. Ed Asner was also at the fest to open his new film *O'Hara's Wife*. Also honored was the actress Lee Grant; the director Peter Bogdanovich and many other lesser known filmmakers. Aribam Syam Sharma, an Indian director, whose film, *My Son, My Precious* was an intensely human and life-affirming story of an illegitimate child who, after many years, finds a home, was on hand at the Denver showings. When asked if he aspired to make big budget movies in India, Mr. Sharma said he felt much more at home with small budgets and weekend filmmaking with friends. The fact that he could turn out such a good work, produced over a period of years, with nonprofessional actors and discarded, scratchy film stock is a tribute to his artistry as well as the unplummeted possibilities of the medium. A humble, gentle man Mr. Sharma was easily approachable and very supportive and understanding of the dilemmas that confront every independent filmmaker in the world. We had a long talk and his thoughtful and humorous anecdotes were the high point of my visit here.

A film caught at the last minute of the festival was the one that I had been hoping for, *Margarethe* von Trotta's *Marianne and Juliane* (part of MOMA's New Directors/New Films program). It's the story of two sisters who were involved with the 70's revolutionary movements in West Germany. Juliane is the editor of a feminist magazine and Marianne is a member of a desperate terrorist group. When Marianne is arrested, Juliane visits her in prison. Across the visiting table they begin to relive their childhood and adolescence. The film is about these two women



Marianne and Juliane

and the period of change they are caught up in. If it has a drawback, it's in its ceaseless tone of melancholy. The film is shot in mostly greys, browns and blues with the outdoor footage shot on overcast days. It's saturated with the disappointment and disillusionment most everyone involved in the struggle for change in the past feels today. A tremendously honest film that never succumbs to cheap sentiment.

Also shown at the festival was Volker Schlöndorff's *Circle of Deceit*. Schlöndorff made *The Tin Drum* a few years back and he along with his wife, Margarethe von Trotta, co-wrote this screenplay about the burned-out journalist George Laschen (Bruno Ganz) who goes to the civil-war torn Beirut in order to flee his marriage and become lost in the surreal horror of the fighting in the streets. It's another film of the Left's disillusionment and has some of the most hellish war footage I've ever seen on film. It's hard to forget the thunderstrike of Schlöndorff's masterful images.

CORKY'S CORNER

Biscuit Empty Dish

Hello again! I want to thank everyone for the cards and letters. Especially the ones with cash in them. Several readers wrote to ask the same question, and the answer is, yes, checks are acceptable. In response to the marriage proposal, sorry; already taken. Last but not least thanks to whoever sent the case of Dog Biscuits. I've always maintained you can never have enough good food.

Our theme for this month sports fans is film music. Or as we in the record business like to call them: soundtracks. First a few rules and regulations. Not all great films have great soundtracks. So it would only make sense that some real "dog" films would have great scores. Now for the saddest aspect, not all films, good or bad, even release a soundtrack. This may not work for everyone, but if I go to a film that doesn't have a soundtrack released I pay careful attention to make sure I ignore the music. This way I won't be disappointed and long for a soundtrack. I know that might sound cruel but who likes to go home unhappy? Now for a few quick guidelines.

- Always buy soundtracks by John Barry, Ennio Morricone and Tangerine Dream.
- Stay away from Bill Conti and Lee Holdridge
- Complain about the price (film music is usually a dollar higher).
- Read the cover and make sure the music is the same used in the film. Sometimes it is different, for a variety of reasons.
- Be careful not to drop the record on the way to the counter and fall over it and hurt yourself.

With that out of the way,

STARLIGHTERS EXPLODE!



by Roger Mober
Getting out and about town this spring has given my soul and spirit a feeling of rejuvenation. There is live music in clubs virtually everywhere, or all the bands which are performing regularly, the best kept secret in Kansas City is Lawrence Wright & the Starlighters. This 7-piece unit play funky rhythm 'n' blues, soft blues ballads, driving shuffles and soothing jazz. Those persons who were fortunate enough to attend the first annual Kansas City Blues and Heritage Festival last November know how much fun this band can be. The place began jumping from the minute Lawrence Wright & the Starlighters struck their first note until the lights were turned on and the festival came to a roaring halt.

This group has more musical history than any band working in Kansas City today. Bandleader, Lawrence Wright, began playing organ and piano professionally in 1946 in his native state, Oklahoma. He promoted and played with the great James Brown and B.B. King before his move to Kansas City in 1960. Lawrence chose to be a family man instead of a traveling musician and joined up with Claude "Laddie" Williams. He formed his own band, the Starlighters, in 1963 which featured the dynamic guitarist Albert Collins for 3 years in the late sixties. Drummer L.C. Gant, a Kansas City native, left home at age 14 and went south where he found professional work a year later with Gator Slim. After working with Slim for nearly a year L.C. played with such notables as Little Richard, Fats Domino and "Gatemouth" Brown, before moving to Chicago to work with Little Willie John, Little Walter and Muddy Waters. I asked L.C. if Little Walter was as crazy as all of the stories that I'd heard and he replied, "He was a fool. His wife didn't iron his shirt one day before he was supposed to play and he took the iron and burnt the whole side of her face. He was a fool and I couldn't take it." L.C. is the longest playing member with Lawrence going back 19 years. Horn man Mayfield plays alto and tenor saxes as well as trumpet. How many musicians have you ever seen playing both a wind and a reed instrument during the same song? A native of Memphis, Mayfield had to be a versatile horn player to get work, playing with both Rufus and Carla Thomas. He moved to Kansas City in 1970 and joined the Starlighters in 1973. Bassist Ruben Wright (no relation to Lawrence) is also a Kansas City native, briefly worked with Gene Ammons before joining blues giant Bobby "Blue" Bland for 4 years, 1969-1973. After leaving Bland, Ruben returned to Kansas City and joined Lawrence which he remarks about jokingly, "I left Bland for Lawrence so I could play on Troost Avenue for 6 years." Vocalist James Estell was raised in a family gospel group. He is also a Kansas City native, however at age 7, his family took him out on the road with their gospel group, the Heavenly Sound Travelers. James sang with various gospel groups which include the Chandeliers and the Five Blind Boys before crossing over to rhythm 'n' blues and rock 'n' roll in the late sixties. He has previously sang with Jay McShann and Little Johnny Taylor before joining the Starlighters in 1973. Steve Shoemaker is the youngest member of the band at age 31. Like towns, Steve plays multiple instruments, harmonica and trombone. He began professionally in his home town Sedalia, in 1971, and moved to Kansas City in 1973. A graduate of the Charlie Parker Academy, Shoemaker has played off and on with George Jackson's Swamp Blues Band over the last 3 years until he joined the Starlighters at the beginning of this year. The newest member of the "Starlighter Family" is guitarist Rick Hendricks. A native of Tulsa, OK., Rick began his professional career in 1970 with Tom Bark & the R.B.'s. He played several years with Bark including 1975-76 with the coil 45 band, when you could walk into the Ragged on Broadway and hear Rick bending wire very similar to his main influence, Albert King.

This explosive 7-piece R & B band can be seen, heard and danced to on Fridays and Saturdays at the Fabulous Mark IV Lounge, 1640 E 63rd St., in the Metro Shopping Center.

JULY IN K.C.



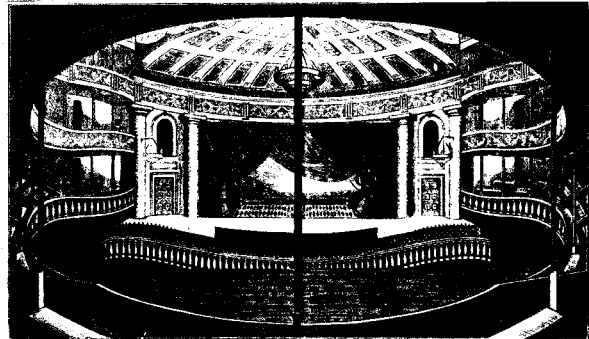
NEXT ISSUE: CARLA BARK, JOHNNY COPELAND & MORE SURPRISES!

POESSIGER SPEAKS

THE FOLLOWING IS AN INTERVIEW WITH JACK POESSIGER. JACK IS DIRECTOR OF ADVERTISING FOR COMMONWEALTH THEATRES. HE HOSTS A WEEKLY SHOW ON KY-102, JACK GOES TO THE MOVIES ON NIGHTLINE. OVER THE YEARS HE HAS HOSTED THE SHOW WITH MAX FLOYD & RAY SHERMAN, DICK & JAY, TOM HOPKINS & JOHN THOMAS, AND NOW RANDY HALEY & PAUL FREDRICKS. MR. POESSIGER HAS, FOR SEVEN YEARS, BEEN INVOLVED IN THE ORGANIZATION OF THE (PARTY ATMOSPHERE) KY-102 ALL NITE BLOW OUT ON MEMORIAL DAY WEEKEND.

HOW ARE FILMS BOUGHT BY EXHIBITORS. WE TALKED BEFORE ABOUT BLIND BIDDING WHERE EXHIBITORS BID MONEY FOR A PICTURE BEFORE THEY GET A CHANCE TO SEE IT. IS THIS STILL DONE? BY LAW, IN THE STATE OF KANSAS, TO SELL A PICTURE TO EXHIBITORS, YOU MUST SCREEN THE FILM IN THE TWO LARGEST CITIES. THAT'S WICHITA & KANSAS CITY, KS., INSTEAD OF SCREENINGS OCCURRING AT THE COMMONWEALTH SCREENING ROOM IN DOWNTOWN KANSAS CITY, MO. THEY NOW TAKE PLACE AT THE INDIAN SPRINGS (THEATRES) IN THE MORNINGS. THEY WILL NOT AWARD FILMS (FIRST) USUALLY, ON THE MISSOURI SIDE OF KANSAS CITY. INSTEAD, IN MY OPINION, JOHNSON COUNTY IS CONSIDERED THE KEY AREA FOR FILMS IN THIS CITY LIKE WESTWOOD IS TO LOS ANGELES. TECHNICALLY THEY COULD SELL A FILM SEPARATELY TO KANSAS CITY, MO., BUT DISTRIBUTORS ARE SMART ENOUGH NOT TO DO THAT. SO THEY'LL WAIT TILL IT'S SCREENED, AND THEN GET IT HOME TO JOHNSON COUNTY AND ADD TO IT, AND BID THE FILM OUT ACCORDINGLY. WE'RE VERY CLOSE TO HAVING A SIMILAR BILL SIGNED IN MO. THAT WILL THEN MAKE MO. ALSO AN ANTI-BLIND BID STATE. THE

Blind bidding is buying a pig in a poke.



BLIND BIDDING IS BASICALLY BUYING A PIG & A POKE. (A) GUY SENDS YOU A LITTLE BID INFORMATION AND TELLS YOU WELL...TAKE FOR EX-AMPLE THE EXORCIST II. "NO DOUBT ABOUT IT" THEY WOULD SAY, "IT'S GOING TO BE THE SECOND COMING." WELL!! WAS THAT EVER AN AWFUL MOVIE. FORTUNES CAN BE LOST OVER THAT. ALL THE EXHIBITORS ARE ASKING IS TO MAKE THEIR OWN JUDGEMENT. CRUISING WAS ANOTHER GOOD EXAMPLE. THEY HAD IT BOOKED AT NEIGHBORHOOD HOUSES. THE FILM COMPANY AT THE TIME DIDN'T WANT TO LET THEM(EXHIBITORS) OUT OF THE CONTRACT. THE EXHIBITORS TOOK APOLOGY ADS OUT IN THE KC STAR. LET'S SEE IT BEFORE WE BID ON IT...HEAVEN'S GATE...THE PLAY TIME IS LOCKED IN...WHEN IT CAME CLOSE TO THE ACTUAL OPENING, AFTER THEY(EXHIBITORS) HAD BID IT AGES BEFORE, THE FILM CO. SAYS, "OOPS GUYS. SORRY THE FILM AIN'T GONNA BE READY." AND HERE ALL THE OTHER MAJOR FILMS HAVE ALREADY BEEN BID & SOLD & THE GUY IS SITTING THERE WITH A BIG THEATRE & NO FILM. GIVE US A CHANCE

Give us a chance to make our own mistakes

TO MAKE OUR OWN MISTAKES. DON'T HAVE A GUY IN NEW YORK OR L.A. MAKE THE MISTAKE FOR US.

WHAT DO YOU THINK OF CABLE? IS IT A THREAT TO HARD TOP THEATRES? NO...ONE EXAMPLE: 25 YEARS AGO LIFE MAGAZINE CAME OUT WITH A BIG STORY SAYING THAT TEN YEARS LATER THE ENTIRE EXHIBITION INDUSTRY OF MOTION PICTURE THEATRES WOULD BE DEAD...10 YEARS LATER THE MOVIES WERE STILL GOING STRONG, BUT LIFE WAS GONE. I THINK THEATRES WILL ALWAYS BE AROUND. IT'S STILL A MOTION PICTURE EXPERIENCE. YOU'LL SEE THEATRES SHAPING UP THEIR ACT...YOU'LL SEE THE DISAPPEARANCE OF THE SHOOTING GALLERY THEATRES...MUCH PLUSHER SEATING, DECOR, PRESENTATION, DETAIL TO SOUND (IT'S) BACK TO MAKING THE-ATRE GOING A TOTAL MOVIE EXPERIENCE.

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18
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MAY

29..NORTH WYND.....FOOLKILLER
29..CITY MOVIE CENTER DESPERATE ART SALE..CM-C
29..ALBERT COLLINS.....PARODY
30..ROY AYERS & BOBBY HUMPHREY (2 shows).....UPTOWN
30..NORTHLAND SYMPHONY ORCHESTRA.....LIBERTY
31..RICHARD & LINDA THOMPSON.....PARODY

JUNE

1..DAVE EDMUNDS w/The Clocks.....UPTOWN
4..DAWSON,NANCE,BROWN & CARLSON STRING
BAND.....FOOLKILLER
4..SPARKS.....PARODY
5..STEVE CORMIER.....FOOLKILLER
6..WADE HAMPTON MILLAR.....FOOLKILLER
6..SMOKEY ROBINSON.....STARLIGHT
6..GERRY MULLIGAN.....PENN VALLEY
8..VIOLA WILLS.....UPTOWN
11..WILLIE SORDELL.....FOOLKILLER
11..ASIA.....STARLIGHT
11..JEAN LUC PONTY w/Dan Siegel (2 shows).....UPTOWN
12..SUE KAHN & DENISE PHILLIPS.....FOOLKILLER
13..KARLA BONOFF (2 shows).....UPTOWN
13..THE WHISPERS,THE DAZE BAND,RICHARD
"DIMPLES" FIELDS.....KEMPER
13..GEORGE SHEARING.....SWOPE PARK
14..ROCKATS.....PARODY
16..GROVER WASHINGTON JR.....STARLIGHT
18..ROBIN WILLIAMS.....STARLIGHT
18..CLARENCE "GATEMOUTH" BROWN w/The
LeRoi Brothers.....PARODY
18/19/20..LYDIA E. PINKHAM'S MENSTRUAL
SHOW.....FOOLKILLER
20..ASHFORD & SIMPSON.....STARLIGHT
20..HERBIE MANN.....BRUSH CREEK
21..TONY BENNETT w/K.C. Philharmonic.....STARLIGHT
23..TEMPTATIONS w/K.C. Philharmonic.....STARLIGHT
24..MASON WILLIAMS w/K.C. Philharmonic.....STARLIGHT
24/25/26..LYDIA E. PINKHAM'S MENSTRUAL
SHOW.....FOOLKILLER
25..JIMMY BUFFETT w/Bonnie Raitt.....STARLIGHT
26..IMPERIALS.....STARLIGHT
27..WEATHER REPORT.....STARLIGHT
27..BROADWAY HITS w/Susan Franano &
Brian Steele.....UPTOWN
27..THE ASSOCIATION.....SUNNYSIDE
29..VICTOR BERGE w/K.C. Philharmonic.....STARLIGHT
30..JOEL GREY w/K.C. Philharmonic.....STARLIGHT

Calendar key:
FOOLKILLER-931-5794
CM-C-561-0085
PARODY-531-5031
UPTOWN-756-3370
STARLIGHT-471-4232
KEMPER-756-3370

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PARODY HALL CALENDAR

JUNE 1982

MON	TUE	WED	THU	FRI	SAT
England The Richard & Linda Thompson Band 31		Springfield Mid West Couch Dancers 2	KC Steve, Bob and Dave 3	LA Sparks R n R 4	Springfield New Electrics Man About Town R n R 5
	Shapes Ladies FREE 8	KC The Yard Apes R n R 10	Lawrence Kelley Hunt & The Kinetics R n R 11		
England Rockats Rockabilly 14		Blue Riddim Band Hoggar 16	Street Corner Symphony 17	KC LeRoi Brothers, Gatemouth Brown R n R 18	Artists 19
		Columbia Bel Airs R n B 23	Springfield Misstakes R n R 25		
		To be announced 30	Fools R n R 1	Face 2	3



FRIDAY
JUNE 4

Rockats
MONDAY
JUNE 14

[illegible]

ALAMEDA PLAZA Wornall Rd at Ward
Parkway 756-1500
BoofTop Lounge
BEST WESTERN SUMMIT INN
625 N Murray Rd
525-1400
Gilly's Barroom
BILL CANADAY'S REST. & LOUNGE
214 W 85th 363-0900
BILLIE'S LOUNGE 2507 E 39th
924-7583
King Alex & the Untouchables
BLAYNEY'S 415 Westport
561-3747
BLUE HILLS REST. 6015 Troost
361-6616
Black Angus Bar
EGARS BAR & GRILL Antioch***
Shelton Ctr Annex 455-1900
CLUB MATADOR 2860 Raytown Rd
924-6486
CLUB 95 9701 Hickman Mills Dr
761-9099
COSTELLO'S GREENHOUSE 1414 W 85
333-5470
Mon: Julie Turner Quartet
Tues-Sat: Brent Streeper
CLUB MICHAEL'S 7400 East New 40
Hwy 923-1412
Wed,Fri&Sat: RPM w/Jan Lamb
CITY LIGHT 7425 Broadway
444-6969
Mon: Skip Hawkins Hot Five
Thurs&Sat: Omnibus Consort
CROWN CENTER HOTEL
Main & Pershing 474-4400
Signboard Bar
Top of the Crown
DICARLO'S 9102 E 35th
737-2930
DIXON INN 12th & Baltimore
842-0317 (lunchtime)
DOWNLINER INC 4719 Troost
753-9368
DUCK'S EXECUTIVE BUNNY CLUB
1231 Quindaro 281-4989
FABULOUS MARK IV LOUNGE
1640 E 63rd 444-0303
GREAT PLAINS LOUNGE
1230 Prairie View Rd 891-9694
G.T.'S 832 S Harrison 764-9861
GARFUNKLE'S 535 Westport
561-6868

The spiritually positive Jackie and Step-Buddy Anderson (declared once and for all THE NO JIVE BAND) will present Step-Buddy's Primitive Rhythm-Pictures at the Bijou Theatre, 601 Westport Rd, June 5, 12, 19 and 26. The 2:00pm Saturday matinees will be a multi-media experience with music provided by the NO JIVE BAND and special guests, including Ernie Williams, the last of the Blue Devils.

devils. "I'm not Hollywood-bound. Things are just as they are," explains Step-Buddy about his Bijou gig. The show includes music, narration and slide projections. Personalities in the slide show include the contemporary K.C. jazz personalities Jay McShann, Steve Harvey, Rich Hill and Ida McBeth along with historic photos from the 18th Street Hotel, a landmark for traveling musicians in the '30's and '40's. Pictures of Jo Jones with Baby Lovitt, and Joe Turner will also be part of the program.

Step-Buddy Anderson is a key figure in the history of jazz, especially the evolution of the Kansas City variety. Late at night, after gigs with Charlie Christian in Oklahoma City, Step-Buddy would listen between static to radio broadcasts of Count Basie and his band from Reno Street in K.C. He came to the K.C. area to attend school.

Gene Ramey, Jay McShann's phenomenal bass player, persuaded Step-Buddy to join McShann's band at the time when the band leader was augmenting his unit. Soon Charlie "The Bird" Parker would replace Earl "Bang Bang" Johnson on alto sax to join Step-Buddy in the reed section line-up. The band also included Orville "Piggy" Minor on trumpet and Gus Johnson on drums.

"McShann's band was a brotherhood," Step-Buddy explains. "The cats dug each other. But as a companion, Bird was a loner, man. He had to be. When all the cats would be at home in bed, Bird would be out someplace, looking around. But he had control of what he was doing."

Jackie Anderson, singer and bass player, has been working professionally since she was three years old. She has played with top local talent such as Mike Ning, Frank Smith and Bill Drybread. Step-Buddy and Jackie met two and a half years ago when he was producing a play entitled "Mr. Alto Saxophone." They have been performing together ever since and have been married for two years.

STEP-BUDDY's PRIMITIVE-RHYTHM PICTURES and music is the first of a series of live performances on Saturday afternoon. BCR (Black Crack Review) will play July 24, 31.

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Tues-Sat

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7: Tony Brown Band
9: BCR
11: Blue Plate Special
20: Used Parts

THE KEG 3843 Main 531-7227
MAGGIE HOUSE 63rd & Troost
333-7335

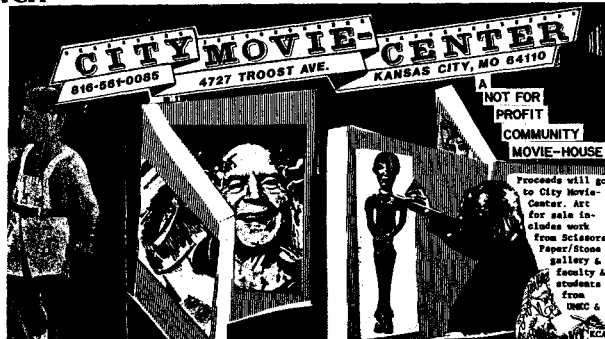
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Kansas City's DESPERATE ART SALE will be hosted by City Movie-Center on Saturday, May 29, from 10am to 5pm. DESPERATE ART SALE will feature drawings, paintings, ceramics, etchings, photographs and xerox works donated as a supportive gesture to City Movie-Center (C M-C) by Kansas City and Lawrence artists. The sale, which will also feature entertainment by accordionist Brad Marston, as well as a local mime and juggler, will take place in front of City

Movie-Center at 4727 Troost Ave. Proceeds from the sale will go to C M-C, a non-profit community movie-house, desperately in need of funds. Art will be priced to move.

DESPERATE ART SALE will be an affair to remember. Refreshments will be available at City Movie Center during the sale. An added attraction will be sidewalk sales at neighboring used clothing stores. In the event of rain, DESPERATE ART SALE will be moved into the lobby and office space of C M-C.

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Jonathan Richman



THE ORIGINAL MODERN LOVERS

HERE IT IS! AN INTERVIEW WITH THE
NATURE BOY OF ROCK & ROLL
JONATHAN RICHMAN

by Violet Jackson
Member of the Staff

Your style of guitar is very distinctive, where did you develop that from? It almost sounds as if you are plucking it? The Chinese traditional song, where did you get that from? I go to the public library and get different kinds of music. It's the same place where I got the South American tune. I was playing the lead guitar on both those instrumentals, in fact, all the instrumentals. So my style is distinctive because I taught myself a lot. I play lead in a rhythm style when I play lead a lot of the time. It's not really like a folk guitar, it's more like the older rock guitarist style.

Well it has a sound that's very different. Have you ever had any professional training? No, not really.

How old were you when you started playing? Sixteen. Actually I started playing at fifteen and started doing shows at sixteen.

So you've been doing music for a long time? Fourteen years, I started out alone and I put my first band together when I was nineteen.

You have a following here in Kansas City already. But, most of the people that know about you are in the record business. Have you ever toured around here before? No, I never have.

Have you toured in California? Yeah, California happened because there were record companies interested in us years ago and I developed a following. My record company was in Berkeley, CA.

How did you end up with the Beserkley label? Was with; am no longer with. I was with them because they heard a tape and were interested years ago when no one else was, when all the big labels didn't think I was their type.

Do you have any long range goals? Well, I'm playing Paris in another few weeks and I intend to play all over Europe more. I want to be...

Do you want to be famous? It's different from famous. You know when you go into a record store, there are different sections--the one I expect you'll find me in will be international --male vocalist.

Do you really like Europe then? Not only that, yeah, but I see myself more as a pop singer than a rock singer. I use rhythm and blues music. That's how I see myself.

When you go to Europe, will you take your band? No, I can't afford to take my band (The Modern Lovers) with me?

I've been listening to your albums for about a month now and I noticed on your album covers, visually, you change with each one. Is there a certain side of yourself that you prefer? Yeah, there is and it's just happening now. A little bit of it just started on the Modern Lovers live album.

You have a child-like honest quality and when I listened to your songs I felt like I knew you before I met you. That's one of the best things you could say. That's the whole point of my records.

Is your music also your recreation? Yeah, and I like playing sports, too. A lot of people stay in their houses and watch TV. That's bad for me. I got to get out. I read about the American Indians and nature, so I want to live in a rural area. I don't think it's the ultimate, but it's closer to nature.

Would you like to go all acoustic in your music? I've played all acoustic live before; but when you mike it, you lose a lot of the acoustic quality of the instrument. To get the sweetness you have to have a hall built for it.

I haven't read any local interviews done with you (except in the Rebel Waltz)... That's because I've had more interviews published about me in national magazines. Most of them are lies anyway.

The Egyptian Reggae song... It was a big hit all over Europe. That's my best known song.

Do you prefer reggae music? Yes, I like reggae. That's a side of myself. But really, the kind of record that I want to do hasn't been done by me yet, nothing of the past is indicative of it.

Do you have anything going with a record company? No, my manager is looking, and so far there seems to be more interest in Europe right now.

I've heard the Velvet Underground was an influence for your music... Yes, I met them years ago. They were partly responsible for me realizing that I could do music. They influenced me and a group called the Stooges (with Iggy Pop). The first album which sounds nothing like what he's doing nowadays, at least in my mind. What they had was the hypnotic sound. It wasn't a heavy rock sound. Groups that try to imitate them misunderstand it. They were a much different sound live.

Are any of your records produced the way you wanted them to be? Yes, Rock & Roll with the Modern Lovers. Just my way. And some of the ones on Back in Your Life. But records aren't my thing anyway, live is my bag, studios have changed so much since the music I love came out 25 years ago, that Albert Einstein can't get the sound you want. What I like is not made anymore, like a '54 Buick Roadmaster. You just can't find parts for them now.

Do you have a favorite artist from 25 years ago? Noland Strong & the Diablos from Detroit. They were around back in 1956 and they did the original "The Wind." I like Sam Cooke & the Soul Stirrers, Little Richard and Chuck Berry.

You go off on such strange things. Some of your humor is outright, some of it is subtle. What in the hell do you think about when you write these songs?

Some of them are just supposed to be funny, take "Abominable Snowman in the Market," and "Hey There Little Insect." I was afraid of insects. When I sing that song it makes me less afraid of them. I got more in touch with the insect world on "I'm Nature's Mosquito." A lot of my songs have to do with nature.

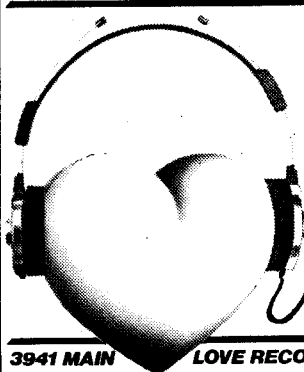
Do you like city life or country life? Country life isn't "country" enough for me. I would like country life if it were like the Indians. I'm a nature boy.

Do you have a favorite instrument? To me, the ultimate instrument is my voice. The key to what I'm doing is nakedness. The way I talk directly to the audience is naked. That's what I strive for. I'm more of an entertainer. I tell stories. I dance and sing. I've just begun to have a singing career. I've just begun to get good. The past is the past. It's taken me a long time to unlearn a lot of things. In fact I'm still unlearning. And until I get really close to nature, I won't be totally alive.

Did you feel closed in when you were younger? Yeah, it was the generation I was brought up in. I always had energy but there was no place to put it but in school. A school is no place for an alive young person. At least there are other kids there but other than that I have nothing good to say about it. I remember being in line in sixth grade and was told, "Wipe that smile off your face." for doing nothing. They wanted me to be a little IBM executive right from the start. To hell with them.

I like what you said about unlearning. Being a woman of 28 and single I've had to unlearn a lot of things.

You know my song, "My Love Is A Flower Just Beginning to Bloom," that is for women, most of my friends are women between the ages of 28 and 32, most of them are just beginning to bloom. That song can be easily misunderstood. It's a very simple song. My friends are flowers just beginning to bloom. This is the morning of our lives--we're beginning to live right now. I'm more alive than I ever was. I love nature. That's where it's at for me. That's what is right for us now. If we don't get that right, we've had it.



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MOTORHEAD/Iron Fist (Mercury 4042)

There are those who think Motorhead is the greatest heavy metal band around, others can't stand them. It seems there is no middle ground when it comes to Motorhead and I'm sure they wouldn't have it any other way. This is a band that plays solely for their die-hard fans, and the rest of the world had better just stay out of the way. For three guys to generate this much energy and make this much noise they have got to work up a sweat. Ian "Lemmy" Kilminster's vocals sound like an escaped lunatic running through the asylum, going hoarse ranting, screaming and generally terrorizing the other patients. Lemmy's bass is busy driving the rhythm of this nightmare so that every bone in your body is vibrating, creating an inner earthquake. "Philthy Animal" Phil Taylor attacks the drum set determined to level it in a matter of seconds. Fast Eddie Clarke on lead guitar is constantly battling the other two crazies to be faster and louder, competing in the heavyweight bout of decibels. Play this record at a party at high volume and one of two things will happen: 1) Everybody will run out of the place like it was a bust or 2) Everyone will drop to the floor and begin shaking uncontrollably like Belushi and his Delta buddies in Animal House.

A

BLUE OYSTER CULT/Extraterrestrial Live (CBS 37946 \$9.98 list)

A killer album from one of everybody's favorite HM bands. These guys are hip, let's face it. Spooky, ominous, evil lyrics, precise and powerful guitar work combine for an overall effect which makes you want to go sacrifice the neighbor's cat in some satanic ritual. Sides one and two contain some pretty average material--"Dr. Music" and "Burning For You," but "Dominance & Submission," "Joan Crawford," and "Roadhouse Blues" are redeeming standouts. Sides three and four are absolutely perfect, "Black Blade," "Veteran of Psychic Wars," and "Hot Rails to Hell"--the Utopian existence of HM today.

A-

VAN HALEN/Diver Down (WB 3677)

Three years ago Van Halen's first two albums were the soundtrack for hot summer nights' adventure--cruising the hamburger stand, throwing back Miller beer faster than you could pull out to the four chics in the Camaro ahead of you. VH's first two tapes were standard equipment in every car with a KY sticker, and that was anybody who mattered. The high school days were geared for the extremes--breakneck speed, fast cars, loud rock 'n' roll, all-night partying, more! and Van Halen was leading the way. Blasting out of a hopped up Nova at a 100+ decibels, "Running With The Devil" or "Somebody Give Me A Doctor" just about says it all. Unfortunately, over the course of three years and three albums, VH has dropped down into low gear and only occasionally have they stood on it and smoked the big meats. Diver Down is their weakest album yet--a disappointment after last year's Fair Warning showed great promise of VH on a rebound. The best tunes here are the cover tunes, which I figured these guys had outgrown by now. "Where Have All the Good Times Gone," "Dancing In the Street," and "Oh Pretty Woman" are nifty, with Eddie's usual dynamite guitar work and Roth's wise ass vocals taken in the originals like lighter fluid and spitting them out in an exploding ball of fire. Now I can accept VH taking a different direction, but this is no direction at all. VH are in serious danger of eating the dust of up-and-coming bands Iron Maiden, Krokus and Def Leppard, who are gaining fans as fast as VH is losing them.

B-

RAINBOW/Straight Between the Eyes (Mercury 4041)

Finally a decent album from Rainbow, the last two were really a drag. Ritchie Blackmore is still hunting for the groove he once enjoyed with Deep Purple, so it's not surprising this album sounds very much like DP. "Death Alley Driver," the best tune on the album, reminds me a lot of "Highway Star." "Stone Cold" is a cross between Deep Purple and Foreigner which translates into a radio hit. A good song, it does have a sense of urgency to it.

B

VIVA/What The Hell Is Going On! (CBS import \$10.98 list)

Desperate, raspy vocals, sizzling rhythm & lead guitars quick and to the point, very much like the Scorpions. I'm guessing this band is from Germany and that keyboardist Barbara Schenker is related to Michael & Rudolf. Not the least bit subtle, Viva hits you over the head with their tasty but powerful blend of guitar rock, influenced mainly by the Scorpions.

B+

OUTLAWS/Los Hombres Malo (Arista 9584)

As southern hard rockin' goes, these guys are about as good as anybody. Good tunes, slick production, the usual guitar interplay in the classic "Freebird" tradition. Side one is flat out rock'n'roll but side two is too laid back and subdued to be anything but sleep inducing.

C

FIST/Thunder/Rock (A&M 4893)

Overbearing, stifling, sounds like a bad KISS imitation, boom, boom, boom, growl!!

F

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New Wave
Stylists

Proceeds Go To Renovate T-Street Ballroom



NEW YORK JAZZ QUARTET/Oasis

Enja 3083 \$9.98 list

Here's another excellent release from the *Kansas City* based New York Jazz Quartet. I say *Kansas City* based because we are fortunate, in this area, to have the quartet appear each summer at Crown Center. There is always a tremendous crowd on hand and we almost come to think of them as our own resident jazz group.

As in the case of most NYJQ releases, this new album contains all original material by the group themselves. There are two works by Frank Wess, three by Sir Roland Hanna and one that is a collaboration between Hanna and George Mraz. The quartet personnel is: Frank Wess, tenor sax & flute; Sir Roland Hanna, piano; George Mraz, bass; Ben Riley, drums.

Most albums open with a flashy, fast number with much high energy, in order to grab the listener—not so much the NYJQ! The opening track is a very beautiful Frank Wess ballad called "Don't Come Don't Call." It features Frank's very lovely tenor sax. Next comes Hanna's first composition, "It's Just a Social Gathering," with Frank switching to flute and Roland playing some phrases that sound very much like Chick Corea's "Spain"—it has a nice bossa nova feeling. The third track on side one is blues...a Hanna—George Mraz line called "Punk House," containing fine solos all around. Closing the first side is a catchy Hanna line called "Cram It Damn It." It has a strong back beat from Ben Riley, nice flute from Wess and, an infectious line that gets into your head and won't let go.

Side two starts with an ambitious extended composition (over 13 minutes long) by Frank Wess titled "The Patient Prince." It has a Spanish flavor about it and is in three sections: The Patient Prince/First Sight/Perla Capriciosa. The composer is heard to good advantage on both tenor and flute...a very lovely and exciting work. The album closer is the title piece, "Oasis," written by Hanna and presenting a very subdued and impressionistic mood. It features Frank's beautiful flute sound.

I look at the NYJQ as a sort of modern day Modern Jazz Quartet utilizing, as the MJQ did, exceptional individual musicians, interesting original material and superb ensemble sound.

MARSALIS-FREEMAN/Fathers & Sons

Columbia PC-37927

Here's a unique idea...presenting some famous jazz sons working in the same group with their equally talented, but less known, fathers. On one side we have the new young trumpet sensation, Wynton Marsalis, and his very talented brother, Branford, teaming up with their pianist father, Ellis. Side two brings together the marvelous father and son tenor saxophone playing team of Von and Chico Freeman.

Ellis Marsalis has been a key force on the New Orleans jazz scene for over 20 years yet, his sons Branford and Wynton (22 & 21 years of age respectively) are already better known than he is. In fact, young Wynton is being hailed as the "new Clifford Brown." Father and sons are joined on side one by Charles Fambrough, bass and James Black, drums. There are five tracks on the side, the first four are all by Ellis Marsalis and feature the full quintet. The four tracks are titled, "Twelves It," "A Joy Forever," "Nostalgia Im-

pressions" and "Futuristic." All four are fairly short but give ample space to both sons and father. Wynton's technical ability is something awesome to hear. The final track, Billy Strayhorn's beautiful song "Lush Life," has the two sons laying out so that "Dad" and bassist Fambrough can do their thing.

Side two features tenor saxophonists Von and Chico Freeman. Von has been one of the stalwarts on the Chicago scene for over 20 years. Since he seldom ventured out of that city, he has been one of jazz's best kept secrets. Son Chico, who plays saxophones, flute, bass clarinet and various percussion instruments (he plays only tenor on the album) has, in just a few years, already eclipsed his father's fame. Father and son are joined on three tracks by Kenny Barron, piano; Cecil McBee, bass; Jack DeJohnette, drums. They perform "Jug Ain't Gone," "Time Marches On" and "Tribute to Our Fathers"—the first two are by Von and the third by Chico. Rounding out the side and closing the album, Von is heard with the rhythm section in a quartet setting of the great standard, "I Can't Get Started."

This is a fine album with excellent playing from all concerned. It is especially rewarding to hear the two fathers, Ellis Marsalis and Von Freeman.

THELONIOUS MONK/Thelonious Monk Memorial Album Milestone M-47064

(two-record set) \$9.98 list

Here's a chance, at a fantastic price, to pick up some of Monk's greatest sides made during his Prestige and Riverside years, 1952-1961. There are tracks with such giants as Sonny Rollins, Miles Davis, Gerry Mulligan, Clark Terry, Joe Gordon, Johnny Griffin and Charlie Rouse. There is also a sampling of Monk's solo piano work (on his great classic, "Round Midnight"), a track from the famous Town Hall concert of 1959 and, perhaps most noteworthy of all, one of the sides Monk made with John Coltrane in 1957, while Trane was a member of Monk's quartet.

The very warm and informative liner notes are by Orrin Keepnews, who, along with Bill Grauer, founded Riverside Records. He gives an interesting account of his association with Monk as well as a very detailed description of each track on this two-record set.

There are many of Monk's classic compositions on the album, including: "Round Midnight," "Bemsha Swing," "I Mean You," "Jackie-ing," "Epitaphy," "Ruby, My Dear," (another ballad in the class of "Round Midnight"), "Nuttty," "Let's Cool One" and, two versions of "Little Rootie Tootie"—one, a trio date from 1952 and, the other, taken from the historic Town Hall concert in 1959 (Monk's Orchestra on this track includes: Don Byrd, Eddie Bert, Phil Woods, Charlie Rouse and Pepper Adams, among others).

Thelonious Monk died in February of this year, leaving the jazz world with a terrible void. He was one of a kind: eccentric, unpredictable, uncompromising and...there will never be another like him. He left us a legacy of jazz compositions that have become great standards and, as I remarked earlier, many of them are in this album. So, as you go about gathering up Monk recordings, make sure this one is near the top of your "want list."

THELONIOUS MONK*10/10/17-2/17/82

JOE PASS/Ira, George and Joe

Pablo 2312-133 \$9.98 list

Like motherhood, apple pie and baseball, how can you go wrong with an album of George & Ira Gershwin songs as interpreted by guitarist Joe Pass?

Joe, who has been working and recording in either a solo or all-star setting over the past few years, goes with a quartet format on this outing: John Pisano, rhythm guitar; Jim Hughtart, bass; Shelly Manne, drums—a rhythm section that any artist would give up a paycheck to



play in front of. Pisano plays with great taste and restraint behind Joe—Shelly once again proves that he is one of the most sensitive drummers ever—Hughtart shows why he is one of the most in-demand bassists on the West Coast.

The material is a winner even before you hear note-one, with such Gershwin classics as: "Bidin' My Time," "How Long Has This Been Going On," "Soon," "Lady Be Good," "But Not For Me," "Foggy Day," "It Ain't Necessarily So," "Love Is Here To Stay," "S Wonderful," "Nice Work If You Can Get It" and, "Embraceable You"—the cream of the crop.

Joe's playing throughout the album is very tasty and swings

from start to finish. As often as these great standards are recorded, Joe has come up with interesting arrangements to give all of them a fresh sound. Again, the rhythm section is really superb and gives Pass a million dollar cushion to ride on. John Pisano, an excellent jazz soloist in his own right, does an outstanding job of backing Joe (listen in particular to his solo backing for Joe on "But Not For Me").

As I said in the beginning, how can you go wrong with a combination like Gershwin and Pass? You can't...so, pick this one up as a reminder of just how nice it is to hear a world class jazz artist play the compositions of a world class composer.



Rodney Franks

(Above) Fellini's THE WHITE SHEIK.

VARIOUS/Amarcord Nino Rota

Hannibal HNBL 9301 \$11.98 list

A fine tribute to Nino Rota, this LP was four years in the making, and encompasses talents from throughout the jazz world. It also chronicles the lasting artistic bond between Rota and filmmaker Federico Fellini. It was Rota's musical fire and imagination that graced all of Fellini's films between 1951 and 1979. The collection contains solo performances from pianist Jaki Byard and Steve Lacy on soprano sax, and brilliant arrangements from Carla Bley and Mihal Richard Abrams. Bley's arrangement of "84" is an impressive one because in a little over eleven minutes she manages to neatly compress most of Rota's themes from this score, leading her band on organ with that marching band sound of hers. Mihal Richard Abrams' arrangements of "Notturmo" from "La Dolce Vita Suite" is melancholy and flowing, making room for passages from Claudio Roditi on trumpet, pianist Amina Claudine Myers, and Henry Threadgill on flute. The David Amram Quintet's performance of "Satyricon" features Jerry Dodgion on flute, Steve Berrios & Ray Mantilla on percussion, and this combination gives "Satyricon" an intriguing eastern flavor at different points.

I was sitting one afternoon listening to Carla Bley's performance and someone I knew dropped by, and after "hearing" fifteen seconds of this, said, "Rodney, what is that weird march music shit that you're playing?" I say nothing to him, and he sits down and begins to "listen." And I smile as if to say "It's good music.....fool."

ROSCOE MITCHELL/Snurdy McGurdy and Her Dancin' Shoes

Nessa N-20 \$7.98 list

For this project, Reedman Roscoe Mitchell uses four obscure but talented musicians from the Chicago area. In case you were not aware, Mitchell is one of the most creative reed players in the new black or avant-garde musical form, achieving notoriety with the famed Art Ensemble of Chicago. All but one of the pieces contained in this album were penned by Mitchell and recorded by the AEC at one time or another.

The piece "Stomp and the Far East Blues" begins as a dance tune alternating with slow, funky interludes. Midway through this piece, moods change and so does the flavor. Tani Tabbal's tabla work and Mitchell's flute will take you straight to Thailand. It's an accessible and pleasant piece of music.

And then there's the Anthony Braxton composition entitled "March" which is just what it is—a march tune that "frees" itself in the middle of its performance, giving the impression of an organized chaos with a march beat. The group regains its "structure" and the piece ends abruptly. You just may find yourself dancing around the coffee table on this one.

The title piece is (for lack of a better phrase) "traditional jazz" with flashy solos from Mitchell on alto, Hugh Ragin on trumpet and Tabbal on traps.

On the whole, this collection may be a bit "out there" for the straight-laced buttoned-down Concord Jazz lovers, but it's good food for those with adventurous audio appetites and open minds. Roscoe himself dedicates this album to his children. And this reviewer recommends this music to everyone in the younger set.

INNER CITY SOUNDS



Archie Shepp Blase AH 7
Jeanne Lee, Archie Shepp, Julie Fine, Dave Burral, Masachi Favors, Philly Joe Jones, Lester Bowie, Chicago Baby
My Angel Blase, There is a Barn in Gilead, Sophisticated Lady, Touareg



Don Cherry Mu First Part AH 8
Don Cherry, Ed Blackwell
Brilliant Action, Amnesia, Total Vibration, Parts 1 & 2, Sun of the East, Terrestrial Beings



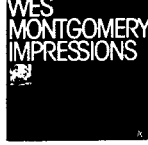
Art Ensemble of Chicago A Jackson in Your House AH 9
Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors
A Jackson in Your House, Get in Line, The Waltz, Song For Charles



Sun Ra and His Solar Myth Arkestra
The Solar Myth Approach AH 10
Sun Ra, John Gilmore, June Tyson, Ali Hassan Charles Stevens, Marshall Allen
Spectrum, Realm of Lightning, The Satellites Are Spinning, Legends Seen II - Took 4, They Come Back, Adventures of Bugs Hunter



Gato Barbieri Obsession AH 12
Gato Barbieri, J.F. (Jenny) Clark, Aldo Romano
Obsession Pts. 1 and 2, Michelle



Wes Montgomery Impressions AH 13
Wes Montgomery, Harold Mabern, Arthur Harper, Jimmy Lovelace
4 on 6, Wes' Rhythm, Impressions: To When



John Coltrane Coltraneology Volume One
Coltraneology Vol. 1 AH 14
John Coltrane, Eric Dolphy, McCoy Tyner, Reggie Workman, Evan Jones
My Favorite Things, Blue Train, Naima, Impressions



Charlie Mingus Live AH 19
Charles Mingus, Ted Curson, Eric Dolphy, Booker Ervin, Donnie Richmond
Better Get It in Your Soul, Wednesday Night Prayer Meeting pts. 1 & 2, Folk Forms No. 2



Anthony Braxton This Time... AH 25
Leo Smith, Anthony Braxton, Leroy Jenkins, Steve McClure
Composition 1 This Time, In The Street, Small Comp. No. 1, No. 2, No. 3, No. 4, No. 5



Dexter Gordon Live At The Amsterdam Paradiso AH 27
Dexter Gordon, Cecil Shingler, Jacques Schols, Han Bennink
Introduction, Fred Bananas, What's New, Good Bye, Rhythm a-ning, Willow Weep For Me, Junior, Scapple From The Apply, Closing Announcement



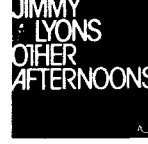
Stephane Grappelli Joe Venuti Venupelli Blues AH 29
Stephane Grappelli, Joe Venuti, George Wein, Barney Kessel, Larry Ridley, Don Lamond
I Can't Love You Anything But Love, My One And Only Love, After You've Gone, Unchained, Venupelli Blues, Ten For Two, I'll Never Be The Same



Hampton Hawes Martial Solal Key For Two AH 31
Hampton Hawes, Martial Solal, Pierre Michelot, Kenny Clarke
Key For Two, Stella By Starlight, Spring Can Really Hang You Up The Most, Rag's Groove, Lover Come Back To Me, Fly Me To The Moon, The Theme, Godchild, Three For Two



Max Roach Again AH 32
Double LP Set
Tommy Turinetta, Julian Priester, Stanley Turrentine, Bob Boswell, Max Roach, Clifford Jordan, Coltrane Perkins, Eddie Kahn, Abbey Lincoln
This Night Mountain, Czekana, Map Map, Jorda, Sophisticated Lady, Who Will Buy?, Love For Sale, Long as You're Living, Kaddaba, Sing Motion



Jimmy Lyons Other Afternoons AH 34
Lester Bowie, Jimmy Lyons, Alan Sava, Andrew Cyrille
Other Afternoons, Penonions, However, My You



Dave Burrell Echo AH 36
Clifford Thornton, Graham Monnor II, Arthur Jones, Archie Shepp, Dave Burrell, Alan Sava, Sunny Murray
Echo, Peace



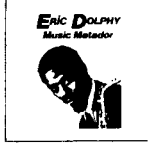
Paul Bley Rambler AH 37
Paul Bley, Mark Lewinson, Barry Atchell
Both, Albert's Love Theme, Ida Lupino, Rambler, Touching, Mazatlan



Gato Barbieri Dollar Brand Hamba Khale AH 39
Gato Barbieri, Dollar Brand
The Alike and the Wild Rose, Hamba Khale, To Casa, 81 Street



Steve Lacy Plays Monk AH 43
Steve Lacy, Michel Gualier, Jean-Francois, J.F. (Jenny) Clark, Theonious, Ruby My Dear, Light Blue, Epitaphy, Mystery, Friday The Thirteenth



Eric Dolphy Music Matador AH 47
Eric Dolphy, Huey Simmons, Clifford Jordan, Prince Lasha, Woody Shaw, Bobby Hutcherson, Eddie Kahn, Richard Davis, J.C. Moses
Feeling the Feeling, Sleepy Time Down South, Swing That Music, Someday You'll Be Sorry, Rose Room, Sander's Whore, Confession, Alone Together, Love Me



Ruby Braff
Plays Louis Armstrong
Ruby Braff, Red Norvo, George Wein, Barney Kessel, Larry Ridley, Ron Lamonte, Cecil McBee, Leroy Williams
Cornet Club Sudy, Falling in Love With You, It's Wonderful, I've Got a Feeling I'm Falling, Sleepy Time Down South, Swing That Music, Someday You'll Be Sorry, Rose Room, Sander's Whore, Confession



Count Basie I Got Rhythm
The Count Basie Band
Cherokee, Night in Tunisia, Boone, Fats, Stormy Monday Blues, The Magic Flap, As Of Me, Hittin' Twelve, All Heart, On Wee Baby Blues, In a Melodrama, I Got Rhythm, Whirly Bird



Frank Strazzer
Waltz Of The Demons, AH 49
Booker Little, Frank Strazzer, Wynton Kelly, Paul Chambers, Jimmie Cobb
W.K. Blues, A Starling, Theme 1, Don't Know, Waltz Of The Demons, Russian, Off Shore



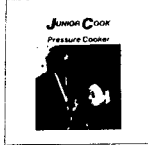
Gene Ammons Benny Green
Juggin' Around AH 50
Nat Asberry, Benny Green, Gene Ammons, Frank Wess, Frank Foster, Tommy Flanagan, Eddie Jones, Albert Heath
Juggin' Around, Seemingly, Swimming For Berry, Little Ditty, Gang South, Jim Dog



Sonny Stitt Red Holloway
Big George AH 51
Sonny Stitt, Red Holloway, Art Lundy, Larry Gales, Clarence Johnston
The Way You Look Tonight, Forever, Sunny, and New You Don't Know What Love is, I'm Getting Sentimental Over You, Lester Legals in and Friends, All Out, Christian Girl Rhythm



George Coleman Octet
Big George AH 52
Danny Moore, George Coleman, Frank Strazzer, Junior Cook, Mario Rivera, Harold Mabern, Lila Atkinson, Idris Muhammad, Azreem Weston
Green Dolphin, So Frank's Tone, Big George, Juggin', Rudy & Soul, Heave



Junior Cook Pressure Cooker AH 53
Junior Cook, Mickey Tucker, Junior Booth, Cecil McBee, Leroy Williams
Sweet Lulu's Lips, The Crocker, The 9th Cat, Not Quite That Hardbird Suite, Moment to Moment, Parts 1 and 2



George Coleman Wynton Kelly in Concert AH 54
George Coleman, Wynton Kelly, Ron McClure, Jimmy Cobb
Hard Intention, On a Clear Day, Gato Intention, On a Clear Day, Theme



Art Blakey Buddy DeFranco Blues Bag AH 55
Lester Bowie, Freddie Hill, Curtis Fuller, Buddy DeFranco, Victor Feldman, Victor Spriess, Art Blakey
Blues Bag, Ran Dance, Straight No Chaser, Gypsy Mary Blues, Compulsion, Kasi Lwabe Tone Blues



Bill Perkins Paul Chambers
Philly Joe Jones
West Coast Conference AH 56
Jack Montrose, Bill Perkins, Paul Moor, Paul Chambers, Mel Lewis, Philly Joe Jones
Mott, My Buddy, Near Foot, The Song is Ended, Mulliganesque, Canon Ball, Mood, There Will Never Be Another You



Duke Ellington & His Orchestra Duke Jazz Party AH 57
Cat Anderson, Cootie Williams, Lawrence Brown, Chuck Cantors, Norris Turney, Johnny Hodges
Black Power, Take The A Train, Let's Jump, Black Butterfly, Things Ain't What They Used To Be, El Gato, Sain Duf, Diminuendo and Crescendo in Blue



Bill Evans In Your Own Sweet Way
Bill Evans, Chuck Israels, Larry Bunker
How My Heart Sings, I Should Have Been in Your Own Sweet Way, Walking Up, Summertime, 34 Skidoo, Lyrhythm I Love, Show Type Tune



The Jimmy Giuffre Four Tangents in Jazz AH 60
Jack Sheldon, Jimmy Giuffre, Ralph Pena, Arnie Anton
Scintilla I, Finger Snapper, Lazy Bones, Scintilla II, Chirp Time, This My Beloved, The Leprechaun, Scintilla III, Rhetoric, Scintilla IV



Serge Chaloff Sextet Boston Blow Up AH 63
Herb Pomeroy, Boots Mussulli, Serge Chaloff, Ran Santos, Everett Evans, Jimmy Zano
800, The Robin, Yesterday's Gardens, Serpico, What's New? J.P., Body and Soul, Kja Dane's, Melody Union



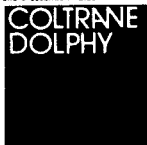
Frank Rosolino Quintet Frankly Speaking AH 69



Walter Brown with the Jay McShann Band
Confessin' The Blues AH 66
Ben Webster, Harold Ashby, Jay McShann
What Evil Have I Done?, Gonna Play With Your Woman Inform Me, Baby, Linn, Woman Blues, Supersun, The Blues, Hello And Goodbye, You Gotta You, You Better Leave My Love Alone



Andrew Cyrille What About AH 75



John Coltrane/Eric Dolphy Love AH 78
Deluxe double LP set



Lester Young AH 80

**AVAILABLE AT
ALL BETTER
Record Stores**

OLE UNKEL BOB'S OLD FASHIONED JAZZ CORNER

BOB'S MEMOIRS:

In the last issue of the PITCH OUB told how the so called rich society widow, Phyllis Haddix, had welshed on a chit for \$26.50 covering his expenses at the annual New Year's Eve party at the stuffy Breakers Hotel in Palm Beach. OUB's first inclination was to go to her penthouse apartment, ring the door bell and when she answered, "putte her in the mouth," or as OUB said, "give her a fat lip." But OUB being a gentleman quit hitting women when he picked on "Chicago Mollie" years ago in the Seven Seas Saloon on the Delaware River water front in Chester, Pa. and ended up with a black eye and a twisted right arm. When OUB calmed down, he figured the best way to get square with Phyllis was to wait until she phoned again, go to the party, ignore her and find another rich widow which was exactly what he did.

In another week Phyllis called and said there was a cocktail party at so-and-so's (I've forgotten the name of the art gallery) on Wednesday beginning at six, and could I escort her? I said yes and was at her apt. in time to get to the party early. She said nothing more about the chit I'd sent to her for \$26.50 and I didn't mention it. The gallery was on the second floor of a row of small shops and boutiques near the Paramount theatre on North County Road in Palm Beach. One person I never will forget at this party was the Major-Domo or official greeter who stood at the top of the stairs, collected invitation cards and directed guests into the main gallery on the right. He looked like a Blackfoot Indian dressed up like Mr. Clean, with a Mohawk haircut, wore a black velvet blouse with black trousers. A large gold earring dangled from one ear and rows of colored beads hung from his neck. He never said a word. Just

collected the cards and motioned to the main gallery. Usually at parties like this the people are shy, quiet and subdued until they have a few drinks and the place gets crowded and noisy. It was the moment I was waiting for. Phyllis was talking to some friends and I took off and did not see her again until the lights were dimmed signifying the end of the party. I scanned the crowd and spotted this cute blond in a red dress talking with two gals and I overheard her say something about Fairmont, West Virginia, and I moved right in because I knew her neck of the woods on the Monongahela river south of my hometown of Pittsburgh. I kept those three gals spellbound with yarns about the Braddock campaign in Western Pennsylvania, the Delaware Indians who were banished into the upper Monongahela valley by the Five Nations because the Delawares signed a treaty with a white man, William Penn, (which incidentally was the only treaty the white man ever kept with the Indians,) and before I knew it, it was time to go. I had the blonde's phone number, found Phyllis, took her to her door, told her our agreement was off, said good night, and never saw or heard from her again.

In the next installment OUB tells about his relationship with the blonde in the red dress and how he met another younger and more attractive widow named Boris. Don't miss it.

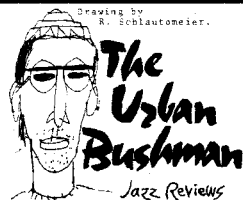
JULIA LEE/Tonight's The Night
Charly R&B 1039 \$9.98 list
OUB has been waiting some 30 years for Capitol to reissue

some of Julia Lee's songs he heard first on 78's when he was an "org" man in Pittsburgh from 1944 thru 1952. She had only one LP on Capitol, cut in the late 40's when Dave Dexter Jr. coaxed her to Casifornia to record with Bobby Sherwood, Vic Dickinson, Benny Carter, Dave Cavanaugh, Jack Marshall, Red Callender and her long-time drummer Sam "Baby" Lovett, who I saw and talked with a month ago at Harling's during a fund-raising event for the Musician's Foundation. Julia Lee in my book is the greatest, and I'm predicting here and now this new album produced in London from the original masters under an arrangement with Capitol will make Julia Lee more popular 24 years after her death than she was in real life. Radio stations banned her songs labeling them "suggestive" or "risque," but compared to the stuff beamed at teenyboppers today Julia's songs could be sung in most Sunday schools and nobody would bat an eye. Julia was a featured vocalist with Baby Lovett at Milton's Taproom when he was on Troost. The only reason I would come to Kansas City in the late forties was to hear Julia Lee. I'd board a DC3 on TWA at the old Allegheny County Airport near McKeesport, Pa., stop in Chicago, fly on down to the old downtown airport in K.C., grab a cab and come on out to Milton's, have a couple highballs and listen to Julia, then board the next flight to Oklahoma City or Tulsa where I would have business. As this is written on May 6, 1982 the first shipment of Tonight's The Night has been sold out mostly to older cats

who remember Julia, but a big recorder has been placed and by the time you read this in early June there will be plenty in stock.

T-BONE WALKER/T-Bone Jumps Again
Charly R&B 1019 \$9.98 list

When the "sleeve" or "liner" notes tell the story better than anybody, why not let it stand? This is what Danny Adler says about T-Bone Walker: "For nearly 50 years Walker reigned supreme as a blues master. One of the very first electric guitarists, he was an innovative stylist who influenced countless rock, blues and jazz performers to such an extent that there are many who've never heard his name or music who nevertheless play his licks. So vast is his influence that even today one can hear the echoes of his phrases in almost any guitar solo on any rock record. And see the shadow of his performing style on any stage. Theatrical embellishments like Chuck Berry's duck-walking splits and Jimi Hendrix's behind-the-head or teeth-gnashing solos were exaggerations of show-stopping flourishes that T-Bone developed 50 years ago." It's like OUB has said many times, there is nothing new under the sun only that which has been forgotten. And in this new release from the English record company who also produces the new Julia Lee record, jazz fans can savor an excellent collection of Walker's vocals and guitar, backed by the early greats like Freddy Slack, Dave Coleman, Jack McVea, Bumps Meyers, Oscar Lee Bradley, Teddy Buckner, Joe "Red" Kelly and others. Adler finishes his notes on this album with this last paragraph and OUB agrees 100%: "Now, thanks to the Blueprints at Charly you can let the rocking sunset guitar and smokey voice of Mr. T-Bone (real name Thibaut) transport you through the hipster nights of a true master telling true stories. His is a name to be said in the same breath as Duke, Prez, Gershwin, Django, Bird or Lady Day." Get with it man! If you don't know T-Bone you don't know the real thing.



ORNETTE COLEMAN/Of Human Feelings
Antilles 2001 (digital) \$9.98 list

Of Human Feelings is a very strong album. It's packed tight with intricate layers of harmonics and chunky rhythms that are laced together by Ornette's taut passages on alto. The sound seems to have an underlying tension; it's alternately brittle and lush, and full of subtleties. Charlie Ellerbe and Bern Nix on guitar, set up a shifting undercurrent of chords that is an ideal complement to Ornette's phrasing. Clavin Weston and Ornette's son Denardo on drums, and the superb bass of Jamaaladeen Tacuma round out the near-flawless rhythm section.

Upon first listen, Of Human Feelings may bear more than a passing resemblance to Body Meta, Ornette's 1978 recording for Artists House. That's not surprising since the line-up is practically identical and the two were recorded only four months apart. Since Body Meta is now out-of-print, and this is the newest Ornette Coleman album, the fact that its material is over three years old seems less important. Also, the previous album's songs were drawn out explorations; while Of Human Feelings' pieces are short, but full, statements; direct and to the point.

This is the kind of music that is enjoyable on many different



levels, whether you listen passively or try to dissect every note and progression. There's a lot going on here, it becomes more apparent with each listening. If you are a fan of Blood Ulmer and aren't familiar with Ornette's work, you should listen to this and see what you think of the original. This is exciting stuff.

SUN RA/Sunrise In Different Dimensions (Hat Hut 2R17) \$14.98 list.

SUN RA/Untitled (Enterplan 72579) \$5.98 list
SUN RA/Untitled (Enterplan 538) \$5.98 list

One of life's worst frustrations has to be seeing a show that knocks you out and not being able to find a recording that even comes close to recapturing the excitement of the live performance. Sun Ra and his Omniset Jet-Set Arkestra are one of the most visually gratifying groups around. For this reason, a

live album is a bit of a let down in comparison. Even a recording of the very performance you saw wouldn't quite cut it, but it would be a start. The album that seemed to come closest was Live At Montreux (Inner City 1039), but that's a six year old record, which is a long time compared with the Arkestra's rapidly changing shows.

Though slightly over two years old, and just released last year, Sunrise In Different Dimensions most resembles the shows we have seen in the Kansas City area than just about anything else readily available. In fact, side four, which roars through some real stompers from "Limehouse Blues" to "Take The A Train" to Ra's own cosmic originals, sounds as if it could have been recorded at Ridley's. Sunrise is an album of the highest quality, a welcome change from some of their past back-room-sounding productions. Recorded in 1980 in Switzerland with a ten-piece Arkestra, the

material is about half standards and half originals. This two-record set on a quality label is one of the best representations of the Arkestra's in-person electricity, complete with several scorching John Gilmore solos (on tenor and clarinet), June Tyson vocals, and chants and warnings from THE TROUBLE SHOOTER OF THE UNIVERSE himself. Finally, Sun Ra and his Arkestra may be getting more of the notoriety they enjoy abroad, here at home.

Also very worthwhile are two new self-produced and untitled albums that can easily fill a few holes in a Sun Ra collection. Ra seems to be known more for his ancient Egyptian affectations than for his talents as band leader and keyboardist. Enterplan 72579 (in the red jacket)* is a small group recording, just the usual piano-bass-drums set-up, but features Ra in top form, showcasing his unique approach and eclectic stylizations. Especially interesting is "Magic City Blues," which finds him swinging some intergalactic jump and jive piano.

The material on Enterplan 538 (in the green sleeve)* should be more familiar to those that caught their most recent shows in town. A side-long version of "Discipline 27," with a slowed tempo, and a swinging "Neptune," which features June Tyson and Sun Ra singing, are two of the high points. Although the recording quality of these two albums leaves something to be desired, the low cost and very high quality performances make them hard to pass up. If you've seen them live you know what I'm talking about. If you haven't, don't miss them next time. As Uncle Bob said, "These guys make Spike Jones look like Debbie Boone."

*AT PENNYLANE

--Scotty O'Kelley

YELLOWMAN/Duppy or Gunman
Jah Guidance**

Seems like when it rains it pours and lately there has been a whole heap of Yellowman records cropping up. This is a stronger set than "Mad Over Me," his first LP, but I can't really figure out why all the hoopla. Yellowman is one of the latest in a long line of JA toast masters and his raps are amusing but not particularly innovative. This is the same LP as Greensleeves "Mr. Yellowman" but with a different cover.

Heady rhythms courtesy of Radics and Chinna's new band High Times make for enjoyable listening but there is nothing so outstanding as to keep drawing I back. There is better DJ sounds around.

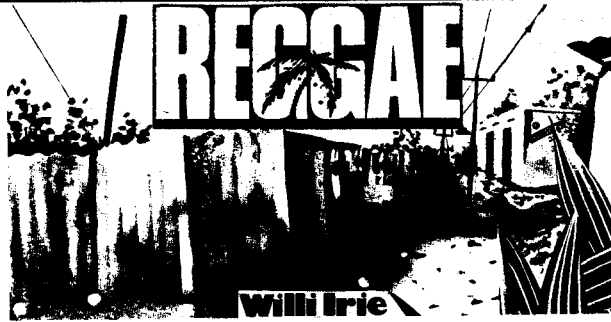
**EDI FITZROY/Check For You Once
**** Musical Ambassador**

Having heard and liked the title track and "Youthman Penitentiary" as singles earlier this year I was eager to check out an entire set by newcomer Fitzroy. As a debut it's not a disappointment either. Part of the matter is, between Fitzroy's unique vocals and inspired riddims from the Radics "Check For You Once" should cull more than a few new fans. Neil Sedaka's "Happy Birthday Sweet Sixteen" is transformed into a catchy "African Queen" replete with chorus.

As usual Flabba and the Radics gang provide top-flite backup to Fitzroy's tunes. Dig the especially spacey drum mix on "People Dem A Suffer"—a step-pers sound for sure. This first effort shows a lot of potential and shouldn't be overlooked.

**LINVAL THOMPSON/Look How Me Sexy
**** Greensleeves**

Yeah mon, pass the kouchie and get ready to rock and groove with one of Jamdowns longstanding virtuoso elite: Linval Thompson. Having consistently proved himself a proficient producer, writer, arranger and vocalist, Thompson puts it all together in making this lovers--



style set a real winner. Smooth, self assured vocals along with crucial rhythms from Roots Radics will not only nice-up-the-dance but also turn you on to one of JA's finest artists.

**VARIOUS/Unity Is Strength Vol.I
VARIOUS/Unity Is Strength Vol.II

Here are two good samplers. Vol.I features recent tracks from the Morwells, DJ Ranking Dread, a couple of cuts by female newcomers and two Roots Radics dub selections. Vol.II has the Heptones, Lone Ranger and Delroy Wilson, among others. By far the strongest compilations to recently emerge, both records use the Radics to bring these tunes home. Each has its highlights and there are no real clunkers tossed in. Featuring promising new talent as well as the more established these sets seem to have something for everyone.

As I mentioned in last month's PITCH, the Greensleeves catalog is now being released domestically and Pennylane has just received a huge shipment of LP's & 12" disco singles. Although some of the newer LP's haven't shown up yet, alot of the backlog (which has had limited availability previously) is now in stock. So I want to bring to your attention some of those al-

bums you may have missed or are not familiar with. They all "rate."

**DR. ALIMANTADO/Best Dressed
Chicken in Town Greensleeves 1
DR. ALIMANTADO/Sons of Thunder
Greensleeves 22**

Let the good Dr. fill your prescription with a wild blend of DJ madness from one of Jamdowns original toast specialists.

**JAH THOMAS/Stop Yu Loafin
Greensleeves 3**

Nothing to-date by Jah Thomas tops this mind blowing dance--hall style DJ set. Vital rhythms from Sly n' Robbie make dis ya one essential.

**BARRINGTON LEVY/Englishman
Greensleeves 9**

If you missed this one first time around, now's your chance to catch a young Barrington performing some of his strongest material ever. Heavy riddims Radics style.

**JOHNNY OSBOURNE/Folly Lover
Greensleeves 12**

One of the very hottest talents in JA displays on this release exactly why he's in such demand. Dynamic singing on above average material puts "Folly" up front. Check the explosive "You're Too Sexy" and "Mushroom"—wicked riddims by the Radics. **GENERAL ECHO/12" of Pleasure
Greensleeves 15**

The General is no longer with us but this original "slack" LP

stands out with X-rated wit and Echo's unique DJ delivery. Often imitated but never duplicated, 12" of Pleasure paved the way for the ribald rappers. Not for the puritanical.

**RANKING JOE/Saturday Night Jam-
Down Style Greensleeves 16**

I chose this as 81's best DJ album. Ranking Joe pulls out all the stops and comes up with an array of rhythmic jive propelled by well-charged riddims from who else? The Radics of course. **MICHAEL PROPHET/Righteous Are
The Conqueror Greensleeves 18**
Prophet's first LP on the label showcases original material and his distinct vocals. Solid playing and message-oriented lyrics dominate this enjoyable set.

The 12" disco singles are too numerous to extol upon but what follows is a list of those I found to be well crucial. All on the Greensleeves label.

AL CAMPBELL--

****Really Really Love You/Rub

--A-Dub Dub #47

****Natural High/Dub Style #53

****Your Love Means So Much To Me/Got To Love You #63

RANKING DREAD--

***Love A Dub #57

****Shut Me Mouth #82

LONE RANGER--

****Johnny Make You Bad So #85

MICHIGAN & SMILEY--

****Diseases #72

****Chetto Man #78

JOHNNY OSBOURNE/PAPA TULLO--

****Trying To Turn Me On #60

MICHAEL PROPHET--

****Here Comes The Bride #73

DON MCCARLOS & CAPT SINBAD--

****I'm Not Crazy #69

FREDDIE MCGREGOR & TOYAN

****Roots Man Skanking #84

WAILING SOULS--

****Diamond's Pearls #81

****Up Front #67

I hope these suggestions prove worthwhile, naturally there are others that might have been included, but with so many, those mentioned should at least whet your appetite and help introduce you to the great sounds on Greensleeves.

**REVEREND GARY DAVIS/1935-1949
Yazoo L-1023**

When I Die I'll Live Again
Fantasy 24704

A few years ago in GUITAR PLAYER MAGAZINE, columnist Stephan Grossman wrote an article about his guitar influences. His greatest teacher was Gary Davis. Despite recording over a dozen albums, Grossman said that only a fraction of Davis' knowledge had been preserved. Davis had countless arrangements. Anyone around folk or bluegrass musicians knows how meticulously they work out each song. Countless arrangements would be the mark of genius.

Gary Davis was a blind street-singer. His music was nearly always gospel. The guitar work was strongly blues. The style was light primary chords, finger-picked East Coast style. Davis played with Blind Boy Fuller, Blind Blake, and Sonny & Brownie. All clearly learned from him. He made his first recordings in 1935. Yazoo Records' Gary Davis 1935-1949 preserve these first sides. By that time he had left the Carolinas for a life as a New York City street singer. His instrument was a steel-bodied National guitar. This guitar's booming treble strings gave his music the penetration required to attract the street's attention. Although the instrument lost much of the bass tones in recording, these early songs show that Davis' picking technique was already well developed. The Yazoo collection also includes a couple of Davis' rare blues performances. He generally disdained them as the "devil's music." He is said to have later avoided recording because of producers' insistence on recording blues.

By the early 1960's the folk revival was blossoming. Situated in New York, Reverend Gary was one of the first discoveries. His recordings for Prestige records, 1960 and 1961, reveal a style as developed and mellow as the big Gibson guitar he now worked. Any hardship he had suf-



fered during his thirty years of street singing had been transmuted into testaments of faith. It's hard to pick out favorites since every song is so carefully arranged. "Lo I'll Be With You Always" could be his trademark with its statement of faith and eventual victory.

Davis' music is important also because it stands at a crossroads among blues, folk and gospel music. His rag style is closer to white music than Lightnin' Hopkins or Delta players. He is also a door to the untapped treasures of black sacred music. Relatively small selling artists like Elmore Jones and Blind Boy Fuller evoke rock fans' recognition while present day million sellers like Reverend James Cleveland and Reverend Cleophus Robinson are unknown outside the ghetto.

**ROOMFUL OF BLUES/Hot Little Mama
Blue Flame 1001**

No other blues-rock group I know operates a ten piece outfit. The big sound (including five horns) allows them to faithfully reduplicate a fifties New Orleans-Texas-East Coast jump blues sound. In addition to lending heavyweight backing, each virtuoso provides much needed variety to the tracks. One song contains a piano solo, another will have a baritone sax

or trumpet solo. My favorite cuts feature guitarist Ronnie Horvath. His emulation of T-Bone Walker and Guitar Slim guitar styles is a fresh breath blowing on a scene stagnate with B.B. King imitations. He also had the knack of building his solos on top of each other, each chorus driving the emotion deeper, leaving you limp before resolution. I dare you to be able to play "Nervous Mind" only once.

**WYNONIE HARRIS/Good Rockin
Tonight Gusto 5040X**

While Roomful of Blues is a revival R & B band, Wynonie Harris was a period artist. This specially priced two-record set is taken from King Records' '40's and '50's releases. A recurring theme in black music is Hooch. In the thirties it was sexual allusions. Botsie's Rubber Band continues the tradition in the eighties with space cadet productions. During Wynonie's period the thing to get comic about was drinking songs. Most of the big band cuts celebrate booze or partying. These are light, happy escapist blues directed towards an established urban black population enjoying some post war prosperity. It is an area fewer blues enthusiasts have ventured. It deserves more listening. The record is a good

introduction.

**Living Chicago Blues Vol. III
Alligator 7703**

Alligator Records has released a six volume series documenting Chicago's best working bands. Volume three contains cuts by Lonnie Brooks, Pinetop Perkins and the S.O.B. band. Lonnie Brooks now has two albums out. His guitar work features fast searing runs. "Move Over, Little Dog" will become a shuffle rock classic. Pinetop's songs recall his former employers Robert Nighthawk and Muddy Waters. His band includes former Waters' guitarists Sonny Lawhorn and Guitar Johnson. The S.O.B. band are the Sons of the Blues, second generation Chicago bluesmen. Guitarist Larry Bell is harmonica player Cary Bell's son. Bassist Freddie Dixon is Willie Dixon's son. Bill Branch is a young black harmonica man. This album and the series tell many new chapters in the Chicago blues.

**SONNY RHODES/I Don't Want My
Blues Colored Bright Advent 2808**

This young California blues guitarist's album was co-produced by the Swedish blues organization Jefferson. Popular in Europe, Rhodes employs a rather sparse guitar style. He draws his back-up men, including harp-man Gary Smith, from the San Francisco Blues Festival all stars. They all work together to produce a wonderfully rockin' "One More Drink." Well produced album.

**KANSAS CITY BLUES BAND/Too Many
Drivers Moon Pie \$7.98 list**

This Kansas City group has self-produced a varied album that shows off their blues and rhythm & blues talents. My favorite is a Freddy King cover "Same Old Song." Guitar player Ed Yokley reproduces Freddy's shimmering leads. Another great cut is "Some Women." Written by Mike O'Neal, this gospel chordeed piece allows Yokley space for some good slide and harp work. Let's hope this album opens more gigs for the group.

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diamond galas



Fragmented, frantic near-demonic monologues in which violence, strangled yellings, gagging, and occasional intelligible words are all relayed through a series of microphones: This is DIAMANDA GALAS performing her own composition "Eyes Without Blood: Wild Women With Steakknives."

DIAMANDA GALAS began performing her work in mental institutions (with her back to the audience) in 1975. Later, she was chosen by composer Iannis Xenakis to perform with the Brooklyn Philharmonic, where she glided up and down in a flamenco-like voice, landing precisely on specified microtones, in his performance of "Nshima."

GREGORY SANDOW, in his review of her Manhattan performance at THE KITCHEN, which appeared in the VILLAGE VOICE, claims he was so shaken, he hardly knew what to write. He did, however, go on to write an exultant and perceptive review praising her "pure, wild, unbroken focus on...emotion and art."

DIAMANDA GALAS has been getting a lot of attention, lately, in magazines like MELODY MAKER and DOWNBEAT. Her current record, THE LITANIES OF SATAN (Y-Records Y-18) is on the charts in England.

The following interview was conducted by producer Ed Herrmann during her recent stay in Columbia, Missouri where she participated in a live IONIZATIONS radio broadcast on KOPN-FM. Ms. Galas is, at press time, in France. When she's not touring she lives in San Diego with her parents. Her visit to Columbia and performance on KOPN-FM was funded by an NEA grant and the Missouri Arts Council.

"People often say I look like I'm suffering during my performances; to some degree I am. I could say it's very painful to do the kind of performances I'm doing because I'm constantly working on a kind of evolution of my self. When you try to get beyond yourself, it's a very difficult process. I not only try to extend my own limits, but extend everyone else's. It's just the way I feel when I perform." I stand in front of the audience until I am ready...until the feeling is like something passing through me and then the sound comes out. People respond to that. They start screaming or laughing. I prefer to perform close to the audience."

"I explore many states of consciousness. My mind has always been aware of going through emotional changes very, very fast. I can experience several of them at the same time. It's like my brain is going to explode... Just as people who take hallucinogens can look in the mirror and see their face fade away or dissolve, I can look through the mirror and see my face go through incredible changes just on a physical level. My music has to be able to change as quickly as my mind does..."

"I create my own death on stage by being in touch with the way it feels when I have died...I have died many times in my own life. That's just the way it is. I'm not speaking in terms of a Kubler-Ross way of experiencing death. I, in a sense, purge myself when doing this kind of work."

"We have the right to be able to reach our limits, huge limits. And necessarily that has some sort of political implications. It's *also* that I absolutely abhor and have always been fighting tooth and nail in my own work and against their domination of myself as well as other people. I try to shatter the belief systems of the people who are in the audience. In a way I try to break the barriers they've already created within themselves."

"Incandescent beauty and unfathomable ghastliness: I find I'm really addicted to those two terms at this point. I feel like the music has to be able to reflect that."

"I used to think that certain vocal sounds or vocal gestures would represent specific types of emotions, but I no longer do now. I find the context for the sound really governs whatever it represents. I don't care about being a vocal virtuoso although I am. What really concerns me is just being able to express the emotional conflicts in my own soul."

"I've seen scores where the composers have this sort of attachment where they define the emotion and define the sound and you keep seeing certain sounds associated with certain emotions. And that's really ridiculous. I deal with a complexity of communication with my voice. Most people I've worked with in voice are really interested in communicating. A lot of composers in Europe are interested in using the voice as a kind of raw material in very highly structured compositions. They want from a singer a very wide range of vocal production. They're not interested in the vocal level of a piece, like why you're using a certain dramatic intent or very subtle relationships between or within sounds. They haven't explored that. You have to explore that intimately. It's a whole cosmos unto itself."

ED: BUT I TAKE IT THAT YOU DO NOT APPROACH USING YOUR OWN VOICE AS AN INSTRUMENT?

"No. That's an interesting question because most vocalists who are trying to be hip today would say, 'Yes, I'm using my voice as an instrument'...I don't use my voice as an instrument at all. I just use my voice as an instrument for the soul. In that sense, yes. I am a virtuoso but I'm not trying to be one."

ED: YOU MENTIONED THE DYNAMICS BETWEEN YOU AND THE AUDIENCE WHILE PERFORMING IN THE MENTAL INSTITUTIONS. DO YOU STILL FEEL THAT THE AUDIENCE IS AN ESSENTIAL PART OF YOUR PERFORMANCES NOW?

"Yes. In a sense what happens when I perform is I become one with the audience by being completely detached. I become, in a sense, a microcosm for the whole performance space itself. If people say things to me at a performance, I always respond to the audience, but maybe not in an obvious way. I use the voice as a medium for my own interests in performance, which is at its very root an intense desire to communicate."

the individual soul is the sacrifice which the absolute offers up to itself. In order to fulfill its masochistic nature with special charm and careful error

Vrotnak

SAUL'S COUNTRY



LEFTY FRIZZELL/Lefty Frizzell (Columbia FC 37466)

Every style of music produces its genuine originals from time to time, their greatness measured not in number of hit records, but in terms of their profound influence on singers, songwriters and musicians, as well as by the startlingly powerful unmistakable originality of their sound and style. Bob Wills fits this bill and so does Lefty Frizzell, who had his share of hit records—he is the only performer to place four songs in Billboard's Top Ten simultaneously—but his influence is far more profound than can be measured on a chart. He was a pervasive influence on a generation of singers who followed him: Buck Owens, George Jones and two of today's foremost performers, (who both have honored his memory with tribute albums), Willie Nelson and Merle Haggard. These artists have in turn influenced another group of entertainers who now perform in what is, in essence, the "Lefty Frizzell" vocal style. This album shows why Lefty's style has been so enduring. Songs like "I Love You a Thousand Ways" (1950), and "King Without a Queen" (1952), depict Lefty's early period—that time when he burst so brightly on the world of country music. His voice had not yet developed into the moving instrument it was to become, but nevertheless communicated powerful emotion in his unique, distinct and original way. His songwriting remained powerful even after his recording career began to trail off, and up until his untimely death of a stroke at the age of 47 in 1975, he was still writing popular country songs for himself and others. Recorded between July, 1950 and May 1957, the early cuts on this album include the previously unreleased novelty tune, "Cold Feet" (1950), this and the other collector's items hereon are well worth waiting for. Yeah!

GENE AUTRY/Gene Autry (Columbia FC 37465)

Gene was the first successful singing cowboy on film, a genre he invented single-handed in 1934. This disc is a treasury of those early recordings, which skyrocketed Gene's success. Such winners as "Tumbling Tumbleweeds" (1935 recording), and "It Makes No Difference Now" (1941), "There's A New Moon Over My Shoulder" (1945 and not previously released), "Ridin' Down the Canyon" (1935), "Deep In the Heart of Texas" (1942), and many of the other greats here have never before been available on album, and two were never commercially released at all. Gene Autry's voice on record, and his image on the screen, were warm and comforting, unassuming and unpretentious. He had a magic quality that transcended technique and pierced straight to the heart. This album shows why Gene Autry was the number one cowboy singer-star for years, so don't miss out on some fond memories.

BOB WILLS/Bob Wills (Columbia FC 37468)

Well, here it is! Western swing music we all thought was lost, except maybe running across a 78rpm collection. Even then the quality was lacking. Now, however, Columbia has released a series of historical editions—cleaned up the recordings and put them on 33rpm long playing albums. This is like a prayer answered. A few songs here have not ever been released before. Detailed liner notes give you some history of these great artists and their music. Bob Wills' album covers a cross section of historic recordings from his touring years. From Tulsa, Oklahoma's Cain's Academy throughout Texas (where he started in his early career) and on to New Mexico, Arizona, Colorado, Utah and California (where he was in films with Tex Ritter, Glenn Ford, Russell Hayden and others), he drew huge crowds at dance establishments, and his popularity from the mid-1930's until the late 1940's simply knew no boundaries.

The songs, like "Cotton Eyed Joe," a 1946 Bob Wills and Tommy Duncan version, will tempt you to kick up your heels. Merle Haggard took "Cherokee Maiden" (one of Bob Wills' finest!) to the top of the country charts in 1976. Now on this album you can hear the reissued original recording of this fantabulous song! Other outstanding recordings are "Right or Wrong," "Lyla Lou" (released for the first time), "Dusty Skies," "I Ain't Got Nobody," "Away Out There" (also first time release), and other truly memorable hits with yodels and comments like "Tell it!" and "Aaaaah Haaaaa!"

The other members of Bob Wills' group were the fantabulous Tommy Duncan, who helped write some songs, and sang many of the lead vocals along with Leon McAuliffe, (who also played the greatest steel guitar ever.) "Tiny" Moore played electric mandolin, and many other great stars, too many to mention, added their touches to Wills' sound. So don't miss out on this truly excellent historic album. You won't be sorry! If you are a Bob Wills fan, you probably didn't even finish reading this before you ran down to buy the album. If you've never had music by Bob Wills try this one and see for yourself—his best recordings ever!

by SAUL TUCKER

KLEZMORIM:

"Steam Calliope Gone Mad!"



THE KLEZMORIM/Metropolis Flying Fish 258

The Klezmorim is a band of musicians from the Bay area that specializes in the music of the klezmer, a Yiddish word that means a wandering musician. The original klezmer were active between 1870 and 1930 in the old Austro-Hungarian and Ottoman Empires, and in the Ukraine, Russia and the United States.

This band has apparently made some serious attempt to faithfully recreate the performing traditions of the old klezmer, and to follow, in general, the traditional approach to the music. Lev Liberman, one of the band's reed players, describes the music as "full of unorthodox tonalities and crazily interlocking rhythms—the rollicking, vodka-soaked sound of a steam calliope gone mad."

Side One opens with "Constantinople," a piece that will set the general tone of this album. "Constantinople" evokes images of the late 19th century Ottoman Empire: torpid, decayed, corrupt.

The "Tuba Doina" is a major-minor piece with a tuba melody, slow and dignified at first; then it's played faster. Bartok himself arranged two sets of Rumanian folk dances for violin and piano that follow closely this same general pattern. In fact, the two-part, slow-fast dance arrangement has been a common one in European music, dating at least to two 15th-century French court dances, the basse danse and tordion. All this is to say that no matter how disresponsible klezmer music may sound, it springs from the very heart of Western music.

Klezmer music is hard and percussive. By way of percussion instruments, this band confines itself to a very simple trap set—a cymbal, snare drum and woodblock, and, alternately, a xylophone. There are also lots of scooped notes, minor keys, and sarcastic reed puns in klezmer music. It's almost as though the whole idea is to provide a kind of distaff look at the official music of the late 19th century.

Parodies abound! My favorite example of one is a tune called "Kramtweiss Steps Out," a kind of extended horselaugh at poor Kramtweiss. Whoever Kramtweiss may be, he is definitely ready for action this time, and don't the guys in the band know it! Poor Kramtweiss!

Sometimes the band parodies what might be an Austro-Hungarian military march. An example is "The Good Soldier," a piece with more strange tonal-

ities, and lots of high reed sounds—really high, and hard: piccolo, soprano sax, Bb clarinet, plus a trumpet—and a tuba and trombone, plus percussion. Sometimes, not often, this band uses a piano. This tune has a definite anti-military flavor, and it puts one in mind of venerable vaudeville jokes about trying to escape the Czar's draft.

Other times Klezmorim goes for the little-Egypt sound. Sometimes they remind you of circus bands. Elsewhere, folk melodies and folk dances are arranged for these instruments. Sometimes klezmer music sounds like Gypsy music. Make no mistake—these guys can definitely play! Each of these six men is a virtuoso and as a group they exploit this situation by passing the melodies they play around a lot. Apart from what they do, that they do it well is refreshing.

"Moldovanke" is a tune named for the old thieves quarter in Odessa. If you remember Kenny Ball's 1962 hit "Midnight in Moscow," it'll give you the idea, except that his stuff is much more...sanitary...than theirs. On this one, the band gradually increases the tempo, very skillfully. Since you have already gotten some idea of how fast they're able to play, it's a very effective moment.

"Shryer's Doina" is another slow-fast Middle Eastern-sounding number featuring some nice trumpet work. The band does the speed-up trick once again as they swing into "A Wild Night In Odessa."

The last cut on this record is "Shepherd's Dream." This one has a xylophone lead, the only piece on this album to do so. Part of this lead gets mashed by the horns on the record. But they mixed seven or eight microphones, I should think, right into a left and a right. I admire the engineer, Peter Sutheim, because this arrangement works fine almost all the time.

I found this a very interesting record, and give it 3 1/2 stars. Anyone wanting more information about klezmer bands can contact me through this paper.

One last thing: the band is looking for information on klezmer music performance from 1870 to 1930, in the way of 78's, band posters, memorabilia, etc. If you've got anything you think they'd be interested in, or if you want more information about the music or how the record was produced, you may reach the band by writing c/o Richard Foster, Corporate Manager, Klezmorim, Inc., 6132 Margarido Drive, Oakland, CA 94618. John Heurats.

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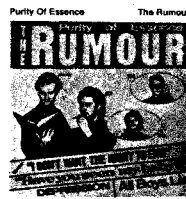
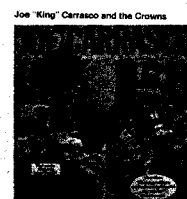
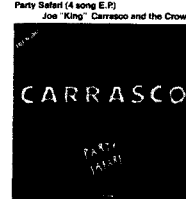
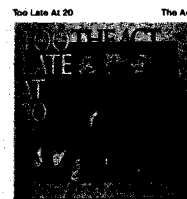
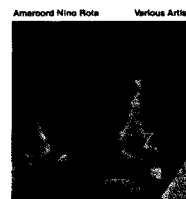


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