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KC PITCH

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Issue 19 JULY 1982

....2ND ANNIVERSARY ISSUE..



July 1982 marks the two year anniversary of the PITCH No. 1. Since that time, Kansas City readers have experienced an incredible flux of events, reflected on every page of the sensational K.C. PITCH.

The first year of PITCH publication, under editor Warren Stylus is now legendary. Charles Chance, Jr., editor for one year thus far, has proven his versatility. Publisher Hal Brody's momentum has kept the PITCH progressive from day one and it looks like the best is yet to come, thanks to a growing interest among local and national advertisers.

A host of celebrities have paraded across or stormed through our column space. Two-year readers may remember having

met the likes of Donny and Marie, the B-52's, Milton Moris, William Burroughs and Allen Ginsberg, Frank Sinatra, Pere Ubu, Darius Milhaud, DeFunkt, Fela, and Charlie Parker.

Various members of the PITCH staff have conducted personal interviews with such top of the pop personalities as Tony Bennett (see next ish), John Hartford, Blue Riddim Band, John Cale, Iggy Pop, Rodney Dillard, Sun Ra, Cornelius Bumpus (of the Doobies), John Cage, Joan Armatrading, Jonathan Richman, and Brian Auger.

On the local scene, our coverage has included the Winfield and Possum Trot bluegrass festivals, the banning of the PITCH on the UMKC cam-

pus, the summer of '80 heat wave, the Kansas City Black Educational Broadcasting situation, the Westport Ballet, the experimental years of the K.C. Philharmonic, and progressive film showings.

K.C. PITCH finds its way to 46 states coast-to-coast, and overseas, too. It has reportedly been read by such personalities as the Grateful Dead, Mayor Berkley (of Kansas City), Swami Premgyan (of India), Martin Mull, and thousands of readers in the local area.

Contributors to the K.C. PITCH have been among the most informed and/or least biased talents in their area of interest. Dick Wright, area media personality and jazz scholar, critiques current recordings in his column ALL THAT JAZZ (pg. 8).

LeRoi, of course has his legion of followers (pg. 4). Brian Colgan's heavy metal fanaticism (pg. 15) is backed by a cogent musical philosophy. And Unkel Bob Mossman (the world's oldest active radio DJ) keeps a close watch on traditional good-time jazz (pg. 9). Willie Irie, Donna Trussell, John Heuertz, and Saul Tucker make significant and lively contributions. Others, too numerous to mention, including you, our readers, have each added his or her inimitable touch to the finished PITCH product.

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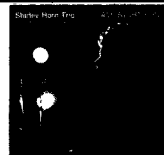
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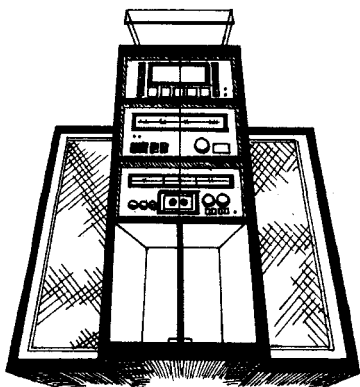


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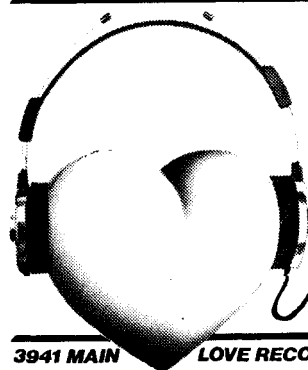
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LETTERS

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

4128 BROADWAY K.C., MO 64111

Dear KC PITCH:

Your May issue carried a letter from Walt Snow, Lawrence, Kansas, complaining about current radio fare in Kansas City. In his letter he asked, "Does the Mid-Coast Radio Project still exist?" Here is an answer, Walt.

The Mid-Coast Radio Project exists in K.C. as a group of volunteers attempting to start a public access, non-profit community radio station. Right now the group is waiting for the Federal Communications Commission (FCC) to rule on its license application. If a license is granted, Mid-Coast will have a specific amount of time in which to raise money, ready a studio, etc., and go on the air.

Plans are for a 100,000 watt signal and a programming format that will be determined by the wishes of the community. Mid-Coast is led by Barbara Blake, volunteer President, and receives mail at 2800 McGee Trfwy, Kansas City, MO, 64108.

Mid-Coast volunteers look forward to one day offering not only an alternative radio station, but also a format and vehicle by which average citizens can participate and learn by the powerful education and communication tool of public access radio. Nearly 60 other U.S. cities are ahead of us on this one, but we are hopeful that the FCC and the people of Kansas City will be supportive.

We need your money too, Walt.

Thank you,

George R. Lear, Mid-Coast Radio volunteer.

KC PITCH:

Maybe you can print this in the paper.

Not Another Day

Londonderry, Lebanon,
El Salvador. We're on the run.
SWAPO, Sandinistas, Brigatisti.
IRA, PLO. Just where do we go?
BBC, plastic bullets, a child.
Another grave. Why must it be so wild?
What about Youngstown and that
young black girl? Or 'Frisco or Detroit

or the Dakota building? It's here!
Try to hold on. Must be another way.
We just can't wait another day!

---MC Berglund

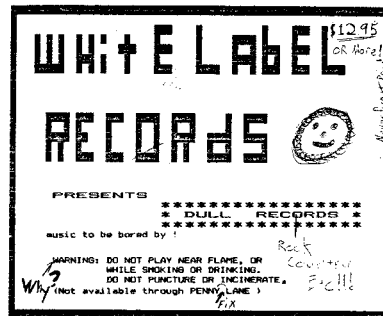
MEMO: To all staff
FROM: Ronald Raygun

Be prepared to dispell all rumors connected with the adverse weather conditions that ocured during the Falkland engagement.

Several sources have fabricated a myth connecting these abnormal weather conditions with our use of Electronic Warfare measures to support the British adventure. This is absolutely untrue.

Inform anyone who makes inquiries on this subject that the Russians are responsible for disrupting our weather.

Sincerely,
Ronald Raygun



DEAR FRIENDS,
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?? HOWARD DRAKE ??



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REVIEWS



Happy Anniversary!

Believe it or not the PITCH celebrates its birthday, not to mention the dear old U.S. The PITCH is two whole years old in July, America is a few years older. I know a lot of people are out of work, watching the rich get richer, and are ready to tell the powers that be to stick Reaganomics up their collective ass.

Now I don't really care what your politics are, that's your personal choice, but if you are looking for a reason to celebrate something for July, and you're feeling a little disenchanted with America, what better thing to celebrate than the birthday of your favorite free rag? So once you've finished reading everything you want, which hopefully includes my short reviews, I want you to (1) get out your champagne or whatever you like to do when you celebrate, (2) buy one of the records I'm reviewing, (3) take the KC PITCH and carefully tear it into little pieces of confetti, and then (4) crank up the stereo, throw the confetti and party all night long remembering the KC PITCH gave you the reason to have this little party and the confetti didn't cost you one red cent and the powers that be can stick Reaganomics up their (see above.)

I want to thank everyone for their response to those sleazy pictures in the last issue. Who was that masked man? I especially want to thank everyone who got horizontal and just wanted to mention I am occasionally available for horizontal lessons (in private) and I may be reached in care of the KC PITCH.

In particular I want to thank my friend Tony Marfisi in Chicago who upon seeing those lurid pix immediately called me and offered to have my baby. I'm now having private lessons for Tony and I think he understands men can't have babies.

Well now here's some records for you to get for your celebration and a couple that maybe you shouldn't get for that big day. For this issue, I think we'll even use champagne glasses instead of the stars just to get you into that festive mood.

CHELSEA/Evacuate

I.R.S. 70603

Produced by Harry T. Murlowski. Well right off, here's a good little record for your party. It's a hot little uptempo number that's sure to get you going right off the bat. Just chock full of powerful new wave, it's sure to please even when you want to slow dance.



GLENN FREY/No Fun Aloud

Asylum 60129

Produced by Glenn Frey, Allan Blazek & Jim Ed Norman.

Yes folks in a celebration as big as this one we even have one for all those hip California rock fans. Yes it's the Eagles' own Glenn (that's two n's) Frey with his first solo record--packed with hip, nose-bleed hits. I mean with a hip song called "Partytown" how could your little celebration go wrong, right? For sure!



GANG OF FOUR/Songs of the Free

WB 23683

Produced by Mike Howlett w/Jon King & Andrew Gill.

Here is the first jewel of the bunch, and would have received my BEST OF THE BUNCH any other month, but the competition was extremely tough. I might add that this is the best period of new releases since I've been in the record business. Anyway this is the consummate piece of steaming wax. The Gang of Four are one of the best groups around, and with this record they have solidified themselves as one of my very favorite bands; and this is one of my favorite records. One other thing--this record also has my very favorite song of the month! It's called "I Love a Man in a Uniform" and should give all those people in the armed forces something to be proud of this 4th of July.



BOOMTOWN RATS/Boomtown Rats

CBS 38097 \$6.98 list

Produced by Tony Visconti & the Boomtown Rats.

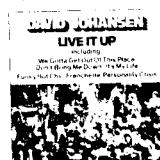
For those of you who want to dance at your celebration, here's the record for you. It's only a four song EP, but you can play it more than once. It is a much better piece of work than their previous album and you should be able to have quite a good time of it with this one.

KING CRIMSON/Beat

WB 23692

Produced by Rhett Davies

Yep, you guessed it. We have the record for all you art rockers to celebrate with. And what a record! You may want to kick back a little with this one, but it is guaranteed to get you to that point you really want to be at, if you know what I mean. Wink! With such greats as Adrian Belew and Robert Fripp they just don't get any better than this.



DAVID JOHANSEN/Live it Up

CBS 38064

Produced by Ron Nevison

We had one for the west coast and here's one for all those N.Y. rock fans. What better party record than a live record from the leader of the N.Y. Dolls? This is a hot, uptempo rocker that is sure to give that party all the kicks you so well deserve. If you can get through this one without getting up and getting down then it's time for retirement or you better quit leading the fast life at least.

CLOCKS/Clocks

CBS 37981

Produced by Mike Flicker.

Midwest rock...There's just no escaping it! There's plenty of guitar licks here, the usual keyboard emphasis, and forgettable vocals. Lots of power chords. One can't help but notice a Cars-type sound in several of the songs. There are a couple of songs with hit potential and the record should do well.



ROSANNE CASH/Somewhere in the Stars

Stars CBS 37570

Produced by Rodney Crowell

Yahoo! Here's one for all you Midwest shitkickers to get yer teeth into. Rosanne is the hottest "country rock" vocalist around these days, and how she came up with a record as strong



as last year's *Seven Year Ache* I don't know, but she did it. It might help when your husband-producer is Rodney Crowell and your father's name is Johnny, but she has more talent than most people ever hope to. This is a flawless record with expanded styles, and yet keeps her country roots. She's able to go that one step into rock that Emmylou Harris has never made.



SPLIT ENZ/Time and Tide
A&M 4894
Produced by Hugh Padgham & Split Enz

These guys have come up with another strong effort. With their pop sound well established over their last couple of records, they have started expanding their style with good success, yet they've not forsaken that pop sound overall. This record makes for interesting listening.



SQUEEZE/Sweets From a Stranger
A&M 4899
Produced by Squeeze & Phil McDonald

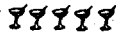
For a few years now, Squeeze (formerly U.K. Squeeze), have been making music that is refreshing, invigorating and very intuitive as to the future of rock. That which has happened to the Police I'm sure will soon also happen to Squeeze. That is, musical tastes are going to catch up to where this band is, and you will see a major (overnight) success with people discovering that all their records have been very good and this will probably be the record to originally show that talent. A very solid record and place to start getting into Squeeze.

CHER/I Paralyze
CBS 38096
Produced by David Wolfert
I'm sorry folks, but the cover was bad enough on this one. I just couldn't bring myself to listen to it. If you want to, maybe listen to it on the 4th of July. I can think of a lot more fun things to do with the record on the 4th. Like maybe I'll fly it. Whoosh.



TOM VERLAINE/Words From the Front WB 3685
Produced by Tom Verlaine.

And yes, there's one for those so-called sixties burnouts. This one is especially for the guitar freaks. This record uses a guitar style first popularized by Quicksilver's John Cipollena which has since been improved upon and taken into the eighties by Verlaine. He has a very good vocal style that compliments his guitar work very well. Verlaine has improved and matured progressively since the breakup of his former band Television and has come up with some of his best work to-date. So come on all you burnouts, here's one just for you. Cheers!



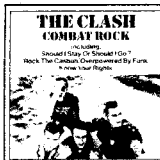
BEST OF THE BUNCH



ROXY MUSIC/Avalon
WB 23686
Produced by Rhett Davies & Roxy Music.

This record is scary. I can't remember a record that grabbed me and shook me the way this one has. I've always loved Roxy's sound, but never have I had a whole record affect me so much. I've already listened to it about 35 times and I can't wait to hear it again and it's playing right now.

Not only is this record the finest I've heard this year, but it is one of the best (if not the best) I've ever heard. I know that's pretty heavy stuff to write, but that's what the record does to me. They finally made a record as dreamy as Brian Ferry's vocals.



CLASH/Combat Rock
Epic 37689
Produced by Glyn Johns & the Clash.

The Clash, for my money, are the best band out of England since the Beatles, Kinks or Rolling Stones. They are very political and just as talented. It seems everything they experiment with comes out great. This is their best record to-date. It has all the greatness of Sandinista without any filler. This record gives me chills.

JOHN COUGAR

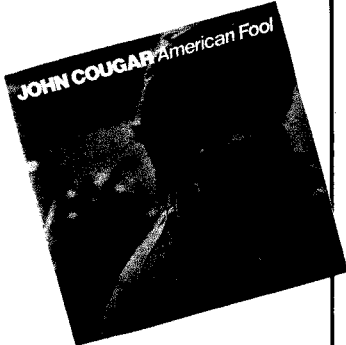
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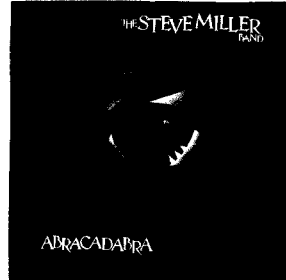
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CARLA BLEY THE LORD'S LISTENIN' TO YA!



CARLA BLEY, composer of jazz tangos, gospels, & punk rock songs, talks to the PITCH.

Carla began composing at the age of nine. She considers herself a composer who also happens to play keyboards. Her father, a piano teacher and choir director in Oakland, California, introduced her to church music and the romantic composers. Black popular music riled her up and then jazz, by the time she was sixteen. Today, she says that "I don't belong to bebop or rock & roll or the church. I just wander all over it."

She married pianist Paul Bley in the late fifties, and was introduced to Ornette Coleman. She reportedly engineered the first bootleg Ornette recordings. After she and Paul moved to New York, respected jazz leaders Jimmy Giuffe and George Russell (among others) recorded her compositions. It wasn't until she and her soon-to-be second husband, Michael Mantler, established the Jazz Composers Orchestra in 1964 that she began performing. Carla composed "A Genuine Tong Funeral" for Gary Burton and "Liberation Music Orchestra" for Charlie Haden.

She worked five years on the surrealist opera, "Escalator Over the Hill" which appeared in 1972 with a diverse cast including Jack Bruce, Linda Ronstadt, John McLaughlin, Gato Barbieri, Don Cherry and Vava.

Carla Bley's music is an atmospheric lyricism suggesting an invitation to voyage—snake charmers in Egypt, old time black gospels, Kurt Weill's German theatre, Viennese waltzes, beer halls, South American jun-

gles, fusion and punk rock circles, and post-Webern "new music" hang. She has composed for full orchestra, rock bands, and with her current infatuation, a nine piece heavyweight band.

Critic Nat Hentoff describes Carla Bley's music in *THE NATION* as "luminous, lyrical but also sinewy pieces... Her work will endure longer than that of some of her more hugely shouting contemporaries."

Interview

PITCH: About the musicians in your band—they have been consistently the greatest players. How do you find them, or do they find you?

CARLA: Everyone is a different story.

PITCH: How about your keyboard player, Arturo O'Farrill?

CARLA: I was alone at home one night, and the owner of a very small night club called me up and said, "There's a piano player that you have to hear." and he's never done that before. So I went down to the club and I saw Arturo. But he looked like some kind of hoodlum off the streets. I was afraid to talk to him. I wished I could have a wild guy like that in the band, but I thought, "He's probably not even civilized." One week later, I told a friend that I'd heard this great piano player—this hoodlum from south Bronx. She asked his name and I said, "Arturo O'Farrill." She said, "That's Chico's kid." (Chico O'Farrill is well known for his Afro-Cuban jazz composition and

arrangements while working with such players as Dizzy Gillespie and Charlie Parker in the '30's and '40's.) "He studied music in school and is more civilized than you." If he hadn't have been Chico's kid, I wouldn't have called him because he looked dangerous. I was scared.

PITCH: How did you hook up with D. Sharpe, your drummer?

CARLA: I liked his name. That's the first thing that attracted me to him. I had never heard him. A friend of mine wanted him in the band and told me he was with the Modern Lovers. So I got the record of "Egyptian Reggae" and listened to it. It sounded great. But it was a terribly illogical choice to tell that D. Sharpe could play from listening to that record. When I look back on it, there was no cause to hire him from what I heard on that record. I was lucky that he turned out to be a great musician.

PITCH: I saw your show at the Women's Jazz Festival a few years ago and was blown away with the rest of the audience. D. Sharpe may be a great drummer, but he's a horrid singer.

CARLA: His voice hasn't got any better.

PITCH: What is this new tune you've been playing entitled "Battleship" all about?

CARLA: Just read the newspapers. I change it every day depending on what I read about the war in the Falklands...

PITCH: Did you hear about some Argentinian troops surrendering to the British via white flag, and then opening fire as soon as the British moved in?

CARLA: No...Really...Oh, God... I'm going to put it in the tune.

PITCH: Is that how some of your new tunes work, changing the arrangements daily?

CARLA: No. That's really a tall tale, anyway. I've really only got two endings—one for Argentina and one for England. And all I do is change the ending.

PITCH: So, what is the British ending?

CARLA: "God Save the Queen." For the Argentine ending I play "Reactionary Tango." It's only about one week old. I usually never change the ending of a piece.

PITCH: Are you involved in any major projects right now?

CARLA: I'm involved in a hundred major projects. I have much too much to do until the winter of '83, I think. It's mostly helping out other people. Charlie Haden's Liberation Music Orchestra is getting back together.

We're doing a tour and a record (on ECM) in November. My husband, Michael, is making a record, and I'm helping with that. My daughter is making a record.

I'm doing the film scores for a couple of French films including Michael Andrieu's "Le Voyage."

PITCH: Wonderful. Who are some of the people involved in the Liberation Orchestra this time around?

CARLA: Don Cherry, Dewey Redman, Michael Mantler, Paul Motian, Roswell Rudd, Charlie Haden... Those are also some of the original guys.

PITCH: When you're composing and arranging, does your hair ever get in your way?

CARLA: No. No. (laughs)

PITCH: A friend saw your daughter at your show at 7th Ave. South in New York. She supposedly has a remarkable resemblance

to you. What's going on with her record?

CARLA: Her name on the record is Mary Long, so that she's not using my name or Michael's name. The record generally is just, sort of, angry. That's all I can say. It's going to be on a new label called Sub-Watt. It's not finished yet, but will probably be out in the fall.

PITCH: Do you have any comment on the gospel feel of your music, particularly "The Lord is Listenin' to Ya, Hallelujah," from your new album?

CARLA: I was raised in the church and didn't hear anything else till I was about 15. It's really coming out now. It was a non-denominational church in Oakland, California. I used to play for groups like Youth for Christ and stuff like that.

PITCH: Was the non-denominational church Pentecostal-type?

CARLA: No, it wasn't that exciting but we did have drums and a trombone in the church choir. It was emotional, but not as rhythmic as black churches. They tried to keep us down...I haven't been to church in years.

PITCH: Well, the gospel feel sure comes through your music. It reminds me of Mingus...

CARLA: He hadn't been to church for years, either.

PITCH: Do you perform a lot with the group you're working with now?

CARLA: Yes, quite a bit. But we can never get out to the mid-west because there's not enough demand. Our U.S. tour this year consisted of New York and Boston.

PITCH: We'd like to have you out here...Maybe sometime it will be possible.

CARLA: Oh God, I'd like it.

PITCH: Do you have any desire to do any large scale works like "3/4" or "Escalator?"

CARLA: No, I probably will have

to do that at some point. But until the band falls apart, I'm just going to write for them. It's a good thing. It would be stupid to stop and write an opera. I'd have to be insane.

Live LP

CARLA BLEY/Live!
ECM W12 \$9.98 list

One of the nicest things about Carla Bley's music is that you never know what to expect. For this reason, her albums are rarely disappointing; it's always a treat just to hear some-



thing new from her. The tight arrangements and underlying humor of Bley's compositions, along with the consistently high quality backing musicians, combine to make music that runs in many directions. It's both technically complex and enjoyably simple.

Though I consider this diversity a strong point, it's probably one of the factors that has kept Bley, for the most part, on the fringe of jazz. Live! comes across as her most "accessible" album yet. The material on Live! is, in Bley's own facetious way, commercial from time to time. Everything from funk to classical to gospel rubs together over the two sides

of this disc capturing a performance of very personal and original music.

Live Concert

EXCLUSIVE REPORT CARLA BLEY BAND
LIVE! MAY 18, 1989
7th AVE. SOUTH, NEW YORK CITY

The Carla Bley Band started the evening with funky-out brass and reeds in a blaring yet tightly bolted arrangement, stable on every front. The band was humorous and very nasty, with the identical lineup of monster players on the new Live LP.

The music was danceable, but seemed beyond the New York audience's ability to assimilate. Her contradictory compositional statements were at once breathtakingly powerful and way off the wall.

Carla and her exploding hair left the stage at one point. She stood at the bar of the intimate jazz club, watching and listening to the band and swilling a brew. There seemed to be a new energy in her arrangements--sweetness mixed with a gospel feel, especially during "The Lord is Listenin' to Ya, Hallelujah," which featured trombonist Gary Valente in a soaring spiritual light. "Blunt Object," with its forceful, rock-oriented drive, made my ankles sweat.

The world premiere of Carla's "Battleship" with its gun-like rhythms and airplane sound effects on trombone, was a highlight that evening. The bomb explosions and swelling melodies built to a climax as the band played "Revolutionary Tango" (from the Social Studies LP).

But it wasn't until Nino Rota's "84" began loping off-stage--a masterful arrangement by Carla--that my calves gave

way, my doubts disappeared and I slumped to the floor, blacking out. The last thing I remembered was the feeling that Carla Bley's music, combined with the sensuous mind-images from Fellini's carnivalesque film-world going through my mind, was a pairing capable of taking the listener anywhere he was going to--fast.

I suddenly regained consciousness when D. Sharpe began to sing the encore--"Boo to You Too," with Gary Valente on drums. I heard someone say that Sharpe's singing hadn't improved--in fact, if anything he lacked even more confidence. It was an anti-climax to an evening of absurd, joyous classically eclectic, fuzz-head jazz.



They take off their socks, sit on the furniture, run around screaming, eat without plates, leave the door unlocked, ridicule the host, use all the hot water and play all night. Wouldn't you rather take home the records?

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ART PEPPER'S JAZZ LEGACY

BRIEF BIOGRAPHY

ART PEPPER/Roadgame
Galaxy 5142

by SCOTT O'KELLEY

Of Pepper's recent recordings, those that come across with the most expression of energy and enjoyment are without a doubt the live sets. Although the studio sessions are far from empty, his live recordings seem much more complete. The latest from Art Pepper, *Roadgame*, is an interesting west-coast extension of his earlier *Village Vanguard* dates. Recorded last year in L.A., Pepper uses George Cables, the same fine piano player that headed the rhythm section for his *Vanguard* performances. The result is a more laid back contrast to the earlier recordings.

As Pepper stated in his autobiography, he feels that his musical life is on the line each time he steps up on stage. This feeling was heightened by the concerts in New York, which marked his first time as a headliner in that city. Suddenly he had to prove himself to a group of critics and fans who knew him mainly by reputation alone. The result was tense and filled with energy. By contrast, *Roadgame* finds Pepper at home, with the same energy, playing with wit and feeling.

Side one opens with the title cut, a medium tempo blues which is almost identical to "Mr. Big Falls His J.G. Hand" from last year's *One September Afternoon*. Pepper's version of "When You're Smiling" is a real treat that features him on clarinet, and the last cut is, in title and tone, one of the most personally telling pieces he's done: a brooding version of "Everything Happens To Me" that goes from moans to laughter, with shattering tones and light introspective passages. *Roadgame* is a very good example of Art Pepper's emotive brand of playing; it comes off as a strong communication between musician and material.



September 1, 1925--born in area of Los Angeles known as Watts, the survivor of his mother's attempts at a self-inflicted miscarriage. Begins playing clarinet at age nine, switches to alto saxophone at twelve.

1941--starts gigging around L.A.'s Central Avenue (comparable to KC's 18th & Vine area of the '30's). Joins Benny Carter's band at 16, then Stan Kenton's Orchestra at 17.

1943--drafted. Works with Army band in England until end of war.

1946--rejoins Kenton's band. First experience with heroin. In 1951 Down Beat Poll, second to Charlie Parker by only 12 votes.

1953--first arrest for heroin.

1957--records ART PEPPER MEETS THE RHYTHM SECTION, first date on Contemporary Records.

1961--sent to San Quentin Penitentiary on third heroin conviction (until 1964).

1965--second stay in San Quentin until mid-1966.

1968--tours with Buddy Rich's Band.

1969--enters Synanon program, meets fourth wife, Laurie. Continues making records for Les Koenig's Contemporary label.

1977--tours Japan to enthusiastic reception. Plays dates at Village Vanguard, first time as leader in New York. Returns to Japan in 1978.

1978 to 1982--continues prolific recording and touring. Regarded by many as one of the greatest alto players, with over 30 albums as leader.

June 15, 1982--Pepper dies of complications from a cerebral hemorrhage in L.A.

ALL THAT JAZZ by DICK WRIGHT

MIKE NING/Blues for Y.P. Ning
and His Wife Ning Dynasty 001

It is a great pleasure to tell you of this outstanding new release, recorded right here in Kansas City by one of the city's finest jazz pianists, Mike Ning. The whole project is topnotch, from the performances by the artists to the album cover itself. Incidentally, I would vote this the top album cover and design of the year! The cover design was done by Mike's brother, Jimmy, and Mike himself did the graphics and back cover.

The album contains five originals by Mike, two of which are duets with the brilliant young bassist from Topeka, Bob Bowman (he's been on both the Thad Jones-Mel Lewis and Toshiko Akiyoshi-Lew Tabackin big bands, as well as a stint with singer Carmen McRae.) Two more of the tracks team Mike up with Kansas City's own gift to the top rank of jazz guitarists, Danny Embry. (Thanks to the overdubbing of a second piano track by Mike.)

Side one opens with Mike's blues dedicated to his parents, "Blues for Y.P. Ning and His Wife." It's a wonderful blues with excellent solos from Mike and Bob Bowman. After an exchange of fours, it's back to the line and out. The second track is, to my way of thinking, Mike's personal tribute to one of his great favorites, the late Bill Evans. The lovely work is entitled "Adrienne," and features Mike, by means of a second piano track overdubbed by Mike, engaging in a very lyrical duet with himself. This is a very difficult feat to pull off. Mike does it in the grand style of Bill Evans. The third track on the side teams Mike up with the very gifted Kansas City guitarist, Danny Embry. This is another blues, called "Grable's Able" and subtitled "Milt's Able."

Both titles pay tribute to two wonderful bass players who greatly influenced Mike's direction. This, to me, is the outstanding track on the album.

Side two begins with a 1967 Ning composition titled, "Anommar's Waltz." (Anommar is Ramona Ning's name spelled backwards.) This lovely waltz brings Bob Bowman back to share the honors with Mike. The final track of the album is Mike's 1960 piece, "You Remind Me Of." This bossanova like beauty brings Danny Embry's exquisite guitar sound and conception back to join Mike.

Kansas City should really be proud of this album. It's a winner in every respect: outstanding performances by Mike, Danny and Bob; and excellent recording by Ron Ubel and Soundtrek; a cover that is one of the best I have ever seen on a record. By all means, get this one.

MARTY PAICH BIG BAND/The New York Scene Discovery DS-844

Bless you, Albert Marx! This is a favorite album of mine that has been out-of-print for some time now. It was originally recorded and released in 1959 by Warner Brothers under the title, *The Broadway Bit*. Paich is another favorite arranger of mine and, like Manny Albam, Bob Florence, Bill Holman and a few others, always writes interesting and swinging charts. His work for Art Pepper is comparable to that of Gil Evans for Miles Davis. When this was originally released, John A. Tynan,

in his three star review of the album in *DOWN BEAT*, said: "The peg for this pleasant, lightly swinging set is, of course, a selection of the better Broadway show tunes. Under Paich's adroit pen, the program lopes along with easy grace, and the excitement never rises above mild interest...highly competent work all around but much too bland!"

Wow, I can't believe that review! I think Tynan is way off base. The band, of medium size (12 pieces) gives Marty much flexibility to write, what I think are, great arrangements on nine of Broadway's better songs. Marty's charts are always crisp, tight, interesting and, above all, swinging. The nine tunes are: "It's Alright With Me," "I've Grown Accustomed to Her Face," "I've Never Been In Love Before," "I Love Paris," "Too Close for Comfort," "Younger Than Springtime," "The Surrey With the Fringe on Top," "If I Were a Bell," "Lazy Afternoon" and "Just In Time."

The band's personnel includes many of the top west coast players of the time (and, for that matter, still today) including: Frank Beach & Stu Williamson, trumpets; Bob Enevoldson & George Roberts, trombones; Art Pepper, Bill Perkins & Jimmy Giuffre, saxes; Vince DeRosa, French horn; Vic Feldman, vibes; Scott LaFaro, bass; Mel Lewis, drums; and Marty, piano. The bulk of the solo work falls to Pepper, Feldman, Giuffre, Williamson and Perkins.

This is a much welcomed re-issue and belongs on the shelf

next to the other Warner Brothers album by Marty recently reissued by Discovery (DS-829.) It's from the same time period. Again, in deference to Mr. Tynan's original review, I highly recommend this album as a fine example of Marty Paich's writing and a medium size band's playing.

JOHN HICKS/Some Other Time
Theresa TR 115

I suppose John Hicks is not a household name to most people but, mark my word, he is a brilliant pianist. In my mind's eye, I can still hear his fine work for singer Betty Carter at the Women's Jazz Festival. This is a trio setting for John (although there are a couple of tracks that explore his solo abilities) with Walter Booker, bass, and Idris Muhammad, drums. I think I'd call this a "sleeper" and recommend it as a welcome addition to the keyboard section of your collection.

The album begins with John's original line titled, "Naima's Love Song." As John states, the piece has a melody and a counter melody, but the counter melody is the bass line, and that actually was the original Coitane melody! The second track is another Hicks original called, "Mind Wine." This features some of John's best playing on the date. The next cut is a third Hicks original, "Peanut Butter in the Desert." You need to read John's own explanation of the title. I'll just tell you it's a finger-snapping, toe-tapping performance from start to finish. The last cut on side one is a gorgeous solo piano reading of Irene Higginbotham's beautiful, but seldom heard, "Ghost of Yesterday." Irene was, at one time, the wife of pianist Teddy Wilson and, also, a close friend of Billie Holiday. This, to me, is one of the album's highlights.

I'd say that this is a must for lovers of fine piano playing.



OLE UNKEL BOB'S OLD FASHIONED JAZZ CORNER



Since my job is to tell you about music that has stood the test of time by being reissued I must spend a lot of time searching in the jazz, ragtime, blues, big band and other bins to find records that I can recommend to my record collector friends and people who like the kind of music I like for my own collection. So I will never mention an album unless I like it personally. From now on OUB will shorten his comments about the various albums he has chosen to mention in the KC PITCH because he can recommend them to lovers of early ragtime, Dixieland, and traditional jazz very highly.

The Best of the Ink Spots
MCA 2-4005 (2 rec. set)

The Ink Spots split four ways several times. Made many records for many labels, some good, some not so good. All the original players are gone. This is the original Ink Spots led by Billy Kenny and all the cuts are good. You probably have most of the songs on older albums so here's a chance to refresh your Ink Spots collection. The Ink Spots are scheduled to appear at the World's Fair this summer.

THE NEW SUNSHINE JAZZ BAND/Too Much Mustard Biograph PLP 12058

The band reads music, has been together for 15 years, rehearses regularly, plays only those gigs that promise a sympathetic audience, has made three LP's and is composed of amateurs who have full-time careers, kids in college, crabgrass and greying hair. You will love the old songs. Don't miss this one.

WOMEN'S RAILROAD BLUES/Sorry But I Can't Take You Rosetta RR 1301 \$7.98 list

Ada Brown, Trixie, Clara and Bessie Smith, Nora Lee King, Lucille Bogan, Sippie Wallace, Bessie Jackson, Blue Lou Barker, Martha Copeland, Bertha Chippie Hill, Sister Rosetta Tharpe accompanied by the likes of Louis Armstrong, Sidney Bechet, Fletcher Henderson, Don Redman, Henry Red Allen, Dizzy Gillespie and more. A gem I happened to

find in the Blues bin.

RED NICHOLS & HIS FIVE PENNIES/1926-1931 Rarest Brunswick Masters MCA 1518 \$4.98

My eyes popped when I spotted this album in the Big Band bin. Over a half century ago I had many of these original Brunswick Vocalian songs or 78s and had forgotten all about them. Here we have Red with Benny Goodman, Jack Teagarden, Glenn Miller, Gene Krupa, Tommy and Jimmy Dorsey, Adrian Rollini, Red McKenzie, Charlie Teagarden, Miff Mole, PeeWee Russell, Manny Klein and others. Most are unreleased takes and one, "Sweet Georgia Brown" is an unreleased performance. They don't sound like 1926-1931 recordings because they were carefully transferred to tape at half speed from original discs. Don't let this one get by if you dig Red Nichols and his well disciplined musicians.

FIREHOUSE FIVE PLUS TWO
Good Time Jazz L-12011

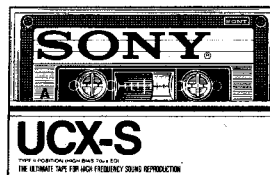
It's been 32 years since the FHS burst upon the national and international scene and their records continue to sell to a brand new generation of fun loving followers. This album contains 12 cuts, 6 on each side and each one is a classic. Check your FHS albums. Look for the Firehouse Five Story Vol. 2 (L 12011) and if you don't have this one here's a chance to pick one up.

PETE FOUNTAIN/And Friends
Capitol SN 16224 \$5.98 list

Here's a brand new album with Pete on clarinet, Frank Flynn on amplified marimba; Jack Sperling, drums; Bob Bain, guitar; Ray Leatherwood, bass. I have Pete Fountain music from his high school days 35 years ago with George Girard, through the Lawrence Welk years, and back to New Orleans with his own clubs, and each step of his career is exciting and melodious. This set is relaxed, harmonious and a joy to the ear. All songs are good, some we haven't heard for a long time. Don't miss Pete in his senior mellow years.

Above: Pete Fountain, the Ink Spots, Nina McKinney (Railroad Blues), and the Firehouse Five Plus Two.

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BLUES / JOHNNY COPELAND

The long-neglected blues artistry of Johnny Copeland comes to The Stage Door Bar in Kansas City on July 2 & 3. His strong, southern-style blues, as featured on his lp *Copeland Special*, received a W.C. Handy Blues Award earlier this year.

Johnny Copeland was born on March 27, 1937 in Haynesville, La., the son of share-croppers. Before his first birthday, his parents moved to Magnolia, Ark. and then to Houston in 1950. There he met Joe Hughes and formed a four-piece band, the Dukes of Rhythm, that became the house band at Shady's Playhouse. Big Frank Newsom, Shady's owner, had to get an OK from Copeland's parents because of his age. That gig turned out to be an education in blues, with people like T-Bone Walker, Bobby Bland, Jr. and Big Mama Thornton playing there. Johnny began playing at the Double Bar Ranch, an after-hours club near Houston, with Albert Collins, Freddie King and Tyrone Davis. Copeland recorded blues and soul singles in the 60's on Golden Eagle records and Atlantic, then in the early 70's on Kent. He moved from Houston to New York City in 1975 because he felt the blues were dying in the South. He spent two years recording in New York and Boston with a strong working band and special guests in the new music scene such as alto sax player Arthur Blythe and trumpeter Yusef Yancey. The result was the highly praised *Copeland Special* lp (Rounder 2025).

We're talking this evening with blues writer/vocalist/guitarist Johnny Copeland, winner of the W.C. Handy award for best R&B album of 1981, *Copeland Special* (Rounder 2025). First off Johnny, congratulations on the Handy.

Thank you so much and we'd like to thank everybody for responding to the *Copeland Special* album and we're doing fine with it. The blues are looking alive.

Is Wichita the first leg of your tour?

This is the middle, the middle of the tour. We've got two weeks before we go back to New York and re-mix the new lp we're working on.

A new album besides *Copeland Special*?

Right. We've got a brand new one coming out now.

When do you expect it to be released?

No later than June. We're trying to reach a June deadline.

Will the new record be on the Rounder label?

Oh yeah.

You're currently touring with a five piece band. Could you tell us a little about them?

Everybody is on the new album with me with the exception of Richie, the drummer. He has just started with me at the beginning of the tour, but he's doing a wonderful job. We had a young man by the name of Junior Varner who did the *Copeland Special* with us. He's real good too. The rest of the guys are all on the album. Mike Omara on the bass, John Pruitt--trumpet, Joe Rigby--sax, and Kenny Vangel--piano, who, by the way, arranged the album for us. So we're all on it and it's looking good.

Is this band off the East coast? We're working off the East coast that's right.

Over the years you've recorded better than thirty singles for various obscure labels and *Copeland Special* on Rounder is your debut lp?

Yes, that's right.

Did it come as a surprise to you that your first album would win the Handy award?

(Laughs) Yeah, it was kind of surprising! But, you know, you're always shooting for the most you can get out of anything you do. I think the award compensates for the hard work. We put a lot of work in on the *Copeland Special* and I'd like to say "Thank God" we did.

Didn't it take about two or three years to produce the album?

Yeah, about three years actually. We put a lot of time and work into it.

One of your early influences was Aaron "T-Bone" Walker.

T-Bone was my early--early influence when I first got into the business at the age of fifteen, I guess. I had a lot of inspiration for the T-Bone style and sound and I changed it and added to it, the whole bit you know.

Another Texas blues great, the late Lightnin' Hopkins is quoted as saying, "Johnny Copeland can sing the blues as good as anyone in the world. He's got that good lookin' Texas sound." Did Lightnin's style have an effect on you?

(Laughs) Well, in my later years he did. It took me quite awhile. I guess I was too close to him. After I went to New York and looked back down here (Texas), that's when I realized how great he really was.

By too close do you mean personally or in a regional sense, both of you being from Houston?

Well both ways, because we lived in the same neighborhood. I guess we must have lived less than two blocks from each other. So, you know, he was kind of



close. By the way, I caught his last performance in New York when he played in Tramps. It was right on the money! We did good in Tramps too, and we did good at the Lone Star. Then we played the Bottom Line right before we started the tour. We're going back up to New York to mix the record and I think we're going to come back this way, we've had so much fun down here. By May I want to come back down here.

In the early seventies you recorded "Old Man Blues" for the Kent label with another band, originally from the Houston area, The Jazz Crusaders. Did you grow up together?

Joe Sample, the piano player, lived in the same community I lived in. Wilton Felder was from the other side of town, the Fifth Ward area. The bass player at that time lived in that area too. I don't exactly know where Wayne Henderson was raised up, but Joe Sample and I were from the same neighborhood. In fact, I did play some stuff with his older brother who we called Joe Sample too.

They all attended the same high school didn't they?

Right. They all went to school together. I think it was Cashmere High, which incidentally, Cashmere has turned out some of the best musicians in this country. It really has. Under the influence and direction of Conrad Johnson they have turned out some real good bands. The Cashmere High band has traveled all across the United States. Now, the Crusaders have had a lot of influence on the whole Texas sound. In my opinion they are the Texas sound, and the horn that I'm used to hearing. So it automatically gets me where I live.

Interview provided by "Strictly Blues," a two hour radio program produced by Dan Hogan and Roger Wycoff, aired Sunday evenings from 7-9 pm on Wichita's public radio station KMWU-FM (89.1). The interview was conducted on March 17 at the Coyote Club in Wichita, Kansas.

BLUES TO DOWN

BIG JOE WILLIAMS--
First Recordings 1935-1941
Mammoth
Big Joe Williams & Sonny Boy
Williamson Blues Classics 21
Walking Blues Fantasy 24724

Big Joe Williams is a strangely neglected artist. Another blues songster, Lightnin' Hopkins' recent death was carried by most dailies, while Williams, alive, older, and at least as musically significant, remains obscure.

This is doubly strange since, not only was Williams a proficient artist in the thirties and forties, he was one of the first rediscoveries during the early sixties folk revival. Folkways, Delmark, Arhoolie and Fantasy records all carried him early in their catalogs.

Part of the reason lies in Big Joe's approach to music. He



lacks Lightnin's single string flash or Sonny Terry's comic delivery. Joe is a fierce delta rhythm player. He concentrates on strums rather than picked notes, and blues enthusiasts generally prefer single string work. He modified his instrument into his personal signature. Joe made his guitar into a nine string. Leaving the top two and

the bottom strings intact he added octave strings to the middle. He plays a twelve string's drone without abandoning hard thumped bass notes and an occasional clear high note.

His earliest recordings show his most radical work. On the Mammoth LP Joe plays his odd, violent, but satisfying rhythms on his nine string. He

also does things like capo the guitar at the twelfth fret or higher and produces strange pounding strums. Joe increases his complex primitive sounds by adding some great back woods violin and mandolin. This collection is one of the most creative and experimental set of sides I have not heard in a long time.

Later, in the forties, Joe followed the blues to the city and recorded some memorable blues with Sonny Boy Williamson. The Blues Classics record shows this early Chicago blues with drums, bass, and Sonny Boy's harp predominating.

After a while, Joe recorded more in the forefront. On the Fantasy record *Walkin' Blues*, the harp and bass accompaniment stays much more in the background. While Joe repeats his arrangements frequently, they are original enough that every blues fan should have at least one Big Joe LP in his stash. The Fantasy album is a good deal--specially-priced two record set. >

The bass player was the renowned Willie Dixon.

SAN FRANCISCO BLUES FESTIVAL
Vol. III Solid Smoke 8011

For the last several years San Francisco has hosted a nationally recognized Blues festival. While the event itself may be in the process of being readomnixed out of existence, Solid Smoke Records' three volume set nevertheless captures a solid 1979 series. Volume I of this series, with performances by Lowell Fulson and Roy Brown, has been nominated for several awards. I chose Volume III because it features several lesser known artists including the new local Little Joe Blue, Joe and B.B. King stylist--Does anyone know what he's doing now? A teenage zydeco group, the Sam Brothers Five, churns up some surprisingly enjoyable disco--

zydeco. Sugar Pic DeSanto supplies some Jazz Blues on "Hello San Francisco." Big Mama Thornton also does her original version here of the Janis Joplin recorded "Ball and Chain."

PATRICK HAZELL & THE MOTHER BLUES BAND/Back County Shuffle
Blue Rhythm 02

This Iowa based outfit's live recording shows a variety of musical approaches. Several cuts are very jazz flavored and feature long horn solos. The most interesting cut is "Down the Highway," an update of Muddy Waters' "Rollin' and Tumblin'." The saxophone, harp, and slide guitar blend country and modern blues sounds that rival fifties Chicago's best productions. Patrick Hazell's harp work dominates the rest of the album. Hazel deftly reproduces Little Walter's style.

--by JOHN REDMOND.



Patrick Hazell Blues Band



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Shangoya
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Tu	We	Th	Fr	Sa
	30 Blue Note Special R n B	1 Fools R n R	2 Face	3
	7 Robinson Pike Ladies FREE	8 Ladies FREE R n B	9 Midwest Couch Dancers Rockability	10 Alley Cats
	14 The Rave R n R	15 Midwest Connection R n R	16 Bel Airts R n B	17
20 Jimmy Rogers	21 The Kats	22	23 Shangoya Rogger	24 Artists R n R
	28 Blue Riddim Band Rogger	29 To be announced	30 Steve, Bob & Dave R n R	31



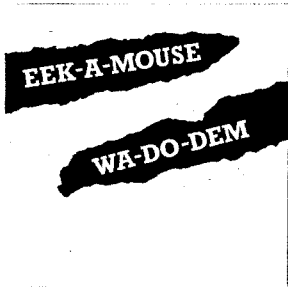
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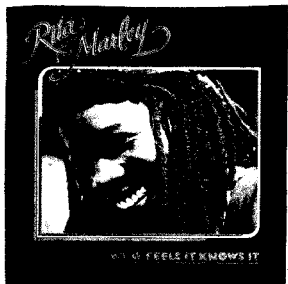
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PUT THE PEOPLE FIRST
SHANACHIE 43005



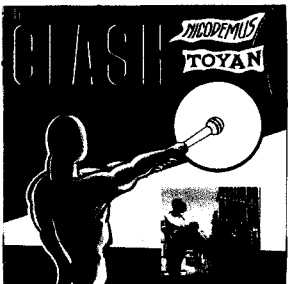
THE MIGHTY DIAMONDS
REGGAE STREET
SHANACHIE 43004



EKK-A-MOUSE
WA-DO-DEM
GREENSLEEVES Grel 31



RITA MARLEY
WHO FEELS IT KNOWS IT
SHANACHIE 43003



NICODEMUS/TOYAH
DJ CLASH
GREENSLEEVES Grel 32



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VARIOUS ARTISTS
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REG



Willi Irie

It's been well over a year now since I began writing reggae reviews for the PITCH. It's been interesting to discover that some of you enjoy the reviews and make your selections accordingly.

If you've been shopping for reggae music, particularly those records I review, you've probably discovered they aren't always that easy to find. This stems from several reasons, including: 1) limited quantities pressed 2) irregular availability from domestic sources and 3) the usually small budgets retail stores allocate for any music other than that already well-established. The outlets locally that carry anything aside from the usual Marley, Third World and other mainstream acts are few and far between. But when searching out those harder-to-find releases you might do well to check these stores I've listed by best selections:

- 1) PennyLane (KCMO)
- 2) Keifs (Lawrence, Ks)
- 3) Capers Corner (Mission, Ks)
- 4) Peaches (Overland Park, Ks)

As usual there are some intriguing new titles worth mentioning so...

SAMMY DREAD/Mr. Music
Jah Life 011 \$9.98 list

SAMMY DREAD/Roadblock
Hit Bound 068 \$9.98 list

Are Mikey and Sammy brothers you ask? Only in the fraternal sense, friends. Both of these records project an insight into what Sammy does best, which is sing. Smooth, fluid vocals delivered in a comfortable, unaffected manner make for pleasant listening. Both feature iry rydim back-up from Roots Radics. Mr. Music features Sammy's hit "Top of the Pops," still another "Tribute to Bob Marley" and for I, the set's best track, "Baby Come to Me," a first rate original rocker with an hypnotic rhythm. Roadblock is even more consistent. Although a few of the rhythms are familiar, Sammy saves them from sounding redundant with his ever so slightly echo-plexed singing. Check Mr. Music or Roadblock and keep an ear out for Sammy--me thinks the best is yet to come.

ASWAD/New Chapter of Dub
Mango 9711

O.K. dub fans, this is the one you've been waiting for. From start to finish this one's got it all: brilliant performance flawlessly executed. After putting out several good (but not great) albums, this British-based band has really hit their stride with New Chapter. Earlier this year the vocal LP came out, but quite a few additional effects and inspired rhythm passages have taken New Chapter to climactic heights. Dis one sure to make you rump and bump, skip and jump. A tough act to follow for sure.

YELLOWMAN & FATHEAD/One Yellowman & Fathead Hit Bound 67 \$9.98
Oh boy--more Yellowman! Looks like every month now we can look forward (?) to another Yellowman LP. There's already another, (Hotter Reggae), on the way. What can I say?! Somebody out there likes Yellowman. Somebody's buying all these records aren't they?! Hmmm, I wonder...
Well, whatever, if he's your

GAE



cup of tea here's another cup! The only difference between this and his other stuff I've heard is "hey, there's Yellowman's cohort Fathead over in the corner injecting an occasional 'h-hey!' and 'r-r-right!' I'd like to say more but (yawn) I'm getting sort of....sleepy z z z z z.

VARIOUS/Gems from Treasure Isle (or Real Cool Rock Steady)
Trojan 206 \$9.98 list

Treasure Isle Studio was one of the earliest recording facilities in Jamaica and was operated by the now-legendary Duke Reid. This is a compilation of early ska/rock steady music by such veterans as Alton Ellis, The Paragons, Tommy McCook and DJ's U-Roy and Dennis Alcapone; ten artists in all. Although the material is dated, the sound is timeless, and the tunes classic. This is a great sampler to check out what the original roots of Jah music is all about.

JIMMY RILEY/Put the People First
Shanachie 43005

Sounding like an extension of Rhymd Driven (his other current release), Put the People First once again proves that Riley is a classy balladeer with a strong leaning toward rhythm n' blues. As on Rhymd Driven Sly & Robbie, the Tamblins, and many of Jamaicans finest are used to create a satisfying, well-produced set. Though it flows nicely, there isn't any particular cut that really jumps out and grabs ya. But on the other hand, there aren't any really bad tunes either. Jimmy Riley has a good voice and a little different approach. You may really like him. Worth a listen.

UB 40/Love Is All Is All Right
Dep 4-12" \$6.98 list



For my money some of the very heaviest sounds are coming out on the 12" discs and 10" disco plates. It's like the musicians come up with an exceptionally hot tune and instead of cramming it on an LP where it may get lost in the shuffle, they can focus your attention on that particular track and really stretch out. The cuts are practically always extended to between 5 and sometimes 8 minutes long. Usually there's the vocal track, and then comes the dub. Sometimes it's the same as on the 7" singles—with vocal one side, dub the other.

UB 40 made a big impression on me two years ago with their superb Signing Off LP. But after that, their next album Present Arms and subsequent singles just didn't match up. Well I'm happy to say they weren't just a one-shot phenomenon, as this crucial track proves. An incredible melody, superb vocals, rub-a-dub bass & drum, along with head reeling horns, makes this one of the all time heavies. Essential.

BOB MARLEY & THE WAILERS/I Know Tuff Gong 12" \$5.98 list

Released sometime in '81--just prior to or right after Master Marley's demise. "I Know" captures the King at his finest. This is one of those rare gems you'll never forget. Premonitory lyrics? It's as if Brother Bob wrote this as his own last requiem for all his fans. I know many people equate reggae music with Marley, and if we can keep enough copies in stock, I urge all his fans, and anyone, to buy this record. A vital message with a vital rhythm by one of history's most vital artists.

Well skankers rumor has it Steel Pulse is returning to the Uptown the latter part of July. If you saw them last year, you know how hot they are; if not, you won't want to miss them. Also look for Blue Riddim Band to turn up periodically (hopefully with a new album, too.) And if the Tony Brown Band should come back through, definitely catch his show. They completely tore it up at Parody Hall a few weeks ago with a new drummer and an outrageous new sax player (playing two horns at once!)

Summer is reggae weather so if you hear of a gig--get out and wiggle your waist; it'll make you and the band happy. Seen?!

Irie.



SUNSPASH



REGGAE SUNSPASH/A Tribute to Bob Marley Elektra 60035 \$13.98L

This album recalls an event, a tribute to the king of reggae and messenger of love, Sir Honorable Robert Nesta Marley. The strongest part here is the side with the Wailers. And, once I heard the Melody Makers (Marley's idren) doing "Sugar Pie" I knew I must have this record. The boy singing lead has an expression in his voice like that of his father's. Other artists on the record include Gregory Isaacs doing a cool version of "Soon Forward." Performances by Black Uhuru, Dennis Brown and Steel Pulse are not as dynamic as their live shows. Overall, the recording sounds shallow but nice try for the first year. Soon come reggae Sunsplash 1982.

STEEL PULSE/True Democracy
Elektra 60113

These musicians are connecting the roots of Jamaican music with

a clean American production. I&I welcome this fusion, 'cause it's an approach that will turn many new ears to reggae. It is definitely a must for you new reggae listeners who are not used to listening past the static and pops on the vinyl of a typical Jamaican pressing. It is also a crucial choice for you veteran reggae listeners and dancers. Even a roots lover will find this album acceptable, though it is not pure roots. However, I&I welcome what these brethren are doing with their gift--that is, communicating from soul to soul.

BLACK UHURU/Chill Out
Island 9752

We are anxiously awaiting Black Uhuru's sixth album, Chill Out, to be released very soon. If it is anywhere close to the quality of Red, their latest studio work, we will have a smasher that is sure to lively up any dance floor. The group vocalist Michael Rose, and harmony vocalists Duckie Simpson (male) and Puma Jone (female), are joined by the rhythm section of Sly Dunbar (drums) and Robbie Shakespeare (bass).

This is the groups sixth album and thank you Elektra for supporting reggae music and not disturbing the roots. Please stay cool and treat Jah's music with unadulterated respect. A major label not only means better distribution and stronger promotion but also means cassettes are available. --I-Sheryl.



STEEL PULSE
True Democracy



REGGAE
Sunsplash '81



BLACK UHURU
Chill Out

Available on Elektra
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at



Give the gift of music.



dancing cigarettes

The eclectic sound of the DANCING CIGARETTES comes to Lawrence July 14 (Off the Wall Hall) and Kansas City July 15 (Music Box). The Cigs cultivate the best in the creative new wave while chomping off their own landscape of music--tightly choreographed complex rhythms, alto and tenor saxes, bass, synthesizer, male and female voices, and electric guitars. Their energy is as boundless as their chain smoking.

"There's no explanation for passion. There's going to be an explosion!" screeched Michael Gitlin, lead singer, at the Music Box during a Cigs set last month. The band fell into a Lounge Lizardesque number entitled "Swank", with swinging, pulsating bass (Emily Bonus), and cheesy sax lines (Timothy Nos).

The Dancing Cigarettes are based from Bloomington, Indiana and have developed a NO EGO, multi-layered, up tempo, rapidly shifting rock/pop/jazz music. Watch out Antonin Artaud--these players are gonna shove cruelty down the drain. RECOMMENDATION: Turn off MTV long enough to experience the Dancing Cigs phenomenon live in July.



BCR AT BIJOU

BCR (Black Crack Review) will perform a multi-media extravaganza at the Bijou Theatre, 601 Westport Road, Saturday afternoon July 17th and 24th at 2pm. The show is said to combine Afro-rock, pre-Nazi German cabaret music, dancing Egyptian hieroglyphics, modern electronic composition, swing jazz, and secret codes of the international spy network. Admission is only \$2.

This unusual group of musicians and performers received international attention by performing via satellite in a world wide radio solstice celebration. BCR composer and bass player Ed Herrmann wrote a piece specially for the event featuring electronics, woodwinds, and tar (Middle Eastern drum). The radio show was mixed at WNYC-FM in New York and was heard in almost every continent, with broadcast points in Rome, the Bahamas, Nova Scotia, New Zealand, New York City, Sweden, and Kansas City.

BCR is best known in the K.C. area for their victorious performance at the KJHK-FM Battle of the Bands earlier this year. The band will return from Chicago (where they will take part in the New Music America Festival, performing with other innovators such as John Cage and Meredith Monk) to play the Bijou.

HER MAJESTY'S VOICE, long--known as a radio program and presenter of distinctive concerts, is extending its involvement in music distribution, so as to further shorten the distance between musician and listener. If your ears have been missing out on HMV on the radio, this column is an opportunity for your eyes to catch up.

The musicians we work with, in England, in Europe, and in Australia, collectively, seem more energetic, more inspired, more diversified than ever.

NATIONAL HEALTH RELEASE ALBUM
IN U.S.--

The third album by England's legendary National Health has just been released in the U.S. titled OS al CODA. The album is a tribute to Keyboardist/composer Alan Gowen, who died of leukemia last year. All the songs were written by Alan Gowen and are performed by Dave Stewart, Phil Miller, Pip Pyle and John Greaves, with cameo appearances by several others, including Elton Dean, Richard Sinclair and Jimmy Hastings.

There's something about Healthy Music--if you haven't heard it, I can't describe it, but many of you will recognize it at once. Others will, hopefully, experience it for the first time. It may require 15 feet to dance to it in some places.

Up to a few days before his death, Alan Gowen was working on a project which has just been released. It's called *Before a Word Is Said*, and features only Alan Gowen, Phil Miller, Richard Sinclair and Trevor Tomkins. Songs and performances on this album break through hearing barriers into truly progressive realms.

There are also a couple of solo projects on their way from National Health...Bassist John Greaves' soon-to-be-released solo album called *Agitations*, with a single called "Sad Emotions."

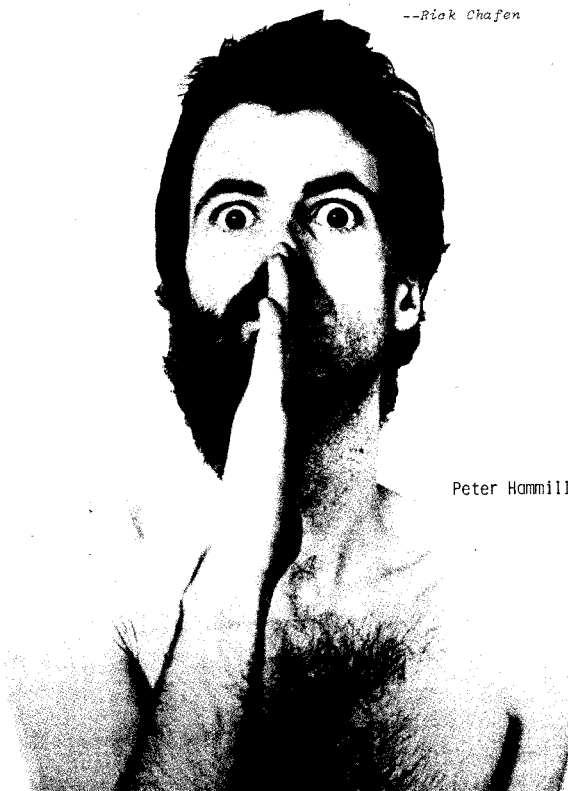
Dave Stewart, whose last single ("It's My Party") stayed number one in England for six weeks--has just finished work on a solo album of pop tunes on which he plays all instruments while Barbara Gaskin sings.

NEW RELEASE FROM VAN DER GRAAF
GENERATOR--

Many English and European musicians have started releasing their music themselves, usually in cassette form only. Peter

her majesty's voice

--Rick Chafen



Peter Hammill

Hammill is utilizing this concept for a release of Van Der Graaf Generator's unreleased tapes entitled *Time Vaults*. Recording dates range from 1971 to 1975, except for vocals which were added in 1981. *Time Vaults* is both an introduction to, and a supplement to, all the rest of their music. Existing fans will wonder how they ever got along without this collection, especially the opening track, "The Liquidator." This cassette has already made its way to Kansas City.

2nd HAMMILL BOOK OUT--

At the same time as *Time Vaults*, Peter Hammill released his second book, *Mirrors, Dreams, and Miracles*. This book contains all lyrics from *In Camera* (his 8th album) to *A Black Box* (his 18th), as well as 8 short stories.

The same period also found Peter Hammill recording his next solo album (which uses the Peter Hammill band on six tracks.); touring Europe, and working on his operatic version of "The Fall of the House of Usher." Peter also managed to help David Jackson on "The Long Hello, Volume 3." Speaking of which, "The Long Hello, Volume 4"--a Guy Evans album, is nearly completed, and will feature not only David Jackson, but also Didier Malherbe on saxes and flutes.

ROBOT WOMEN?--

The latest album by Mother Gong is called *Robot Woman*. It follows the adventures of Beta, the Robot Woman, who grows liberated in 1999 and sets off on her own. The album contains a strong anti-nuclear message, but conveys it in enjoyable settings and tunes. Mother Gong themselves sense the lasting impact of the Beta role--after she saves the planet near the end of the album, Beta will go on to escapades to be released as *Robot Woman, Vol. 2* (already finished, scheduled for October release in disc) and *Robot Woman, Vol. 3*.

DIRECT FROM THE ARTISTS:

Cassettes direct from the artists featured on Her Majesty's Voice are now available. Included are studio and live recordings of Mother Gong with Anthony Phillips, Didier Malherbe and Van Emeric, and Gong in France. For information write:

Her Majesty's Voice
6251 Wornall Rd.
K.C., Mo 64113

RIOT/Restless Breed
Elektra 60134

A little more varied approach from Riot on their fourth album, thanks to new lead singer Rhett Forrester. Riot alternates between the pedal-to-the-floor non-stop guitar slashing intensity they're known for, on "Hard Lovin' Man," "CIA," and "Loved By You" and slower yet powerful songs which build slowly and cut loose with one of Mark Reale's whining, siren solos, in "Restless Breed," "Over to You," and "Dream Away." A stunning version of an old Animals song "When I Was Young" is proof of the maturing of the band, and their commitment to trying new things. Each Riot album has been a little different, more mature, a shade better than the last one, making them one of only a handful of truly great American HM bands.

A-

HEART/Private Audition
CBS 38049

There are only two hard rockin' tunes on this album, one if you count the good one. "City's Burning" is pretty decent rock from Ann and Nancy Wilson, who have never really been goddesses of HM, as some would have you believe. "Fast Times" is pretty stupid, Ann is really straining and proves that Heart should concentrate on the soft, mellow songs which make up the rest of the album, which is solid overall. For my money, Heart has never been convincing as female hard rockers, but on their soft, sultry, slow songs the effects are really riveting. Ann and Nancy's vocals are intentionally and unintentionally seductive on songs like "Hey Darlin'," "Private Audition," "Perfect Stranger" and "One Word," which are guaranteed to make every U.S. male weak in the knees. Not HM by a long shot but extremely diverting, the ultimate come on.

B-



SAXON/Strong Arm of the Law
CBS 37679

This is Saxon's third album, originally released in England in 1980, just being released over here. Saxon is a definite candidate for the greatest HM band on earth. On every Saxon album, every song is great and three or four per album are classics. "Strong Arm of the Law" is no exception--vintage Saxon. "Dallas 1 PM," "Heavy Metal Thunder," and the title cut are the best here. If your into R'n'R but haven't experienced Saxon, you're missing out. Turn on to Saxon: "Biff" Byford, vocals; Paul Quinn & Graham Oliver on guitars; Steve Dawson, bass and Peter Gill, drums (recently replaced by Nigel Glockler) and turn your back on Corporate/Radio rock forever; you'll be glad you did.

A

MÖTLEY CRÜE/Too Fast For Love
Leathur Records

I've heard David Lee Roth of Van Halen is heavily into this band, and has been seen at several of their gigs on the west coast. I can see why Roth is such a fan of Mötley Crüe--their enthusiasm and frenetic energy probably remind him of the spark VH once had a few years ago. These guys may look like the glam rockers of Alice Cooper's old band, but the 1980's razor-edged guitar of Mick Mars like a chainsaw cutting through beer cans in the sewer, is reminiscent of the

Scorpions or VH--lean and mean. Kind of a cross between the hard rockin' HM of VH and the glitter rock of Sweet's "Fox On The Run" and "Ballroom Blitz." Catch these outrageously attired characters before a major label snatches them up, sands off the many rough edges, and churns them out as the next Loverboy.

A-

KANSAS/Vinyl Confessions
CBS 38002

The first song on this album, "Play the Game Tonight" had everybody fooled when it first came out on the radio. I thought it was new Shooting Star, others thought it was Triumph or Journey. It could've been any one of a million Corporate/Radio rockers. The only reason it sounds at all like Kansas is because the new vocalist John Elefante sounds amazingly like Steve Walsh, who left the band. The song "Play the Game" says it all--they're just going through the motions, earning a living.

C-

CHEAP TRICK/One On One
CBS 38021

The Cheap Trick sound was once an interesting blend of Beatles-like tunes heaped up with a high energy Pate Townshend-like aggressive guitar attack. Every Cheap Trick album except Dream Police has been topnotch, last year's *All Shook Up* was awesome,

thanks in part to George Martin's full-bodied production. One On One just doesn't cut it, the tunes are weak and overall the album is boringly redundant. The two pretty boys, augmented by new bassist Jon Brant, and the two nerds, all come out like geeks on this one. Go away Cheap Trick! See ya in a year or two.

C-

AXE/Offering
Atco 38-148

This band is very unique in that they are definitely hard rock/HM but in a very melodic sort of way. Keyboards help give it a slick sound but it's not too slick--there's still an aggressive hard edge. Singer and lead guitarist Bobby Barth has the voice of a heartbroken working class sort of guy like John Cougar, but his guitar really screams in the classic HM tradition. This is streetwise, crystal clear hard rock, not quite like anything I've ever heard, and that's saying a lot these days.

B+

DEEP PURPLE/In Concert
CBS 38050 \$11.98 list

A double live album from one of the big three in HM which also includes Led Zeppelin and Black Sabbath. This is the classic lineup of Blackmore, Gillan, Lord, Paice and Glover and nearly all of the big ones are here: "Speed King," "Child In Time," "Highway Star," "Strange Kind of Woman," "Lazy," "Never Before," and "Space Trackin'." Most of the tunes are on Made In Japan but these versions were taken from BBC broadcasts in 1970 and 1972. Ian Gillan's majestic voice is in fine form and the recording quality is excellent considering this is the early '70's. Hey, over 100 minutes of Deep Purple, need I say more?

A-

ASIA
--Brian Colgan

On Sunday, July 4th at Starlight Theatre, Kansas City will host a hot touring act, ASIA.

The music press has been buzzing for months about a group of well known musicians--Carl Palmer of ELP, Steve Howe from Yes, John Wetton of U.K., and Geoffrey Downes from Buggles--who were forming a band called ASIA. The reason for all the excitement is obvious. Carl Palmer earned a reputation as being a flamboyant and powerful drummer with ELP. Steve Howe's brilliant guitar work with Yes gained him the distinction of being one of the best guitarists in rock. John Wetton previously worked with two great progressive bands, King Crimson and later U.K., as bassist and as an



JOHN WETTON CARL PALMER GEOFF DOWNES STEVE HOWE

extremely accessible singer. Unlike the other three members, who have worked with long-lived, and very commercially successful progressive art-rock band, Geoffrey Downes comes from a relative unknown group of English popsters, the Buggles.

The word was that together these four men would make up an

enormously talented and soon to be commercially successful super group. As it turns out the debut album from ASIA on the Geffen label, has been more successful than most had anticipated. The album is presently sitting comfortably in the Top 10 where it will no doubt stay for weeks to come.

ASIA evolved slowly at first, but once all of the members were involved, each was totally committed. Steve Howe got the ball rolling, getting together with John Wetton to write and record a few demos. Carl Palmer met the two and was asked to help them in recording some songs they were working up. Howe had been talking for some time with Geoffrey Downes about definitely getting together and working in the studio but Downes was still involved with the Buggles. Downes contacted the other three immediately after leaving Buggles and at that point ASIA was becoming less of a rumor and more of a definite group.

ASIA went into the studio with producer Mike Stone, best known for his work on the phenomenally successful Journey *Escape* album and worked for five months recording what has been one of the most popular albums of the year.

SPARKS

In the dead-serious heavy metal format drone of today's "progressive" rock stations, there seems to be little room for a delightfully eccentric band like Sparks. Perhaps that's just as well, but it does seem a shame that tongue-in-cheek lyrics combined with quirky but catchy pop is not more appreciated. Few others, with the possible exception of Nick Lowe and the Kinks, can consistently turn out such likeably zany material. Their album titles alone (not to mention song titles) are enough to make even the most straight-faced rocker crack a smile. Angst In My Pants (their latest) Whomp That Sucker, Kimono My House and A Woofer in Tweeter's Clothing are just a few of the more interesting examples. Sparks have recorded eleven albums in all since their debut in 1972 and were originally quite popular in England, even though they were L.A.-based. Although fronted, then as now, by song-writing brothers Ron and Russell Mael on keyboards and lead vocals respectively, the band has gone through many changes.

Since the late '70's Sparks have gained widespread popularity throughout all of Europe, especially France, where their singles and albums invariably shoot to the top of the charts.

By 1981 Sparks realized that many fans in the U.S. had either written them off or forgotten them altogether. The LP, Whomp That Sucker marked a return to fast-paced, bouncy rock tunes with some of the best and most hilarious lyrics Ron had written since the Introducing Sparks album in 1977. Some

I Predict



critics even stacked it right up there with classic early Sparks LPs like Propaganda and Kimono My House. The comparisons certainly were not far-fetched.

Whomp sold reasonably well in the U.S. and prompted the band to perform a few shots at L.A.'s famous Whiskey-A-Go-Go last October to sort of "test out the waters." Reportedly all shows were sold out and crowds both nights went wild over Ron's bizarre, deadpan facial expressions and Russell's youthful exuberance, flashy costumes and choir boy vocals. Certainly Sparks are masters of visual comedy, Ron looking hauntingly like Charlie Chaplin or even Adolf Hitler with this thin and ever-present moustache, and Rus-

sell posing as a young stud rock star as he struts his stuff dramatically about the stage. Sparks work a great deal on their unusual image, and to see them is to better understand the eccentricities of their songs.

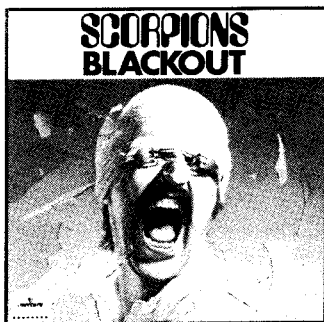
Fortunately for fans of Sparks and intellectually--eccentric rock in general, we in Kansas City were able to check them out in person when the band appeared at Parody Hall in early June. Russell's crystal clear voice was revved up, ready and nearly as dazzling as his red--sequined pants, or guitarist Bob Haag's smooth-polished chrome dome! But Ron nearly stole the show with his inimitable facial features, strange gestulations and unusual cos-

tume changes. During a long break in "I Predict," the elder Mael performed a strip-tease, down to his bright red boxers, much to the delight of the crowd. During the next song he donned a bathrobe which he wore throughout the remainder of the set. For the first encore, Ron came out clad in a long bridal gown and wig, a la the Angst cover. He walked slowly to the edge of the stage and tossed a fake bouquet into the audience. And, for the final encore, he appeared in blue dungarees and lip-synched his way through a Bob Hope California Federal Savings commercial and then a taped version of Sonny & Cher's "I Got You Babe." He "sang" Cher's part and a stuffed brown dog helped out with Sonny's lines. All done in Ron's hilariously deadpan manner, of course.

Before singing their hit, "I Predict," Russ, who had obviously been spinning the FM dials that afternoon, said to the crowd: "Because of the programming restrictions here in Kansas City, you may not have heard us on the radio. But it's up to each and every one of you to call up these radio stations and demand they stop playing so much shit!" That, my friends, drew the most frantic applause from the audience, even those in the back who still weren't quite sure what Sparks were all about. And Sparks, quite simply, are about having fun, enjoying oneself and not taking life and its inevitable traumas too seriously.

--Chris O'Keefe

SCORPIONS



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DANCE

SMITTY'S TOP 10

"SEE MR. CLARK...I'LL GIVE IT A 96, IT'S GOT A GOOD BEAT AND IT'S EASY TO DANCE TO."

1. STORMY WEATHER 12" Viola Wills
2. DIS-CHARGE LP Boystown Gang
3. DON'T YOU WANT ME 12" Human League
4. GIVE ME A LITTLE MORE TIME LP-12" Angela Clemmons
5. MEGATRON MAN LP Patrick Cowley
6. RITE ON TARGET/PUSHIN TOO HARD 12" Paul Parker
7. LIME II LP Lime
8. DO WHAT YOU WANNA DO 12" Cage
9. DANCING IN HEAVEN 12" Q-Feel
10. EASTER PARADE 12" Ingrid

SUMMERJAM '82

Have you ever played in the rain with 50,000 of your closest friends? That's what it was like June 30 at Arrowhead Stadium for Summer Jam '82, the first big outdoor concert in Kansas City for two years. This seven hour rock-n-roll marathon featured LeRoux, 38 Special, Triumph, Loverboy and Foreigner. The rain cleared up for LeRoux's and 38 Special's sets, but had started up again during Triumph's. Between sets some people entertained themselves by playing Frisbee (of course), by partaking of herb (natch), and by sliding on the rain-slickened

tarp (watch someone do this sometime--spit! slide!). Others just got wet and let the rain adulterate the drinks. All the bands did good sets except LeRoux, who I didn't see (I went in a van with 12 people and a keg of beer and we were running late--it musta been the keg's fault) and Foreigner, who were having trouble with the sound portion of their set. People traveled from as far as Hawaii and New York to see this and should have got their money's worth. To quote my sister (who doesn't attend these kinds of things) "What a waste!", need I say more?

--EJ George

SAUL'S COUNTRY



VARIOUS/Sons of the Pioneers
Columbia FC 37439

Up until this album came out, in my opinion, there have been no decent recordings issued of the Sons. The pressings have been bad and the sound has not been what I remember of the Sons of the Pioneers. But this new album presents their early recordings with high quality sound and showcases their excellent yodeling as shown on "Hold That Critter Down" (1937), "Song of the Bandit" (1937) previously unreleased, "At the Rainbows End" (1937), "The Devils Great Grand Song" (1937), "Cowboy Night Herd Song" (1937) previously unreleased with Roy Rogers solo yodel. The songs are some of the finest, and the musicians are equal to their material. If Roy Rogers (or Leonard Slye, his real name) isn't enough, there also appears along side of Roy, Bob Nolan, a notable, as Roy's sidekick, as was Pat Brady in many films. Incidentally, Pat Brady also appeared with Roy in his weekly TV series. The Sons of Pioneers are still together as a group today, but there have been many changes in the group during the span of years since their formation in 1933. The recordings on this album are of the original Sons. The harmonies they use, especially yodeling, are a unique blend, and quite amazing. You're getting a treasury here--golden material by some of the best Western musicians around.

SPADE COOLEY/Spade Cooley
Columbia FC 37467

Here is another of Columbia's Historic Editions, that handsomely fill our present day need for documents from this lost part of music history. The sound quality is truly amazing--see for yourself. Spade Cooley, an amazingly gifted artist who at one time played with Roy Rogers as a fiddler, coaxed such tal-

ents into his band as fiddler Hugh Tarr, also a member of the Sons of the Pioneers, and Tex Williams. If you have doubts who Spade Cooley is, the liner notes on the cover may enlighten you--they tell of Spade and Bob Wills having a "Battle of the Bands" in a night club in Los Angeles, and Cooley was voted King of Western Swing! So if you've heard of Bob Wills and loved him, here is another of the all time great Western Swing bands around. Once you hear it I'm sure you'll agree--especially since excellent songs like those on this recording, including the original May 3, 1946 recording of "Steel Guitar Rag," the memorable "Shame On You," the January 3, 1946 session with Tex Williams as lead vocal, "Detour" and all the other cuts, are durable and well-crafted tunes. Two of these songs have never been released before. Both tunes, "Troubled Over You" (1945), and "I Can't Help the Way You Feel" have the famous Tex Williams on vocal solo. Other personnel on the album are Smokey Rogers, vocal & guitar; Spade Cooley, Rex Call, Andrew "Cactus" Soldi, on fiddles; Pedro DePaul, accordion; Joaquin Murphey, steel guitar; John Weis, lead guitar; Eddie Bennett, piano; Deuce Spriggins, string bass; Warren Penniman, drums; Paul "Spike" Featherstone, harp; and Muddy Barry, drums.

After years of success, Spade faded out of the limelight and moved to his ranch in the desert in the late '50's. Then on April 3, 1961 Spade Cooley was committed for life for the murder of his wife. Rumor has it that he chopped her head off when he found her with another man. On November 5, 1969, Spade was granted a leave from prison for a weekend to entertain at a Sheriff's benefit in Oakland, California. After the show, he died of a heart attack, backstage, realizing his biggest dream since his sentencing to prison: Not to Die in Prison.

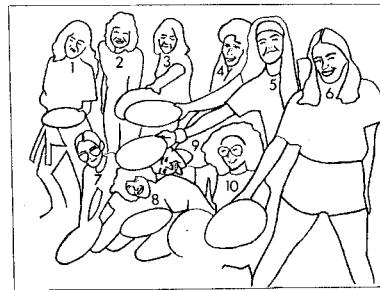
--Saul Tucker



WHIRLWINS



The Whirlwinds were winners of the KC Ultimate Players League (women's division) Ultimate Orgy March 28, 1982. The Pennylane sponsored team was tied with the Lawrence Ultra Violets before taking the blue ribbon in the tournament final. For more information about the Whirlwinds call Rita at 231-4253 or Nina at 756.3928.



1. Kristin Koehler
2. Carol Steinhilber
3. Judy Wright
4. Rita Padilla
5. Suzette Nance
6. Sandra Watts
7. Cindy Garcia
8. Margie Williamson
9. Nina Glaviano
10. Marcia Dutcher

The Time Is Now for the



CLOCKS

Available at Camelot Pennylane
Kieff's Musicland
Peaches from CBS



K.C. FLICK PICKS

BY DONNA TRUSSELL



"HOLLYWOOD DOWN UNDER" Comes To Cowtown, USA

The overwhelming success in this country of Australian films lies partly in the fact that one can see enjoyable and accessible movies without the shame that goes with seeing their American counterparts. I mean, wouldn't you rather say you just saw My Brilliant Career instead of Rich and Famous? At last--culture without the subtitles.

But that's not the only reason. Another is the undeniable high quality of the acting, cinematography and scripts that make it over here. Many American movies imitate the lowest-common-denominator formula of television in order to get produced. Well made, thought-provoking Australian films such as Breaker Morant and Newsfront are a welcome change in our arid landscape. Some Aussie films hark back to the days in America when technical wizardry was just icing on the cake and good writing was considered essential for a good film. (Don't get me wrong--I don't want to go back to the days "When Movies Were Movies" as one TV station puts it. I'd just like to see more of a balance.)

Maybe the high quality of the films has something to do with the fact that in Australia, the film industry is government supported and encouraged by tax incentives as a way "to put Australia on the map and change the image of the country through cinema, and of course it's worked pretty well," according to Ken Stutz, president of Cinema Ventures, a company which is distributing Australian New Wave.

Peter Weir is among the directors being rediscovered. Most recently, he directed Gallipoli, but he's been a cult favorite for years with Picnic at Hanging Rock (1975) and The Last Wave (1977). Now two earlier films, Homesdale (1971) and The Plumber (1968) are being distributed in this country for the first time and will show

at the City Movie Center as a double feature July 8-11. Homesdale is a surrealist film which was described by J. Wynn Rousuck as "a kind of Fantasy Island where each visitor can enact his most bizarre desires." Of The Plumber, Michael Blowen wrote that when the modern, efficient, academic married woman opens her door to the plumber, "she unlocks her own gnawing insecurities, class consciousness and primitive emotions."

City Movie Center is also screening a series of new documentaries called Communities in Crisis. For only \$1.00, you can see on June 27-28 Taking Back Detroit (1981), an award winning film about the decay and rebuilding of Detroit. On August 10-11, Chicago Maternity Center Story (1979) will be shown. Bob Pest says, "The reason we're doing the series is because of our own involvement in the Troost Revitalization Project and our belief that the best way to rebuild a community is internally, keeping it integrated and accessible, instead of turning it into a mall."

New attractions at the Fine Arts include:

****Midnight Show on Saturday nights, featuring chapters in the 1949 serial King of the Rocket Men and films like Cat Women of the Moon (1953) on June 26 and The Beach Girls Meet the Monster (1964) on September 4.**

****Family Matinee on Saturday afternoons. This series raids the vaults of libraries and archives to revive worthy films in the public domain, such as September 5th's The Men (1950), directed by Fred Zinneman (High Noon, From Here to Eternity) and starring**

Jack Webb and Marlon Brando in his critically praised screen debut as an ex-GI trying to read-just to life after a wartime injury. Another notable is The Golden Age of Comedy (1958), an Oscar winning documentary that shows July 25. Films are accompanied by vintage Previews of Coming Attractions.

DON'T MISS —

The Gang's All Here (1943) Fine Arts, July 11-13. Busby Berkeley in Technicolor and Carmen Miranda as "The Lady in the Tutti Frutti Hat." Some floating, singing heads in the last number. The Band Wagon (1953) Fine Arts, July 14-15. Director Vincente Minelli at his best. The kind of movie where you come out humming tunes and feeling absurdly like a Pollyanna.

IF YOU'RE WRECKED —

Kind Hearts and Coronets (1950) Fine Arts, June 27-28. A witty British black comedy in which Dennis Price plays a devilish heir who plots to kill off his eight relatives, all superbly played by Alec Guinness. Prince of the City (1981) Bijou, July 20-21. Directed by Sidney Lumet. Last year's finest film, featuring a tour-de-force performance by Treat Williams.

DON'T BOTHER —

The Four Seasons (1981) Fine Arts, June 30-July 1. Alan Alda directed and acted in this clownish, smirking, adolescent film. Not even worth catching on the tube.

FAMILY MATINEE AT THE FINE ARTS

includes a showing of the original KING KONG





The Pitch's Famous For FREE Unclassifieds

THE KC PITCH UNCLASSIFIEDS ARE STILL FREE FOR 25 WORDS OR LESS. PLEASE FILL OUT THE CONVENIENT FORM PROVIDED BELOW. PLEASE SEND YOUR AD IN BY THE TENTH (10TH) OF THE MONTH FOR NEXT ISSUE.

Individual Lines Free	Commercial and Personal Lines Free
100	100
100	100
100	100
100	100

This is the end of the form. All ads are 100 words per line. Lines are 100 words per line. If you wish to write more, use the reverse 32 characters.

PAYMENT All ads must be paid for in advance by check or money order for the total amount. DO NOT SEND CASH!

lines at \$_____ per line = \$_____

PITCH'S UNCLASSIFIEDS

4128 BROADWAY
KANSAS CITY, MO 64111

This information is strictly confidential, however we cannot print your ad without it.

NAME _____
ADDRESS _____
CITY, STATE, ZIP _____ PHONE _____

Bass player, 25, rock & blues, live north of river, have good equipment, call Dave 741-2165 evenings/weekends.

Couch for sale! \$100.00 Earth-tones in pin-stripe, plaid Her-culon 931-1882

WANTED: the 45 single of Fleet-wood Mac's "Silver Springs" backed w/"Go Your Own Way" Kris, W:234-3643 H:761-2103 Out-door Rollerskates for rent "River City Rollers" every evening at 1000 Mass. in downtown

Lawrence. Closed Thurs. and rainy days.
D. from America to Britain to Africa my heart follows after ya! Take Care always. K. Dream a little dream for me.
Rachel & Blanche, 175 9th Ave., NYC 10011. Write us anyone! We're desperate! send money, photographs, dirt, leaves, the dashboard, your mother-in-law, etc.
Cash for any car 1977 or older. Call 523-6661 for free evaluation in your driveway.
For Sale: box seats for Steve Miller at Starlight, Aug. 9--pair \$22.25. 561-3167
Don't forget to write: B & R. Yamaha guitar acoustic NEW best offer call Miles 921-8558

Trade Records Venson 741-4956
Trilateralists! Do you know the facts about Rockefellers new world order? Send \$5 to Freedom, Box 8616, Waco TX
Desperately looking for Mothers' albums on Verve Records to purchase or tape. Please call 649-7903, Alec
Single white male 25 5'6" 130 looking for a nice female in her 20's for companionship and sharing some good times.
Call Mike 236-7863. Nites

Yamaha G-100 212 II guitar amp \$350 Thanez Challenger bass sunburst \$200 561-2996 evenings

LINDA: ALTHOUGH OUR TIME HAS BEEN SHORT, PLEASE MOVE IN WITH ME.
LOVE DAVID
Gretsch country gentleman, rosewood with gold hardware. orig. + mint cond. \$695 or best offer. 931-8710

Pinballs--video games--serviced--sold. Call C. Slimmer in Lawrence 913-843-8540 Fast service Reasonable.

Want used records 741-4922
Tired of looking boring? For a new look with hair call Sharon 381-0045 Located 14356 Metcalf Sun Pub Bldg.

Selmer MKVI alto sax from early 60's very good cond. great deal at \$750. 842-3686 (Lawrence) after July 1st.

HOME REPAIRS Very reasonable painting, plumbing, electrical, carpentry. Please call Dan 753-7341

65 Chevy Rebuilt 283 Super Shape Interior mint con. 561-5021
Don't settle for mere speed--reading, when you can have total learning for a fraction of the cost. Call 361-4556.

PENPALS WANTED! My interests include music, photography, small gift exchange. Mr. Rajesh Harchwani, (age 19), BK-2108/11A Ulhasnagar-421005, Bombay, INDIA
LUD WIK--It's music...for your occasions." For info call: 741-6846

DRUMMER WANTED. We are a complete dance band looking for drummer we play new, original music any age. call anytime 531-3397

Baby & child care 0-6 yrs. Westport area--close to P.L. 8:00am to 6:00pm M-F Wkends by appt. afterschool care to call Mary at 931-3920 openings for July

ENNIO MORRICONE FANS UNITE! Join international fan club devoted to this composer of "Marco Polo" and countless other film scores. Newsletter, record service and more! Morricone Club (M.S.V.) Grutchof 10, 2371 NR Roloefar-endsveen, Holland

FOR RENT 4111 Harrison, 1st flr duplex, one bdrm, unfurnished apt. Appliances, country kitchen, fireplace, hardwood flrs. Clean, quiet, employed adults. No pets. 931-2399

3740 Walnut cool, 2-bdrm, unfurnished basement apt. Appliances, parking, & shopping. No pets. 931-2399

Jazz Society of Oregon, PO Box 148, Salem, OR, 97308
Sally--sorry about that BIG ONE that got away.

RECORD BEAT!

--Brian McTavish

Greetings disc diggers and other hipsters. RECORD BEAT is your quick-reference guide to what records are hot and where they're selling in the metropolitan area. Compare albums sold in Raytown with Downtown, Independence and Overland Park, Peking with Moscow.

RECORD BEAT tells which in-store promotional displays ingeniously twist and conquer your free will to buy a particular album. RECORD BEAT tells what kind of new music is breaking through the retail barrier and why. RECORD BEAT will tell you anything to get you to read RECORD BEAT.

But enough propaganda--here's the straight poop as of June 15, 1982: The top sellers (five) of each record store listed.

RECORD BAR--Independence Center

- 1) Diver Down VAN HALEN Warner Brothers
- 2) Asia ASIA Geffen
- 3) Tug of War PAUL McCARTNEY CBS
- 4) Vinyl Confessions KANSAS CBS
- 5) Success Hasn't Spoiled Me Yet RICK SPRINGFIELD RCA

"We've always been really rock oriented," says Steve Busey of Record Bar, "but new wave artists like Kim Wilde, Haircut 100 and Split Enz have picked up a lot here." Steve attributes this surge in new music sales to MTV, cable television's 24-hour-a-day music network. On MTV, new bands are gaining better visibility than ever, as creative film clips of their songs air regularly.

"But still," Steve points out, "whatever KY102 plays, a lot of people rush right in and buy. What they don't play, we have more trouble moving."

CBS artists ASIA and PAUL McCARTNEY are selling well in Steve's store, thanks in part to eye-catching wall displays put up by Record Bar staff.

CAMELOT MUSIC--Metro North Shopping Center

- 1) Asia ASIA Geffen
- 2) Eye of the Tiger SURVIVOR CBS
- 3) Always On My Mind WILLIE NELSON CBS
- 4) Diver Down VAN HALEN Warner Brothers
- 5) Allied Forces TRIUMPH RCA

Camelot's Mike Moats (Hey, pretty cute, huh? You know, Camelot...moats...they used to lower the drawbridge down. uh, sorry Mike), he agrees MTV has improved sales of new wave stuff. Squeeze, Human League and Split Enz have shown the most improvement in that area. Mike also says he's got a good looking Barbara Mandrell display vying for the winning spot in a promotional contest for MCA.

MUSICLAND--Indian Springs Shopping Center

- 1) Tug of War PAUL McCARTNEY CBS
- 2) Asia ASIA Geffen
- 3) Diver Down VAN HALEN Warner Brothers
- 4) Original Musiquarium I STEVIE WONDER Tamla
- 5) Human League HUMAN LEAGUE A&M

Musicaland's diligent Bob Werntz informs RECORD BEAT that MTV (once again) has helped promote sales of The Waitresses and The Motels. Watch out for Musicaland's displays of CBS artists Cheap Trick and Heart--others have and they couldn't resist buying the records.

PEACHES--7420 Metcalf

- 1) Tug of War PAUL McCARTNEY CBS
- 2) Asia ASIA Geffen
- 3) Chariots of Fire VANGELIS Polydor
- 4) Get Lucky LOVERBOY CBS
- 5) Still Life ROLLING STONES Atlantic

Honest, this isn't a commercial for MTV, but Peaches' Peggy Tolson tells us a lot of people have started coming in asking for a group or song they've seen/heard on that music station.

She also says that since the store was purchased by Bromo Sound Warehouse of Dallas, Texas, there's been a big improvement in the diversity of inventory. A new and wide offering of 45 rpm oldies, a section of spoken records and the doubling of the classical music selection are just a few advances worth noting.

Peaches might have the most imaginative display in this month's little survey. For the Quest For Fire soundtrack, Peggy and company retrieved a mannequin from the back room, decked it out in animal skins and stuck a club in its hand. Placed in the front window with accessories like orange streamers and a simulated fire, passers-by have become motivated to stare.

Though the "cave man" has only been up a short time, Peggy says that "people are already coming up and making faces in the window--it's already smeared."

PENNYLANE--4128 Broadway

- 1) Combat Rock THE CLASH CBS
- 2) Avalon ROXY MUSIC Atlantic
- 3) Still Life ROLLING STONES Atlantic
- 4) Tug of War PAUL McCARTNEY CBS
- 5) Eye in the Sky ALAN PARSONS Arista

"I'm amazed at the variety of music our customers buy, given the limited exposure from commercial radio stations," says Penny-Lane's Dan Conn.

Display material for the Motels' All For One, Dave Edmunds' D.E. 7th and the Jim Carroll Band's new Dry Dreams should be seen, not to mention heard.

GARRETT'S RECORD SHOP--3835 Prospect

- 1) Radiant ATLANTIC STARR A&M
- 2) Straight From the Heart PATRICE RUSHEN Elektra
- 3) IV GAP BAND Polygram
- 4) Throwin' Down RICK JAMES Gordy
- 5) Reunion THE TEMPTATIONS Gordy

A customer update from Mrs. Garrett herself: "Marion Watkins has a new three month old baby boy." Take note!

VILLAGE RECORDS--Raytown Plaza Shopping Center

- 1) Still Life ROLLING STONES Atlantic
- 2) American Fool JOHN COUGAR Polydor
- 3) Asia ASIA Geffen
- 4) Waiting for the Sun to Shine RICKY SKAGGS CBS
- 5) The Storyteller and the Banjoan EARL SCRUGGS/TOM T. HALL CBS

"Country sells just as good as rock & roll" in Bob Mora's Village Record Shop. But, (one more time, folks) MTV has spurred sales of Ploek of Seagulls and Split Enz.

Bob adds that his display for the Jane Fonda Workout Record has really moved those "sexercise" albums right out the door.

That's it for this month. Remember, you're buying the records, so you determine what goes in RECORD BEAT.

july concert c a l e n d a r

- | | |
|--|--|
| 1..CHICAGO.....STARLIGHT | 16..CLEO LAINE w/KC Philharmonic.....STARLIGHT |
| 2..JOE COCKER.....LYRIC | 16/17..The Seamier Side of Kansas City.....FOOLKILLER |
| 3..CHARLIE DANIELS.....STARLIGHT | |
| 4..ASIA.....STARLIGHT | 17..PETER, PAUL & MARY.....STARLIGHT |
| CHARLY McLAIN.....SWOPE PARK | 18..WAYLON JENNINGS.....STARLIGHT |
| 5..WAYNE NEWTON w/KC Philharmonic.....STARLIGHT | SISTER SLEDGE.....BRUSH CREEK |
| 6..SQUEEZE w/Flock of Seagulls & the Producers...LYRIC | 20-25..The Sound of Music (George Peppard).....STARLIGHT |
| ELTON JOHN w/Quarterflash.....STARLIGHT | 21..PAT METHENY GROUP.....MIDLAND |
| 7..ALDO NOVA.....UPTOWN | STEEL PULSE.....UPTOWN |
| 9..GARY KIRKLAND.....FOOLKILLER | 22..TOTO.....MIDLAND |
| 10..SCORPIONS/IRON MAIDEN/GIRL'S SCHOOL.....MUNICIPAL | 22-24..The Seamier Side of Kansas City.....FOOLKILLER |
| EMMYLOU HARRIS w/Michael Murphey.....STARLIGHT | 25..THE LA 4.....PARADE |
| PRAIRIE FIRE w/Brush Creek Express.....FOOLKILLER | 29..ROGER WILLIAMS w/KC Philharmonic.....STARLIGHT |
| 11..NEW CHRISTY MINSTRELS.....LAKEWOOD | 30..ROBERTA FLACK w/KC Philharmonic.....STARLIGHT |
| 14..JUDY COLLINS w/KC Philharmonic.....STARLIGHT | Theatre by Steve Matthews.....FOOLKILLER |
| 15..LEON REDBONE.....UPTOWN | 31..CONNIE STEVENS w/KC Philharmonic.....STARLIGHT |
| COMMODORES.....STARLIGHT | The Waffles.....FOOLKILLER |

FOOLKILLER-931-5794
UPTOWN-756-3371

STARLIGHT-471-4232
MUNICIPAL AUDITORIUM-421-8000

LYRIC-471-7344
MIDLAND-421-7500

MUSIC IN THE PARKS
K.C. PARKS & RECREATION-444-3113

SWOPE PARK

LAKEWOOD PARK

BRUSH CREEK ON THE PLAZA

PARADE PARK

pitch club listings

ALAMEDA PLAZA
Wornall Rd at Ward Parkway
756-1500
Rooftop Lounge

BEST WESTERN SUMMIT INN
625 N Murray
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

BOGART'S BAR & GRILL***
Antioch Shopping Ctr Annex
455-1900

CLUB MATADOR 2860 Raytown Rd
924-6486

CLUB 95 9701 Hickman Mills Dr
761-9099

CLUB MICHAEL'S 7400 E New 40
Hwy 923-1412

CROWN CENTER HOTEL
Main & Pershing
474-4400

CITY LIGHT 7425 Broadway
444-6969
Mon-Sat. Live Entertainment

COSTELLO'S 1414 W. 85th
333-5470
Mon: Julie Turner and Friends
Tues-Sat: Brent Streeper
Sat afternoons Pete Eye Trio

DOWNLINER 4719 Troost
753-9368
July 9,10 Trojan
July 16,17 Pat Hat
July 30,31 Specimens
Weds and Thurs Horrible Flowers

DICARLO'S 9102 E 35th
737-2930

DIXON INN 12th & Baltimore
842-0317 (lunchtime)

DUCK'S EXECUTIVE BUNNY CLUB
1231 Quindaro 281-4989

PABULOUS MARK IV LOUNGE
1640 E 63rd 444-0303

GREAT PLAINS LOUNGE
10230 Prairie View Rd
891-9694

G.T.'s 832 S Harrison
764-9861

GARFUNKLE'S 535 Westport Rd
561-6868

GRECIAN GARDENS 7703 Prospect
361-1881

HARRIS HOUSE 444 Westport Rd
931-6611

HOLIDAY INN CITY CENTER
13th & Wyandotte 221-8800
Entertainment nightly

HYATT REGENCY 2345 McGee
421-1234
Lobby Bar & J Patrick's Lounge

HARLINGS UPSTAIRS BAR AND GRILL
July 8 Bryan Bowers
July 9,10 John McNeil
July 10 The Cats
July 16,17 Blue Plate Special
July 23,24,30,31 Rich Hill
and Ida McBeth

JAZZHAUS 926 1/2 Massachusetts
Lawrence, KS 913-749-3320
July 2,3 Lynch-McBee
July 8,9 The Jack Mac Duff
Heatin' System
July 10 John McNeil w/ Bob Bowman
July 11 Movie: Last of the Blue
Devils 8:00 pm
July 16,17 Tofu Teddy
July 30,31 Rich Hill and the Riffs
with Ida McBeth

THE KEG 3843 Main
531-7227

MAGGIE JONES 63rd & Troost
333-7335

MATT DILLON'S 301 E Santa Fe
764-5352

MEDLIN'S COLONIAL INN
5100 Blue Ridge Blvd 737-1150

MUSIC BOX 4701 Troost
752-9414
July 2,3 Couch Dancers
July 9,10 BCR
July 15 Dancing Cigs
July 16,17 Get Smart
July 22-24 Other Geese

MIKE MURPHY'S PIZZA PADDLE
414 W 103rd 942-9186

NASHVILLE REPLAY 7230 W 75th
722-9735

ONE BLOCK WEST 2415 S 50th
262-9221

O's 917 W 44th
531-9800

PARODY HALL 811 W 39th***
531-5031

PHILLIPS HOUSE HOTEL 106 W 12th
221-7000

THE POINT 917 W 44th
531-9800

ROADWAY INN NORTH 1211 Armour Rd
471-3451

RADISSON MUEHLEBACH HOTEL
BARNBY A's
12th and Baltimore 471-1400
Tues-Sat Mike Ning Trio

SN1-BLUE LOUNGE 8717 Sni-a-Bar
356-0350
Thurs-Sat:The Scamps

STAGE DOOR 3702 Broadway
753-9876
July 2,3 Johnny Copeland

SUNDOWN LOUNGE 11703 E 23rd
254-8765
Wed-Sat:TKO

WESTPORT ONE Westport & SW
Trfwy 931-1448

YAADROID'S BAR & GRILL
250 Richards Rd
421-5587

YESTERDAY'S LOUNGE
89th & Troost 444-1040

If your club or event is not
listed on this page and you'd
like it to be, let us know
by mail, phone, or person.
KC PITCH, 4128 Broadway,
K.C., MO., 64111