

ALL THE NEWS
THAT'S FIT
TO PITCH

FREE

KC PITCH

BULK RATE
U.S. POSTAGE
PAID
Permit No. 2419
K.C., Mo.

FREE

ISSUE 20 AUGUST 1982

Kansas City's Music and Entertainment Newspaper



INSIDE:

LEROI, CAGE
NEW MUSIC
GIRLSCHOOL
SPIELBERG
TONY BENNETT



& MORE

AKIYOSHI-TABACKIN'S FREE BIG BAND JAZZ HITS THE PLAZA

By John Geier

The Toshiko Akiyoshi-Lew Tabackin Big Band will give a free concert at Brush Creek on the Country Club Plaza, Sunday, September 5, at 7:00 PM. It will be the band's first appearance in Kansas City since its triumphant performance at the 1978 Women's Jazz Festival. The concert will conclude Kansas City Parks and Recreation's 1982 "Music in the Parks" series, and will bring some of the best jazz money can buy to the listeners free of charge.

When Hampton Hawes first heard Akiyoshi, he was overcome with disbelief. He was told about a young Japanese woman playing at the Harlem Club in Tokyo who could sound like the famed bop pianist Bud Powell. He found the description stunningly accurate. Before long he would be joining her for piano duets at the Harlem Club. Hawes fondly remembered those duets for the rest of his life.

Hampton Hawes first met Toshiko Akiyoshi in 1952, while he was in the service and stationed in Japan. A year later another American pianist, Oscar Peterson, heard her while touring Japan with Jazz At The Philhar-

monic. He immediately reported his discovery to Norman Granz, who recorded her shortly thereafter.

Toshiko Akiyoshi stirred much excitement among jazz lovers in Japan and was soon to do the same in America. Her piano artistry was described by Leonard Feather as "fiery, powerfully

AKIYOSHI ON JAZZ:

"The Big Band is the total me, as a musician, of my expression and thought. The band is a writer's field, and as a writer I feel that a true reflection of my thoughts needs the color and variations that only a big band can offer. The band is my tool for full self-expression.

"I'm a bebopper. That's the era I grew up in and the one I know best. I try to be as swinging and melodic as possible, not just play a bunch of notes or exercises. I like to have musical impact. I'm very careful not to go into a contemporary music direction, where the sound gets complicated. That can and has been done by serious musicians, contemporary musicians, and it's nothing new. There are unlimited possibilities, and it's easy to go in that direction. But I like staying in what I think jazz is supposed to be."

articulated and exceptionally fluent." Nat Hentoff wrote, "Her attack is hard and slashingly swinging. Her work surges and sometimes bursts with emotion." While Bud Powell stands out as her main influence, Toshiko's other favorites include Oscar Peterson and John Lewis. Today, with her husband

Lew Tabackin, she leads an orchestra which many critics consider to be the most exciting and original in existence. As composer and arranger, Akiyoshi makes the orchestra her instrument, as did Ellington before her. Akiyoshi enjoys experimenting and giving her work an oriental flavor.

Toshiko was born in Dairen, Manchuria in 1929 and studied classical piano from 1936 through 1945. She moved with her family to Japan in 1946 and became attracted to jazz. In 1947 she took up jazz piano and for the next few years worked in various groups. Akiyoshi built a reputation for jazz excellence throughout Japan.

She went to Boston in 1956 to attend Berklee Music School on a scholarship. She also studied privately with Margaret Chaloff. Then she worked for a number of years in New York, where she married Lew Tabackin in 1970 (she was previously married to alto saxophonist Charlie Mariano), and they moved to Los Angeles in 1972.

Tabackin is a virtuoso of the tenor saxophone and flute. His experiences include having played with Maynard Ferguson, Cab Calloway, Urbie Green, and the Thad Jones-Mel Lewis Orchestra. Tabackin played with the NBC Orchestra led by Doc Severinsen for a number of years, first in New York and later in Los Angeles, before leaving it in 1976.

Akiyoshi and Tabackin formed their big band in 1972. Since its beginning the band's emphasis has been the original compo-

sitions and arrangements of Akiyoshi. Featured soloists have included trumpeters Steven Huffstetter and Bobby Shew, reedmen Gary Foster and Dick Spencer, trombonists Jimmy Knepper and Bill Reichenbach, and of course the leaders themselves. The favorite among the voters in the Downbeat polls, the band draws very positive reactions from audiences and critics alike.

RECOMMENDED RECORDINGS BY TOSHIKO AKIYOSHI:

Small Group
Toshiko-Mariano Quartet/Jazz Man JAZ-8000
Finesse/Concord CJ-69
Notorious Tourist From The East/Inner City IC 6069

Big Band (All on RCA-Victor)
Tales Of A Courtesan/JVL 1-8723
Kogun/RCA-6246
Insights/APEL-2678
Road Time/CPL 2-2242

SUMMER JAM '82

The hard edged, youthful rock and pop sounds of REO Speedwagon will be charging the air at Summerjam '82. It will commence at 3 PM on Sunday, August 15 at Arrowhead Stadium. Special guests include Ted Nugent, Rainbow, John Cougar and, the most recent addition to the bill, 707.

For tickets, stop by Caper's Corner or Kief's in Lawrence, or call Dial-A-Tick at 753-6617.

Q104

SUMMER '82

JOURNEY	KENNY LOGGINS
STYX	BLONDIE
PAT BENETAR	HUMAN LEAGUE
REO	FOREIGNER
KANSAS	STEVIE WONDER
WILLIE NELSON	ELTON JOHN
TOTO	EDDIE MONEY
SURVIVOR	STEVIE NICKS
JOHN COUGAR	QUEEN
STEVE MILLER	J. GEILS BAND
OLIVIA NEWTON JOHN	QUARTERFLASH
C.S.N.	THE POLICE
HALL & OATES	ROD STEWART
GO-60'S	JOAN JETT
PAUL MCCARTNEY	BILLY JOEL
AIR SUPPLY	KENNY ROGERS
FLEETWOOD MAC	.38 SPECIAL
ROLLING STONES	JUICE NEWTON
ASIA	RICK SPRINGFIELD
LOVERBOY	GENESIS
STEELY DAN	VAN HALEN
LITTLE RIVER BAND	DOOBIE BROS.

DJs

6 a.m.-10 a.m.-Bobby Mitchell
 10 a.m.-2 p.m.-Bobby Ocean
 2 p.m.-7 p.m.-Scott Sherwood
 7 p.m.-12 mid-J.J. Walker
 12 mid-4 a.m.-Bob Barnes-Watts
 4 a.m.-6 a.m.-Karen Barber

REQUEST LINE
 576-7200

24 Hr

CONCERT LINE
 931-0077

This Is Your Rock n Roll Summer ON

Q104

Letters

KC PITCH

4128 BROADWAY
KANSAS CITY, MISSOURI 64111
816-561-2744

PUBLISHER.....Hal Brody

EDITOR.....Rev. Dwight Frizzell
ASSISTING.....Rosie Scrivo

Donna Trussell
Bob McConnell
Brian McTavish

TYPIST.....Violet Jackson

ADVERTISING.....Bob McConnell
Marc Olson
Brian McTavish

INSPIRATION: Duke Ellington, LMB, Seattle,
and car repairs.

EDITOR'S DEDICATION: To the outstanding
work of Jay Mandeville and Rosie Scrivo
who made vital contributions to the growth
of the PITCH.

CONTRIBUTORS:

Donna Trussell, Rosie Scrivo, Tony Bennett,
John Geter, Saul Tucker, Smitty, Rev.
Dwight Frizzell, EJ George, Jay Mandeville,
Marc Olson, Bob McConnell, John Cage, Hal
Brody, Brian McTavish, Brian Colgan, Mary
Brumback, Dick Wright, LeRoi, Fool's Face,
Laura Smith, Corky Carrel, Rick Chafen,
Willi Irie, John Redmond.

Special thanks to Sally Tuohope of Parks
and Parks for arranging the Tony Bennett
interview.

Editor's Note: All records reviewed
in the KC PITCH list for \$8.98 unless
otherwise mentioned.

Publisher's Note: The KC PITCH is not
responsible for the opinions and
reporting of its writers, who contri-
bute on a free-lance basis.

Contents © 1982 Brody Records

Letters?&!&

THE PITCH encourages readers to
send us letters. Mail to:
KC PITCH
4128 Broadway
KCMO 64111

Dear KC PITCH:

I have been receiving your paper since
PITCH No. 1. It has been an unflinching
source of both amusement and informed
criticism. The breadth of your coverage
is extraordinary!

I am particularly interested in your
"jazz" reviews and reports of KC jazz
events. You may want to know that such
events are regularly reported here in
Erie. (I do a Tuesday evening jazz show
for the NPR station in Northwestern
Pennsylvania--WQLN-FM).

My copies of the PITCH are sent with love,
courtesy of my KC sister, Bobby Goodman.
I certainly would like to get on your
mailing list.

Thanks. Rob Hoff, Erie, PA

Dear Rob,

Your enthusiasm is appreciated and we hope
you enjoy our coverage of the Toshiko
Akiyoshi/Lew Tabackin band by John Geier,
of KANU-FM in Lawrence, Kansas, another
NPR affiliate. Keep your eyes peeled,
jazz fans, 'cause the PITCH will continue
to run jazz features including interviews
with SunRa and Lester Young. Watch out!

If I were as flat as this sheet of paper
and belong to a boy, I would probably be
made into a paper airplane. Then I would
probably be flyin' around outside and hit
a tree or a fence, if I flew inside I
would hit a wall.

If I do everything, I would get a tear or
something in me.

Anonymous, Kansas City, MO

Dear Sirs:

I would appreciate seeing my attempt at
poetry in your paper.

The constant change of constance
The mod of antique
The meaning lost in a storm of
synthetic culture
The want of theology
The need of logic
But tradition wins out
How blind

Thank you, Ken Snell

Dear Ken,

Thank you for your words of wisdom. In
this quickly changing transitional
PITCH atmosphere, we heed the warning
of your words.

Dear PITCH,

Where is Musso Comic?

Jules, Kansas City, MO

Dear Jules,

Musso Comic, for the first time in the
two-year history of the PITCH, is being
withheld due to the wishes of the
publisher and others who consider it
"too weird" for print here. Sid
Musso's spirit though, is much alive.
Just check out BCR's frequent appear-
ances at the Bijou Theatre.

Typist's Note: Rosie and I are going
off to see the world and we would like
to thank all the lovely people we have
come in contact with here in the
wonderful world of THE KC PITCH.

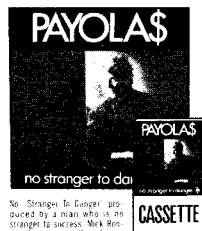
JOE JACKSON NIGHT AND DAY

Available On A&M Records & Tapes

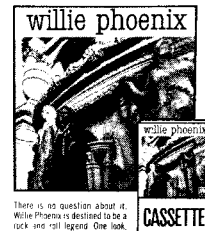
PAYOLA\$

willie phoenix

plus



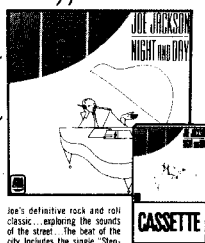
So 'Stranger To Danger' pro-
duced by a man who is no
stranger to success. Mark Ron-
son. A great new album from a
fine rock and roll ensemble.



There is no question about it.
Willie Phoenix is destined to be a
rock and roll legend. One look
and you'll understand
why.

OINGO BOINGO
Nothing To Fear

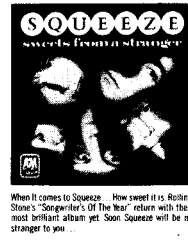
SQUEEZE
sweets from a stranger



Joe's definitive rock and roll
classic... exploring the sounds
of the street... The best of the
city includes the single "Step-
pin' Out."



Oingo Boingo exploring the
depths of rock and roll imagery.
You've nothing to fear but fear
itself... Don't Miss this one.



When it comes to Squeeze... How sweet it is. Rolling
Stone's "Songwriter's Of The Year" return with their
most brilliant album yet. Soon Squeeze will be no
stranger to you...



ASK LEROI



Attention everyone! Take notice! I'm no longer writing my short reviews. The powers that be at the KC PITCH feel that you readers might prefer to ask me questions about what's happening in the ever changing world of music. So in my less than infinite knowledge I will try and answer any reasonable questions that any of you ask. All you have to do is write to:

Leroi
C/O KC PITCH
4128 Broadway
K.C., MO 64111

In this column I will focus on some of the crucial music that is out (and maybe some things that are better off in the toilet). I'll also be looking at new music soon to be released. But remember that the main emphasis of this column is to answer any questions you have, so keep those cards and letters coming, kids.

First I'd like to mention some records currently on the market. Paul Brady's *Hard Station* on 21 Records is very tantalizing, with a nice rock format and with Jackson Browne-like lyric content. The much requested EP by Romeo Void--*Never Say Never* on 415 Records is finally being re-distributed by CBS (38178). Fantasy Records has a hot moving new record by Taxi called *States of Emergency* (Fantasy 9617), with a catchy little tune called "Girl (New York City)" that should get some radio action soon. Although there are a couple of good cuts overall, I was let down by Pete Townshend's *All the Best Cowboys Have Chinese Eyes* (Atco 38-149) especially after the masterful *Empty Glass* of last year. Talk about déjà vu, Crosby, Stills and Nash's *Daylight Again* (Atlantic 19360) is like every other Crosby, Stills and Nash record I've ever heard. For poignant, up to date material you should check out Warren Zevon's *The Envoy* (Asylum 60159) or Steve Forbert's *Steve Forbert* (CBS 37434). For straight ahead rock I find Cheap Trick's *One On One* (CBS 38021) to be one of the better records I have long overlooked. It's hard and driving and nonstop. Gary Brooker's (Procol Harum) *Lead Me To The Water* is definitely on track for a comeback. If you're looking for the new wave sounds of the past don't look to Joe Jackson's *Night and Day* (A&M 4906) or Elvis Costello's *Imperial Bedroom* (CBS 38157), as they have forsaken the new wave front for a more secure cocktail lounge sound featuring keyboards and pertinent lyrics. Both parties go so far as to print lyrics so we'll have a better understanding of what these angry young men have to say. My favorite song this month comes from the Monroes debut album (*Alfa 15015*) and is called "What Do All the People Know" and I think it's hot shit but I guess KY102 doesn't because they dropped it after a whole week, but what do all the people know. Believe it or don't--my pick for best record of the month is the solo effort from Led Zep's Robert

Plant called *Pictures at Eleven* (Swan Son 8512). It has all the power and grit of early Led Zep records and just enough new twists to make it fresh for the eighties. It's a very pleasant surprise.

Releases to look for in August are: *Bad Company's *Rough Diamonds* *Rock and Roll Women by Cheetah, which is said to be like an all girl AC/DC. *A sound-track called Zapped which features two cuts by Topeka's Plain Jane *Steve Winwood's *Talking Back to the Night* *T-Bone Burnett's *Trap Door* *An album by Vanity 6, an all female group backed by the very fruitful Prince *A hot new release from Paul Carrack called *Suburban Voodoo* *A record that the record company says is a cross between Hendrix, Free and the Psychedelic Furs. That's pretty hard hype to live up to, and it doesn't, although it's not all that bad.



Also slated for release are new ones from Mike McDonald, George Thorogood, Randy Meisner, Santana, the Bus Boys, Billy Squire, Soft Cell, Shoes, Bow Wow Wow and the Go-Go's.

The first thing I would like to answer this month is the letter from Steve Amos:

Attention: Leroi
I'm having trouble with your July "review" of the new Cher album. It hardly seems professional to axe the record without even listening to it, simply because of the artist/cover. If you are that biased wouldn't it have been better to not even "review" the disc? It's hard to respect the other reviews when I see something like this. For instance: is the new Roxy Music *Avalon* really "The Best of the Bunch," or do you just like the cover art? Give us a break, Leroi. If you are going to be a record reviewer, then review the records--don't just pass personal judgement.

Steve Amos, Kansas City, Kansas
Steve,
You're right. I felt so

guilty I'm no longer writing reviews per se. I did go back and listen to the Cher record and it sucks worse than I could have ever imagined. Also, much to your pleasure I'm sure, I promise never to write about a Cher record again.

Since I'm writing this column for the first time, I obviously don't have a lot of distinct questions to answer, so I thought I'd answer a question than many people have asked: Why do some bands sound so much better live than they do on a record, i.e. the Nighthawks? In my humble opinion there are two reasons. One is a lack of studio experience and the other is that many bands function at a higher level when the crowd is receptive and the band can feed off of their energy. Other than that, it's probably something to do with bio-rhythms or the stars or something.

Next issue I hope to have more questions to answer. Of course, that depends on you, the reader to send in those questions. Till then...

Remember, music is a sound business.

Leroi

Leroi and Fool's Face Yak It Up

The following talk between the effervescent Leroi and Fool's Face took place on Saturday, May 1, 1982 in the office of a nameless record magnate.

How many songs do you guys know? We don't know. Occasionally we'll find in the bottom of a cardboard box an old song list from two and a half years before and there's a dozen songs on this list and can't remember any of them. Originals. We play them for about a year and God, we can't play them anymore. We take a pride in learning as many new songs as we can.

I've always been impressed with that. The first night as compared to the second night you didn't play any of the same songs. How many songs did you do that second night? Sixty-two songs. That was a record.

Did you guys start using opening acts because of that? We need to. We play more nights now and it's so tiring. We use opening acts for a lot of different reasons. There are four or five new Springfield bands coming up here (KC) and they've all opened for us at one time or another.

I went to school in Springfield for five years, I have my own theories on why there are so many good bands coming out of Springfield and I want to know why you guys think there are? There's nothing else to it. There are no bars and about ten years ago there was the subculture (Lavender Hill Mob) then. We were in awe of all these guys and everybody wanted to get a guitar.

In Springfield there's a sense of cooperation, not of competition. I remember when we went to Houston, the bands are all real shitty to each other, the musicians are all real turds, they won't let you use the drum riser, and this and that and the other, it's all just real shitty, consequently people shift around. They don't play together very long. In Springfield, it's different, everybody kinda sticks together, kinda clannish.

One person wanted to start a lodge. (laughter)

I know Lou Whitney considers you guys the best band out of Springfield and so do I. Thanks, that's like getting the best actor award or something. It doesn't make any sense though. We're all so different.

Sure it does, for one thing, you guys do so much original material, I think that's one thing that sets you apart from a lot of other people. You guys can cover anything. Hopefully you won't be doing any Sammy Davis Jr. covers, but I'm sure you'd do them good. This is show business.

Would you sign a contract if you had a major label approach you? Yeah.

You don't think that'd limit you any? Well, if it would we wouldn't sign it.

Truth now, are you guys making any money? We make some money but we pile it back into the organization.

I thought so, because you guys are always coming up with new equipment. When you have an opening act, do you pay them, or does the hall pay them? We usually split it with the club depending on the arrangement. Depending on if it's a band the club owner wants to hear or a band that you want the club owner to hear. We paid the Mistakes when they came in.

I know Charlson was real impressive last night. I've seen them before but last night...Don't you do a Gary Charlson song? "I'm Glad All Over." But we dropped it last night.

I think you should have done it. I would have opened with it. (laughter) Bands ask for me to interview them but you didn't so that's why I'm interviewing you. The best thing about what we do is all the friends we get to know.

You play K.C., St. Louis, Columbia, what are some other places you play? Joplin, MO and we just played a couple of college towns in Illinois.

Are you trying to reach a broader area? Yeah, we're heading towards Chicago.

That sounds like a winner. I want full ago on this. How good do you guys consider yourselves? (laughter) The best. As long as we're progressive...it goes up and down how we feel about the night.

What do you do after playing at night? You have so much damn energy, it makes me sick. It really does. I wish I had that kind of energy. I know you guys eat a lot. After a night do you just go home and sleep?THOP. It changes from night to night. I just get really... We party sometimes, but not that much really. You can't do it every night or you wouldn't have any energy for the next day.

You have a lot of fun but you have a more professional attitude. It's your work. A lot of the bands in K.C., the music is a secondary part. The guys have day jobs. That's one of the things that holds them back and that's one of the reasons why you stand out from a lot of bands. It's your job. When it's not your full time job you tend to be real idealistic, every night is so important and you try to make the most out of it. But anything you do all the time...that's one thing about us, none of us has a winning wit



FOOL'S FACE

onstage.

Yeah, but I think you make up for it in energy though. I don't understand, you put out as much energy as the people dancing but they only go for three or four songs and you can go all night. It's pretty amazing. Is it adrenalin from playing? It's coffee.

Yeah, you looked pretty wired up last night. A lot of good sleep, that's the deal.

If you played somewhere bigger than Parody Hall, do you think that would draw more or is that part of the mystique, cause you can pack them in. Do you get more energy when it's packed in? Yeah, but before you can get a mainstream draw you need radio airplay, it has to be more than people who know what sort of entertainment they want to see where.

Did you like working with the producer of your last record, Pat Shikany? I know there was a vast improvement of the second album over the first. Yeah, the only problem is he gets so busy, and since he is giving us a deal, we have to work around his schedule so that's kinda frustrating. When we have time off sometimes he doesn't and then when he does, we don't. That's why it takes us so long. We don't punch a time clock when we come out of the studio and hand him a check for the amount of time we spent in there, so we have to go out and play.

Have you ever thought of trying to set up a bigger tour? I know Blue Riddim Band just did one helluva 'n extensive tour of the east and they played in a lot of places no one had ever heard of them but yet after talking to them it went well. I wonder if you guys ever feel like you would try that because it helped stimulate their record sales? We will eventually try it. Mostly we're looking at stuff like Chicago where we could get distribution and we could actually do something. You can go around the country and play places and make ends meet and see a lot of the countryside and all that but it's not for us right now. We've had ads in Trouser Press and NY Rocker and after the next album comes out we'll be looking at doing that (touring) until then they could just chew us up and spit us out.

Let's fact it, the Midwest is pretty tight and I think in bigger cities where there's a bigger music scene, they might be more receptive to you, because of your fresh sound. We might get a wild hair and take a stab at it. Go to other places and play and maybe lose some money but you can only afford to do it so many places. There's only 52 weeks in a year.

When do you think you'll have a new record? You have been talking about it.

Last April Fool's Day was the release date. APRIL FOOL'S HA! HA! Well last time we talked about it for five months before it came out, every week it was to come out the next week...

Do you think you'll stay in Springfield? We'd like to migrate.

Do you think it would help your careers?

As a career move, probably, if we could all keep it together. Anytime you're part of a group there's always the possibility that someone may get killed or something--the whole deal hinges on the other individuals in the group and so if we could do it and remain healthy and well and not end up with anyone overdosing on heroin or anything. Unlike most groups--nobody in the band is expendable. There's no replacement parts for Fool's Face. The reason I'd like to go someplace else is because of the more diverse sensoral stimuli. I'd like to be able to go see a musical or an art show or something that was worth a fuck.

I had a girl ask me last night about L5. You wanna explain it to her?

There's a point in space between the earth and the moon where the gravitational pull equals out. That's where we want to build the first space station in our lifetimes and that point is La Grange point 5. There's an L5 society in every major university in the country. The purpose of the space shuttle is to get to where they can transport things out to that point.

Do you all have permanent girl friends?

Right--one in every city.

I've noticed at your shows the best looking girls. Do you have a favorite place to play? I'd say the top places would be the Blue Note in Columbia and Parody Hall in Kansas City.

106.5 KCI

Kansas City's

New Home of Rock 'n Roll

Far less talk

and more variety

make 106.5 KCI

**The Rockin'
Best!**

TONY BENNETT: my life and art

"Good music, in the tradition of Gershwin, is back" after years of domination by rock musicians, says Tony Bennett.

At Kansas City's Starlight Theater June 21, Tony Bennett sang his heart out with songs by Rodgers and Hart, Irving Berlin, George Gershwin and Duke Ellington. The lyrics were brought to life through a voice and stage presence reminiscent of the five of torch singers like Billie Holiday.

Bennett has produced a legacy of recordings, in fact 88 LP's to date. Over the thirty years of his career, he has worked with numerous jazz and pop greats including Duke Ellington, Count Basie and Les Brown. Tony sang the first country and western cross-over smash hit—"Cold, Cold Heart." In 1962, his career was boosted to international heights when he recorded "I Left My Heart in San Francisco." His current projects include acting in a movie based on the life of Duke Ellington that will star Rod Steiger and Douglas Fairbanks, Jr.

Hours before his concert at Starlight, Tony spoke with PITCH editors Jay Mandeville and Dwight Frizzell.

DWIGHT: What was it like working with Count Basie?

TONY: I've been very lucky in getting to sing with all the greats like Duke Ellington, Woody Herman, Stan Kenton and Les Brown. After the war I hooked up with them and we played a lot of dates together, but the one guy I played with more than anyone else is Count Basie. He's the boss. It's such a high form of creative art because of the spirit of happiness in his music. The whole

"The whole essence of art is to uplift the human spirit."

essence of art is to uplift the human spirit. Basie's very successful with his piano playing and conducting. When I hit the stage with him I just melt.

Talk about humorous situations, if Basie was white he'd be as famous for comedy as W.C. Fields. He's really, really funny. He's

understated—he'll say just one line and crack up the whole room.

DWIGHT: Can you recount a story?

TONY: One time Judy Garland and I were visiting Basie in Washington, D.C. when he was performing at a prom. Judy said, "I don't care where he's playing, I want to see Count Basie." So we were sitting down with all these kids in white jackets and gowns. The name of the prom was on a tremendous sign ten times as big as the band: A MAN AND A WOMAN. Finally the school leader came up to the Count, who was sitting next to us after one of his sets and asked Basie if he could play "A Man and a Woman." The Count said, "What's that?"

Another time, at the Academy of Music in Philadelphia, Basie had just finished a tremendous concert where he got five standing ovations. We went out to the parking lot and this guy came up to him, gave him a ticket and said, "Will you get my car?" He

thought the Count was the parking attendant. Basie, without batting an eyelash, said, "Look, I've been parking cars all day long. You're gonna have to get your own car."

JAY: It sounds like it would be difficult to fluster Basie or make him angry.

TONY: I've never seen him angry. In fact, in all these years I've never seen him make a mistake on the stage.

JAY: Well, there's a lot of people who feel that way about you, too, Tony.

TONY: Well thank you. It's so great to be able to play next to the Count because he's taught me so much about what my deportment should be on stage. He's just great. He's in the tradition of Billie Holiday and Joe Williams.

JAY: Do you think that things are moving towards a greater recognition of these musicians?

TONY: Oh yes. I would say



Tony Bennett on Count Basie, Judy Garland, the Beatles-era, Duke Ellington, and his love for painting in an exclusive interview with the PITCH. (photo courtesy of KJLA-FM)

"In ten or fifteen years, they'll be building statues to Louie Armstrong all over America."

within the next ten or fifteen years, they'll be building statues to Louie Armstrong all over America. They're great people and they contributed so much, and I don't just mean black people. I mean black, white and yellow.

JAY: What's going on with your latest recording?

TONY: Well, I'm just waiting for proper distribution. I have about five companies that want me to record. That's very nice of them, but I have to make sure that the distribution is right. Now I'm kind of waiting. I've been recording for 23 years and made many recordings. It's given me a tremendous perspective. I can look towards what

I'm going to do next.

JAY: Dwight admires your jazz recordings, but I like your 60's pop songs, like the ones from *Songs For The Jet Set*.

TONY: A lot of that was fun. I've been with the greatest musicians and orchestrators like England's David Rose and Percy Faith. So many beautiful musicians have played for me. It's a treat to be around that much music. It makes life quite a musical adventure.

JAY: Yeah, and you get paid too, right?

TONY: Exactly, you got the idea.

JAY: In the early sixties, at the time of the British invasion in music, many entertainers reacted with everything from bewilderment to anger. Later, when the Beatles put out Sgt. Pepper, the music seemed to move into the studio and many special electronic techniques were used. In retrospect, do you see anything exciting or important to come out of the shakeup in music that occurred at that time?

TONY: Well, what I like is the accent on freedom. There's room for everybody. Years ago, when I started out, you really had to prove yourself--you had about eight years of breaking in and learning your craft before you could even go on stage. Today, everybody's allowed to do it and then it's up to them to deliver. Everything is being accepted. What I came to resent during the Beatles era was that it became

"What I came to resent during the Beatles era was that it became very closed minded. The youth became closed to any other kind of music."

very close-minded. The youth became closed to any other kind of music. I thought that was terribly incorrect. But now the young adults want a whole spectrum of music--like when you said you like the pop side of me and Dwight likes the jazz side. There's all different tastes now that are being accepted. I think that's the way it should be.

JAY: Do you like to mix styles in your sets?

TONY: Yeah. I'll try anything if it has a kind of form to it. I like to feel free. I like to kid around with free form. Any-

"Anything that really touches me gives me what they call 'Hawaii chicken skin'. As soon as I get those goose bumps, I say we got something here."

thing that really touches me gives me what they call "Hawaii chicken skin." As soon as I get those goose bumps, I say we got something here.

DWIGHT: What's going on with your painting and how does that relate to your singing?

TONY: "Well, you know it's all line, form and color. It's really the same kind of thing and I love doing it. I've been painting as long as I've been singing and now I'm just really knocked out. I never tried to push my paintings. I only did it because of the drive I've had. All of a sudden Johnny Carson showed my paintings one night, all over America, and it was very effective. It started a whole kick for me. I started selling paintings and since 1964 I've been doing the traveling book. I've painted everywhere that I've been. I'm going to try and do one of Kansas City, too. I love music and painting--one is the art of hearing and one is the art of seeing. It was Duke Ellington who told me to do two things, not just one. It was a great lesson to me because I started to discipline myself after that and I started painting. It's a great joy to me because I'm in the full creative process at all times."



Tony Bennett takes a break during rehearsal at Starlight Theatre (courtesy of KJLA-TV).

PHOTOFLICK

By Laura Smith

On one end of the spectrum Hitler was saluting himself into the Chancellorship of Germany, leaving a wake of death piled in his trail. Facing him from the opposition was a community of artists and intellectuals dedicated to pacifism and internationalism. Artists John Heartfield, his brother Wieland Herzfelde, and George Grosz, were outspoken members of this community. Together they published several periodicals and became an everyday expression of contempt for authority.

The City Movie Center will show *John Heartfield: Photomontagist* by Helmut Herbst along with *A Good Example*, Brecht's cannily cooperative testimony before the House Un-American Committee re-created by Bertrand Suzier on August 12-15.

Hitler erzählt Märchen



Stairway Recording Studio

TEAC 8 TRACK

\$15/hr - tape additional

*QUALITY DEMO WORK

*COMMERCIAL PRODUCTION
FOR SINGLES OR ALBUM

For info and studio time call 421-1180.

NOW FOR THE PRICE OF A GREAT RECORDING TAPE



YOU GET A PHENOMENAL ONE.

If you're familiar with Maxell UD-XL tapes, you probably find it hard to believe that any tape could give you higher performance.

But now Maxell has gone one step farther to deliver exceptional high fidelity. And it's called XL-S. XL-S recording tape is so phenomenal, it moved Audio Video Magazine to say, "Those who thought it was impossible to improve on Maxell's UD-XL II were mistaken. The 1981 tape of the year award goes to Maxell XL II-S."

And since hearing is believing, we invite you to compare our two best tapes at no extra charge.

Because now you can pick up a MAXELL TEST PACK and get a UD-XL II C90 cassette and our slightly more expensive XL II-S 90 cassette for the cost of two UD-XL II tapes.

After you hear the difference, you'll seriously consider switching from a great tape to a phenomenal one.

maxell.
IT'S WORTH IT.

Blues for Y.P. Ning and His Wife
A Dedication by Mike Ning

NOW AVAILABLE AT:



Jenkins
Music Company

Kansas City's oldest name in Pianos & Organs

256 N.E. Barry Road Kansas City, Missouri 64156 (816) 436-4144

5800 E. 91st Street Kansas City, Missouri 64137 (816) 763-0800

On the Country Club Plaza across from J.C. Nichols Foundation

4646 J.C. Nichols Parkway Kansas City, Missouri 64112 (816) 531-2142

PENNYLINE

SPECIALISTS IN RECORDED MUSIC
OPEN 7 DAYS A WEEK

4128 Broadway
561-1580

2631 N.E. Vivian Rd.
452-1324

THE MUSIC EXCHANGE

27 Westport
READ

931-7569

AND 91st & Metcalf
Overland Park, Ks.

PENNYLINE

Feature

NEW MUSIC AMERICA '82

CHICAGO JULY 5-11

ON THE WATERFRONT:

Tug boats and cruisers on Lake Michigan are conducted via radio to toot their horns and blink their lights in an event/composition by Charlie Morrow entitled TOOT 'N' BLINK. (photo by Chuck Reynolds)

By Rev. Dwight Frizzell

"All the boundaries we have put up need to come down," reminded John Cage, one of the most revolutionary artists in the American avant garde, while speaking about music and modern life at NEW MUSIC AMERICA '82 in Chicago in July. The music and multi-media festival was dedicated to Cage in honor of his seventieth birthday. Cage's presence at the numerous concerts was that of a spiritual grandfather to many of the festival participants, who spanned new music fields from jazz and rock to electronics and environmental installations.

Most of the New Music America concerts were held at a spacious auditorium on the Navy Pier on Lake Michigan, although the first evening's performance was given by the Chicago Symphony at Orchestra Hall, across from the Art Institute, in downtown Chicago. That concert included a work based on 40 drawings by Thoreau composed by John Cage, a serialist-jazz piece featuring bari-sax and flute by Muhal Richard Abrams and the premiere of a setting of Hebrew songs of praise by Steve Reich.

Ruth Anderson's "Centering"

Four women sat motionless on stage facing the audience, observing a dancer in front of them. Each woman wore a sensor, which registered electrical currents passing through the skin, indicating biological changes in the wearer's state of being. The responses to the dancer's sweeping and surging movements

activated sound oscillators and created the music for the dance as it occurred. The dancer responded to the electronic glissandos of the music and, in turn, created the reactions of the observer.

This dance, Ruth Anderson's "Centering," performed by Judith Ragir, alone would have made the evening unforgettable. But with the responses of the four observers made audible, the subtleties of each movement were enhanced and the audience's focus of awareness was guided by the sounds of the observer's thoughts. Participant Pauline Oliveros' phrase, "sound as intelligence," summed up the experience.

Branca's "Resultant Mass"

Glenn Branca was perhaps the most controversial performer at this year's New Music fest. His ten-guitar electric orchestra banged out chords and loud noise to a constant, rock-like beat. The piece was entitled "Indeterminate Activity of Resultant Mass" and was performed by some players that were, admittedly, new to their instruments. Branca's theatrical presence was somewhere between existential disgust and power-crazed rock stardom. He jumped up and down, gritted his teeth like a Kamikaze and gave hand signals for chord changes. The players loosened their strings as they performed so that the piece ended in a microtonal mesh. Later,

guitar strings flew into the air as one youth pounded his axe.

John Cage said the music was "like Wagner...always moving towards an end, but the end never comes." And Rome-based composer Alvin Curran, who co-founded Musica Electronica Viva, considered Branca's music "unhealthy," "dangerous" and "fascist." Some people held their hands over their ears. At least one spectator danced spasmodically just below stage front.

Cage and the Japanese Brain

John Cage was gyrating on worldly thoughts while addressing a gathering of composers, musicians, journalists and students in Chicago's Public Library. After the Pitch correspondent arrived, Cage revealed the latest findings of the Japanese brain:

The Japanese brain interprets consonants on the left side and vowels on the right. In the West, language is interpreted through the right side of the brain. About 20 percent of the Japanese people tested had brains like people in the West. I believe that a certain percentage of the Western brains are like the Japanese.

Half of the musical action in Chicago occurred at the Music at Midnight concert series, organized by composer Sheldon Atovnsky. Audiences gathered at the CrossCurrents theater at Belmont and Walton streets after the performances at the Navy Pier to experience a full gamut of music and performance art including Joseph Colli's brash and complex oboe textures, Steve Hunt's jazzy pieces for vibes and guitar, Charlie Morrow's dream monologue chants, and the Chicago-based ensemble KAPTURE, who performed a humorous theatrical version of Hoagy Carmichael's "Stardust."

New sounds on original instruments were explored by the Fuchs family from Germany and the improvisational MARCEL DuChamp Memorial Players, who stroked solid aluminum rods with textured gloves to produce pure bell-like overtones.

Out of the week's activities at CrossCurrents, the performances of the Dancing Cigarettes, a large new wave dance band from Bloomington, Indiana and Kansas City's BCR (Black Crack Review), were selected for broadcast on National Public Radio along with the concerts at the Navy Pier. BCR performed "In Praise of the Midland Sun" composed for a small group that featured electronics and woodwinds in honor of Charlie Morrow's work on the International Solstice Radio

Broadcast last June 21. Cliff Baldwin, Marie Bond and John Scanlan arrived from New York in time to join the pyromanic sounds of the band's "World is a Monkey" show Saturday afternoon.

The Decoding Society

"Ready...Play." With those words, Ronald Shannon Jackson and the Decoding Society slammed into a fierce, polyrhythmic, excursion with two electric basses, saxophones, trumpet, electric guitar, jazz banjo and leader R.S. Jackson on drums. Jackson's funky-out music was overwhelming. The effect of combining sheets of interconnected rhythms with bluesy, chromatic horn melodies shook the ancients, the cultured and the street wise.

Ronald Shannon Jackson provided the rhythmic base for James Blood Ulmer, Ornette Coleman's Prime Time band and Cecil Taylor. In the final spot for the New Music America concerts, Jackson found a solar system of uninhibited jazz all his own.

Each musician in the group was free to explore their individual virtuosity within a rhythmic framework, described by guitarist Vernon Reid as "Shannon-time." Haunting, Wayne Shorter-esque melodies rode waves of undulating funks, turns and drops in rhythm. The tunes were coupled with outstanding solo explorations which yielded bluesy calls and Southside street dance music. Zane Massey, son of jazz great Calvin Massey, provided an impressive extension of jazz sax movers of the sixties, such as John Coltrane and Ornette Coleman. Melvin Gibbs, bass player with the outrageous group DeFunk and co-conspirator in the James White experience in New York, sucked the audience into a bass-thump swamp of sounds. The music simultaneously struck the body's solar plexus and an ecstatic intellect.

New Music America '82 transformed part of Chicago into an international community of composers and musicians from diverse realms, all talking, performing and listening to one another. The city of Chicago was quick to sponsor this event of great cultural and reverberatory significance. Each concert was a sell-out as thousands of people from every walk of life heard avant garde music by composers too numerous to mention here.

John Cage suggested that America have fourteen such festivals, all in different cities. His openness and alertness seemed to guide the energy of such a successful festival, epitomized by his remark: "If experience is a form of paralysis, as Satie said, then the avant garde is a form of flexibility."



AWAKE RECORDING ARTISTS

Kelley Hunt & the Kinetics

THE KINETICS ARE PROUD TO ANNOUNCE EXCLUSIVE REPRESENTATION BY GREAT PLAINS ASSOCIATES IN LAWRENCE, KANSAS. GREAT PLAINS IS EXPANDING THE KINETICS AREA INTO MINNESOTA, WISCONSIN AND ILLINOIS ALONG WITH COORDINATING DATES IN THE ESTABLISHED FOUR STATE REGION. BE SURE TO CATCH THE KINETICS IN ACTION AT PARODY HALL AUGUST 13 AND 14!!



Presented by: **GREAT PLAINS ASSOCIATES INC.** / Post Office Box 634/Lawrence, Kansas 66044 / Telephone 913-841-4444



Jazz

ALL THAT JAZZ

By Dick Wright

AHMAD JAMAL-GARY BURTON/In Concert Personal Choice 51004 \$7.98 list

Here's one that really comes from left field. This album teams two established artists from opposite poles in the jazz world. Ahmad Jamal has been a leading jazz club pianist since the early 50's, scoring his first recording success with the 1958 "live" recording from Chicago's Pershing Lounge. Ahmad is a master at changing directions, styles, tempos and textures throughout a single composition. Incidentally, he's one of Miles Davis' favorite pianists. Gary Burton came on to the jazz scene in the early 60's, the first serious competition for Milt Jackson on the vibes. Gary is a phenomenal player when utilizing four mallets. He worked with George Shearing and Stan Getz before launching his career as a band-leader.

The album in hand was recorded live at the 1981 Midem Music Industry Convention in Cannes, France. The Jamal trio consists of Ahmad, piano; Sabu Adeyola, bass and Payton Crossley, drums. They open side one with a version of Luis Bonfá's well-known "Morning of the Carnival," which is over ten minutes long. Typical of Ahmad's style, this track is full of stylistic and tempo changes. For the second track, "One" by Sigud Abdullah, the trio is joined by vibist Burton and the group proceeds to get the crowd all worked up through their powerful percussive approach.

Side two opens with another Gary Burton piece written by Richard Evans, "Bogata." The second track features the Jamal trio, this time in a performance of Chick Corea's line, "Tones for Joan's Bones." The album closes with Gary coming back on stage to join the trio in, "Autumn Leaves." For me, this is the highlight.

GARY LEFEBVRE QUARTET Discovery DS-849

Who, you say, is Gary LeFebvre? Well, it's a familiar and not so pretty story. He's a brilliant musician who, at one time, practiced on his horn as much as eight hours a day for four years. Moving from Ohio to San Francisco in the early sixties, Gary found himself playing with the great ones, like Terry Gibbs, Shorty Rogers, Red Norvo, Chet Baker, The Lighthouse All Stars, Harry James, Louis Bellson and many more. Everything was great until the bottom fell out and Gary found himself addicted to drugs and alcohol. Now, with this album, Gary appears to make the statement, "I'm in good health and back on the scene."

The album has a quartet setting although, through over-dubbing, Gary is heard on more than one horn on four of the six tracks. The quartet line-up includes: Kei Akagi, piano; Leroy Vinnegar, bass; and Frank Butler, drums. Side one begins with "Autumn Shades," based on the chord changes to the standard, "Autumn

Leaves." Gary plays tenor on this opener and then switches to soprano sax on the second and third cuts. We hear the Leonard Bernstein/Betty Comden/Adolph Green beauty, "Some Other Time" (from the show *On the Town*) and "Footprints," Wayne Shorter's contemporary jazz number.

Side two opens with Gary's second line, "Walkin' the Sunrise." Gary plays tenor sax on this one as well as on the next track, Chick Corea's "Windows." For the album closer, Gary plays both soprano and tenor saxes on a swinging version of the Miles Davis classic, "Milestones."

All in all, it's an auspicious debut album for a very good player. There are some fine tributes to Gary in the liner notes from Phil Woods, Frank Butler and Shelly Manne. They all say the same thing—that Gary is a wonderful player who is long overdue for recognition. I hope this album proves to be a second beginning for a courageous and outstanding jazz artist.

WOODY HERMAN PRESENTS FOUR OTHERS Concord CJ 180

I grew up during the famous Woody Herman "Four Brothers" era. I loved that unique saxophone sound, three tenors and a bari, from the beginning. This new release features four tenors

and no bari, thus recreating the small West coast group of the mid-1940's for whom Gene Roland wrote and after whom Woody modeled his band. For this recording, Woody picked four outstanding tenor players who, at one time or another, were part of a "Herman Herd." The tenors are: Al Cohn, Sal Nistico, Bill Perkins and Flip Phillips—each a remarkable soloist in his own right. They are backed by a superb rhythm section of: John Bunch, piano; George Duvivier, bass; and Don Lamond, drums (he kicked the herd during the "Four Brothers" period). The tenors utilize that great sound through eight tracks.

Side one contains Johnny Mandel's "Not Really the Blues," Al Cohn's "Woody's Lament," Tiny Kahn's "Tiny's Blues" and "I Wanna Go Home," also by Cohn. All four tenors solo on tracks one, three and four. Cohn and Perkins solo on track number two. Side two features four more great tracks: Nistico's "Loose Aberrations," Jimmy Giuffrè's "Four Others," which was originally written in the early 50's as a "Four Brothers" sequel for trombones instead of saxes, the Walter Gross standard "Tenderly" (Woody gets into the act on this one with his Johnny Hodges inspired alto) and Al Cohn's "The Goof and I," one of the first numbers recorded by the "Four Brothers" herd, in 1947. The four tenors solo on all four of the tracks.

Shelly Manne New Jazz

SHELLY MANNE DOUBLE PIANO JAZZ QUARTET/Live at Carmelo's Vol. 2 (Digital) Trend TR 527 \$11.98L

Shades of Ferrante and Teicher? Not hardly. I must admit that the use of two pianos in a jazz quartet could be a little much. But this unique group headed by the West coast scene's charter drummer, Shelly Manne, handles it very well. This second volume was recorded in September of 1980. The quartet personnel is: Shelly, drums; Chuck Domanico, bass and Alan Broadbent and Bill Mays, pianos. As jazz fans know, both these young keyboard artists are excellent players and composers. Broadbent is remembered for his excellent arrangements for the Woody Herman band during his stint in the Herd's rhythm section.

Side one contains two long tracks that give both pianists ample opportunities to shine as soloists and as accompanists for each other. The first track is Dave Brubeck's finest composition, "In Your Own Sweet Way." The other track is the Howard Dietz/Arthur Schwartz standard, "Alone Together." This track is notable for the provocative unaccompanied duet at the opening by the two pianists. Then it swings into high gear when Shelly and Chuck join them.



On side two, the opener is a Bill Mays descriptive ballad called, "Midnight Song for Thalia." Next comes a jazz classic by trombonist J. J. Johnson, "Lament." For a closer, the quartet romps through Benny Golson's "Along Came Betty." Bill Mays states that this reading is a direct lift from Golson's original arrangement for a 1960's Jazz Messenger group, of which Golson was a member.

There is excellent work from all the quartet members, and Alan and Bill do a magnificent job of complimenting each other. It's worth getting and putting on your jazz record shelf next to some other very distinguished two piano jazz recordings, including Basie/Peterson, Sutton/McAnann, Hawes/Solal and Shearing/McPartland.

Capers Corner Records

THE BEST RECORD STORE IN THE FREE WORLD!

Open

10-10 Mon-Sat
12-10 Sun-Holidays
365 days a year

4620 MISSION
KC, Kan. 66103

722-4620

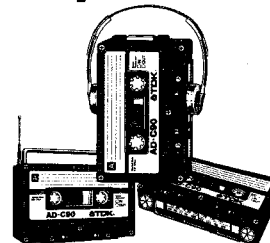
ask about our Wed.
Discount Card

Mastercard

Visa

The ideal cassette for portables.

TDK



Whether you're jogging with your Walkman, biking with your portable tape deck or enjoying rock, jazz or classical on your car stereo, you deserve the best sound reproduction you can get. TDK AD makes your music come alive with clear, crisp, brilliant sound. Its Super Precision Mechanism and high quality tape are so reliable, TDK backs it with a Full Lifetime Warranty.

PENNYLANE

august concert c a l e n d a r

- | | |
|---|--|
| 1..ELVIS COSTELLO.....STARLIGHT
LES McCANN.....SUNNYSIDE PARK | 15..HERITAGE HALL JAZZ BAND.....BRUSH CREEK |
| 2..BLONDIE.....STARLIGHT | 17..RICK SPRINGFIELD.....STARLIGHT |
| 3..GRATEFUL DEAD.....STARLIGHT | 18..JAMES TAYLOR w/Karla Bonoff.....STARLIGHT |
| 5..ANDY WILLIAMS w/KC Philharmonic.....STARLIGHT | 19..AL JARREAU.....STARLIGHT |
| 6..STRAY CATS w/Fools Face.....UPTOWN
ANDRAE CROUCH w/B.J. Thomas.....STARLIGHT
ROYAL SCANLON.....FOOLKILLER | 20..BOBBY GOLDSBORO w/KC Philharmonic.....STARLIGHT |
| 7..VAN HALEN.....KEMPER
JOHN DAVIDSON.....STARLIGHT
ROYAL SCANLON.....FOOLKILLER | 21..GLEN CAMPBELL w/KC Philharmonic.....STARLIGHT |
| 8..CHICK COREA w/Gary Burton.....BRUSH CREEK
John McEuen's Rocky Mountain Opry
OZARK MOUNTAIN DAREDEVILS
PURE PRAIRIE LEAGUE
THE DIRT BAND
ELVIN BISHOP
NEW RIDERS OF THE PURPLE SAGE.....STARLIGHT | 22..DOOBIE BROTHERS FAREWELL TOUR.....STARLIGHT
GUALAJARA MEXICAN FOLKLORIC COMPANY.....PENN VALLEY |
| 10-15..Where's Charley? (Robert Morse/Edie Adams).STARLIGHT | 23..RICKIE LEE JONES.....STARLIGHT |
| 13..MARSHALL CRENSHAW.....UPTOWN
JULIA FLOWERS & MACIA MILLER.....FOOLKILLER | 24..DOLLY PARTON w/Eddie Rabbit.....KEMPER |
| 14..GREGORY ISAACS.....UPTOWN
JULIA FLOWERS & MACIA MILLER.....FOOLKILLER | 24-29..The Best Little Whorehouse in Texas
(Barbara Eden).....STARLIGHT |
| | 25..CROSBY, STILLS AND NASH.....KEMPER |
| | 27-28..A Short Play About a Long Argument.....FOOLKILLER |
| | 29..BETTY CARTER.....PENN VALLEY |
| | 30..KENNY LOGGINS.....STARLIGHT |
| | 31..BLACK UHURU.....UPTOWN
AIR SUPPLY.....STARLIGHT |

FOOLKILLER-931-5794
UPTOWN-756-3371

STARLIGHT-471-4232
KEMPER-421-8000

LYRIC-471-7344
MIDLAND-421-7500

MUSIC IN THE PARKS
K.C. PARKS & RECREATION-444-3113
SWOPE PARK
BRUSH CREEK ON THE PLAZA
SUNNYSIDE PARK
PENN VALLEY PARK

PARODY HALL CALENDAR

Next month:

**The Rave,
Arhooly**

Sure bets for AUGUST:

**Zorro
& The
Blue
Footballs
8/6,7**

We	Th	Fr	Sa
4 Ace Moreland Band R n B	5	6 Zorro and The Blue Footballs R n B	7
11 John Bayley	12 Tony Brown Reggae Band R n B	13 Kelley Hunt and The Kinetics R n B	14
18 The Marquees R n B	19	20 Caribe Reggae	21
25 To be announced	26	27 Bel Airs R n B	28
1	2 Fools R n B	3 Face	4

**John
Bayley
8/11**

**Tony
Brown
Reggae
Band
8/12**

pitch club listings

ALAMEDA PLAZA--Wornall Road at Ward Parkway 756-1500
Rooftop Lounge:
Mon-Fri: Pete Eye Trio

BEST WESTERN SUMMIT INN--
625 N Murray 525-1400
1-22 (except Sundays):
Emerald City

BILL CANADAY'S REST. & LOUNGE--
214 W 85th 363-0900
Don Thomas & Jerry Morgan Trio

BILLIE'S LOUNGE--2507 E 39th
924-7583
Fri-Sun: King Alex & the Untouchables

BLAYNEY'S--415 Westport
561-3747

BLUE HILLS REST.--6015 Troost
361-6616
Black Angus Bar:
Fri,Sat: K.C. Band

BOGART'S BAR & GRILL--Antioch Shopping Ctr Annex 455-1900
Mon: Audition Night
3-7: Jigsaw
10-14: Plain Jane
17-21: Savana
24-28: Bonita Shortline

CROWN CENTER HOTEL--Main & Pershing 474-4400
Signboard Bar: Oleta Adams
Top of the Crown: Russ Long Trio and Broadway Tonight

COSTELLO'S GREENHOUSE--
1414 W 85th 333-5470
Tues,Thur,Fri,Sat:Brent Streeper
Mon: Julie Turner
Sat afternoons: Pete Eye Trio

CITY LIGHT--7425 Broadway
444-6969
Wed-Sat: Tim Whitmer & Quartet
Mon: Ken Beck
Tues: Ray Lindsey

CLUB MATADOR--2860 Raytown Road
924-6486
Wed-Sat: Backwoods Country

DICARLO'S--9102 E 35th
737-2930
1-7: Ugly Rumors

DOWNLINER--4719 Troost
753-9368
4,5: Humble Flowers
6,7: Porps

FABULOUS MARK IV LOUNGE--
1640 E 63rd 444-0303
Fri,Sat: Lawrence Wright & the All Stars

FLAMINGO LOUNGE--8642 E 63rd
353-9667
11-21: Harbor
4,7,25-28: Tom Hook

GARFUNKLE'S--535 Westport
561-686

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

HARLING'S UPSTAIRS BAR & GRILL--
3941-A Main 531-0303

HARRIS HOUSE--444 Westport
931-6611
3-7,10-14: Lupe
17-21,23-28: The Ram Band

HYATT REGENCY--2345 McGee
421-1234
Lobby Bar:
Mon early: Marc Sebastian
Tues-Sat early: Steve Miller Trio
Tues-Sat late: Marc Sebastian

JAZZ HAUS--926½ Massachusetts
Lawrence, Ks 913-749-3320
11: Juke Jumpers
13: Low Altitude Cooking
15: Used Parts
23: Tony Brown Band
27,28: Rich Hill/Ida McBeth
Sept 3,4: Katz

MAGGIE JONES--63rd & Troost
333-7335
Tues-Sat: Marlene Weseman

MATT DILLON'S--301 E Santa Fe
764-5352
1: Cedar Ridge
3-8: Cedar Ridge
10-15: Child's Play

MEDLIN'S COLONIAL INN--5100 Blue Ridge Blvd 737-1150
5-7,12-14: Bob Reeder

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

MUSIC BOX--4701 Troost
753-9414

NASHVILLE REPLAY--
7230 W 75th 722-9735
2: Department of Sand
3-7: Rocky Road
9: Department of Sand
10,11: K.C. Webb
12-14: Laosha
16,17: Company Car
18-21: River Rock
23: Aure's T.C.
24,25: Fields

ONE BLOCK WEST--2415 S 50th
262-9221
12-14: Donnie & the Rock
17-21: J.T.N.

O'S--917 W 44th
531-9800

PARODY HALL--811 W 39th
531-5031

PHILLIPS HOUSE HOTEL--106 W 12th
221-7000
Mon-Fri early: Chris Cross
Mon-Thu late: Donald Dixon

THE POINT--917 W 44th
531-9800

ROADWAY INN NORTH--1211 Armour
471-3451

RADISSON-MUEHLEBACH HOTEL--12th & Baltimore 471-1400
Tues-Sat: Mike Ning Jazz Trio

STANFORD AND SON--504 Westport
756-1450
Wed-Sun: Comedy

STAGE DOOR--3702 Broadway
753-9876
Tues: Dance Craze
4,5: Steve, Bob, Dave
6,7: Juke Jumpers
11-14: Tunes

SNI-BLUE LOUNGE--8717 Sni-A-Bar
356-0350
Thurs-Sat: The Scamps

SUNDOWN LOUNGE--11703 E 23rd
254-8765
Wed-Sat: T.K.O.

WESTPORT ONE--Westport & Southwest Trfwy 931-1448
Mon-Sat: Poppin Fresh

YARDBOYD'S BAR--250 Richards Rd
421-5587
Fri evening: Jazz Jam featuring the Ed Billings Trio

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, 4138 Broadway,
K.C., MO., 64111*

RIVERROCK PLAYS FOR VETS

Charlie Daniels and Riverrock played at a Q-104 charity event, which took place at the Wal-Mart store in Blue Springs. The proceeds from Charlie Daniels LP sales and Zarda BBQ sales were donated to the Vietnam Veterans of America.

NEW WEST & CONTEMPORARY PRODUCTIONS PRESENT

SUMMER 82 JAM

STARRING

IN COOPERATION WITH
KTVU 102

REO SPEEDWAGON TED NUGENT JOHN COUGAR RAINBOW 707

SUNDAY • AUG. 15th

TICKETS AVAILABLE AT CAPERS CORNER • TIGERS • KIEFS • RENT-A-COLOR

ARROWHEAD BOX OFFICE • LIBERTY SOUND • MOTHER EARTH • DIAL-A-TICK (753-6617)

\$15.00 General Admission Advance • \$17.50 Reserved Advance • \$17.50 Day Of The Show

ARROWHEAD STADIUM

Reggae/Blues

WAGON OF DUB

DEREK SPENCE/I See A Blackman
Cry backed with *** TRINITY/Some
Don't Have No Bread And Butter
Cha Cha 47 (12" single) \$6.98

Supposedly the Roots Radics have checked out of recording for Greensleeves and ace producer Henry "Junjo" Lawes because of a royalties dispute. The Radics feel they've done a lot to help break many new artists by playing on their records and allowing the use of the Radics' name to help sell those records. They want a bigger slice of the pie, and the word is they will only record for those producers and labels they feel are, or have been giving them a fair shake. Which brings us to the interesting track we have here.

Produced by the Radics' Bingy Bunny's brother Blacka Morwell, newcomer Derek Spence has a sure fire hit with, "I See A Blackman Cry." Achingly intense and sincere, Spence shares his version of the overwhelming poverty and dejection experienced by so many blacks. "...I see a blackman.. in a garbage can..I don't know why..."

Backed with one of the Radics' dreadest rhythms ever, this haunting track will linger in your head long after the music is over.

FATMAN RIDIM SECTION/Wagon of
Dub Top Ranking 3242

Fatman is progressing. They back all artists on the Top Ranking label. All their solo efforts have been medium to heavy-weight dub selections. This is a dub to last year's Mr. Brown's "BMW" (Bad Man Wagon) that had its moments. Similar in quality to this year's Tribulation Dub, Wagon of Dub has a hard beat with the usual emphasis on drum and bass. The sound is sparse and tight. A good selection of well conceived rockers. "outers" usual keyboard eccentricities are also in remission so as not to be distracting. A good, basic, dubber.



Fatman Ridim &
Wayne Jarrett

FREDDIE MCGREGOR/Big Ship
Thompson Sound 002

As a remarkably gifted singer and songwriter, Freddie McGregor again demonstrates a knack for combining consummate vocals with irry roots rhythms.

Produced by Linval Thompson and backed by the Radics, Big Ship takes an up approach and communicates a joyful noise. Though the lyrics are simple, the message is clear and the rhythms enticing.

For I, Freddie is one artist who can do no wrong. Anything by him, including this set, is worth listening to. Ask for it.

SUGAR MINOTT/Dance Hall Showcase
Black Roots 10" \$5.98 list

Four tracks performed vocal/dub-wise on this 10"-LP enable you reggae listeners to check out the latest and greatest sounds from the inimitable Mr. Minott at an exceptionally affordable price.

Outside of Roots Radics, the Black Roots players have the most conscious-raising rhythms around. Totally in tune with Sugar's singing, dis ya band have an ital sound second to none.

RANKING JOE/Disco Skate
Copasetic 003
RANKING JOE/DJ Rebel
Jamrock 5034
RANKING JOE/Showcase
Tads 4981
YELLOWMAN/Hotter Reggae
Jamrock 5035

Crank em out guys. Crank em out. Quality? Forget it. Quantity? Go for it. These two D.J.'s seem to be in a clash over who can babble the most bullshit and get it "vinylized." It's close, but it looks like Yellowman (with six albums out in as many months) may be the winner. What's needed is a new Super DJ to topple these two and come up with something unique. This stuff is wearing kind of thin.

--Willi Inio

WAYNE JARRETT/Chip In
Greensleeves 28

On this, his third LP, Jarrett develops a more solid sound than on previous albums, and gives way to a spacier dub mix as well. Including last year's hit "Saturday Night Jamboree," Chip In features ten tunes that are

far from boring and should help Jarrett make some headway in the roots-lovers market place. Heavy rhythms lash out from the Radics as Scientist does his best to balance and enhance the goings-on. The vocals are good but, as with many of the Greensleeves releases, it's really the Radics who steal the show and make this set worth checking out.

BLUES LO DOWN



TOMMY MCLENNAN

HENRY TOWNSEND/Mule
Nighthawk 201 \$7.98 list

Today we often think of blues legends as mythic figures from other times. It may be a surprise to once again hear from Henry Townsend. This St. Louis native started recording in 1929. A guitarist-turned pianist, he made many historic recordings with Walter Davis, Roosevelt Sykes, and others. His latest effort features mostly his piano work, but the three cuts with him playing guitar are my favorites. An especially good song is "Talkin' Guitar Blues."

During the thirties and forties, St. Louis had a strong regional blues scene. It was remunerative enough for Townsend to support himself entirely from playing music until the 1950's. This is St. Louis-based Nighthawk Records' first contemporary blues recording. Most of their previous work has been reissue collections.

JELLY ROLL KINGS/Rockin' the
Juke Joint Down Earwig 4901
\$7.98 list

The title of this album is apt. This is dance music--not wiggling-your-ass-any-way-you-feel dancing, but serious stay-in-time, stay-in-step backwoods black stomping. An unusual trio of organ, guitar and drums focuses most of its energy on rhythm, although guitarist John Jackson plays plenty of thin blues leadlines. The Jelly Roll Kings' star, Frank Frost, handles keyboards and harp. Frost made a highly sought collectors' album for Sun Studios in 1962, which Charly Records rereleased. The present set shows that Frost and company still have what it takes.

SCRAPPER BLACKWELL/The Virtuoso
Guitar of Scrapper Blackwell
Yazoo 1019

Scrapper Blackwell played acoustic single-string guitar along with pianist Leroy Carr. This 1930's era urban bluesman shows a very advanced technique. Blackwell likes long, stretched out, complex lines, with unusual chord fillers. Not only is his music valuable as history, it's still a fertile harvest awaiting modern guitarists. Listen and learn.

BUDDY BOY HAWKINS/Buddy Boy
Hawkins and His Buddies
Yazoo 1010

I am fast learning how wide-spread the "southeast rag time blues style" of Blind Boy Fuller and Reverend Gary Davis was. They might have influenced Arkansas guitarist Buddy Boy Hawkins. Hawkins cut several brilliant sides from 1927 to 1929. He then disappeared and little else is known about him. His rags feature elaborate and unorthodox chord progressions and a masterful picking style. He apparently had listened to classical guitarists, incorporating some of their progressions into his work. Some of his strums sound very flamenco. It all makes for some interesting listening.

TOMMY MCLENNAN/Cross Cut
Roots 305

The story goes that Lester Melrose, the blues record producer, went south to find Tommy McClennan. The blacks on McClennan's plantation were distrustful of this northern white man. In fact, they ran him out of town. "Run me, Hell! If they would've caught me they'd have killed me!" Melrose said later. So he sent Big Bill Broonzy to fetch McClennan for him. As might be expected, McClennan has a rough, emotion-laden style. His guitar work is fairly simple, but he does get into some fine complex rhythmic strums. "Cross Cut Saw Blues" predates Albert Collins by thirty years. This is a good album with raw, primitive and complex blues.

HOUND DOG TAYLOR/Genuine House
Rocking Music Alligator 4727

Hound Dog's music shows that the sum is greater than the parts. The parts here are limited--two guitars and a drum, fairly simple licks and sometimes repetitive arrangements. But the enthusiasm the House Rockers bring into their sound makes these ingredients into something entirely superior. They play their hard-but-happy sound so exuberantly that you can't help but jump up and down to it. (It doesn't seem to matter that Hound Dog plays a variant on a solo done just a few songs ago.) It sounds good, and Hound Dog's diggin' the hell out of playin' it. I recommend it.

--John Redmond

Country/Rock

SAUL'S COUNTRY

By Saul Tucker

DEADLY EARNEST AND THE HONKY-TONK HEROES/The Modern Sound of Wheeler WRC 82 Catalpa

This is the most exciting thing I've heard. I can't believe they haven't recorded before, or if they did--where is the music? Here we have shades of Dan Hicks and his Hot Licks and even Asleep at the Wheel. But this band is even better. I know that sounds way out there but if you hear this you'll agree. The titles are catchy, like "Fishin' Song--The Battle of Earnest Tubb," "Rock-A-Billy," "Let's Call It Even or Call It Quits" and "Let's Go Let's Skool." A lot of great "happy feet" here. A must in my book.

DON WILLIAMS/Listen to the Radio MCA 5306

Don Williams is back with another great album. If you listen to country radio you've probably heard the title cut already. If you liked it and I can't see why anyone wouldn't, you'll love the whole album. With The Scratch Band and the other musicians, it all makes for long hours of enjoyment. Williams along with Garth Fundis produced this album.

THE SCRATCH BAND/Featuring Danny Flowers MCA 5300

Speaking of Don Williams, he and Garth Fundis also produced this album and play on it. Don plays guitar and sings harmony vocals. Other musicians include Danny Flowers, guitar and vocals; Biff Watson, keyboards and vocals; Dave Pomeroy, bass and vocals; Pat McInerney, drums. Country lovers should be pleased with this excellent band that writes original music.

ROY ACUFF/Back in the Country Elektra EI-60012

Roy Acuff's new album is fabulous. One listen took me back out to the old country home I used to live in. The visions his songs inspire and the remarkable fiddle playin' are full of such feeling. The icing on the cake is that this album also has such great musicians as Hargus "Pig" Robbins, Charles Collins, Weldon Myrick, Charlie McCoy, the Smoky Mountain Boys and many others.

CHARLY McLAIN/Too Good to Hurry Epic FE 38064

The title of this one fits very well. It's too good to hurry through. Charly will have a big success with this album. Hargus "Pig" Robbins, Bobby Thompson, Charlie McCoy and many other excellent long-standing musicians tingle your heart-strings. Pure enjoyment.

JUICE NEWTON/Quiet Lies Capitol ST 12210

If you are one of the few who wasn't caught up by Juice's voice and songs, I think you'll be surprised with this album. Newton's not stuck in a rut like a lot of singers. "Love's Been a Little Bit Hard On Me" is becoming a hit. Andrew Gold teams up with Juice on this both in vocals and on guitar (shades of Linda Ronstadt in days gone by.) This is a good album.

GEORGE STRAIT/Strait From the Heart MCA 5320

Don't let the title or anything else throw you off. Listen to this album and you'll be impressed with George's singing, writing and choice of material. The musicians do some truly fine work. That's only natural, because they are Buddy Spicher, Bobby Thompson, Sonny Garrish, Larry Paxton, Mike Leach, Gregg Galbraith and many more. That sowed it up for me. Enjoy.

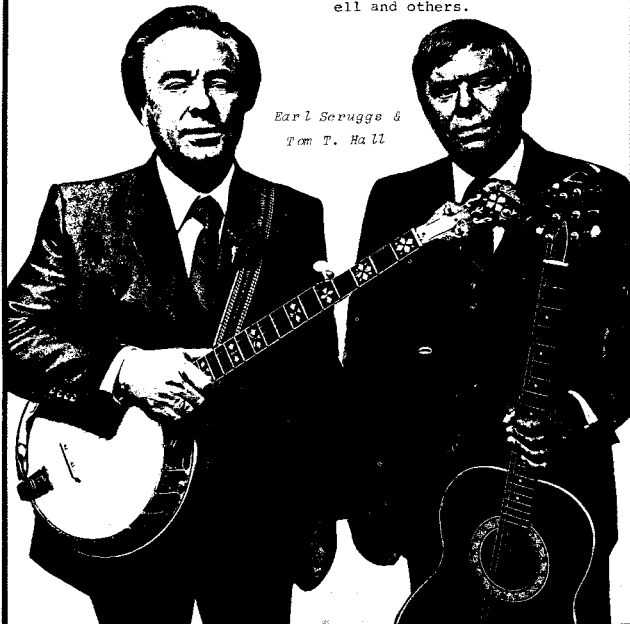
RICKY SKAGGS/Family and Friends Rounder 0151

I think Ricky outdoes himself here. It's no wonder, considering who appears on this album. Musicians such as Peter Rowan, Jerry Douglas, Bobby Hicks, Robert Skaggs, Dorothy Skaggs, Joe Allen, Buck White and a truly great unknown banjo player Marc Pruett, all contribute to another success for Ricky Skaggs and it's well deserved.

EARL SCRUGGS AND TOM T. HALL/The Story Teller and the Banjo Man Columbia FC 37953

If you could match up anyone with Earl Scruggs, Tom T. Hall would be the one. As the title hints this is a story in song. I have all of Earl Scruggs albums and this is one I couldn't miss. Of course there's only a few musicians who bear mention. Like Byron Berline, Jerry Douglas, Rosanne Cash, Rodney Crowell and others.

Earl Scruggs & Tom T. Hall

A DAY IN THE LIFE
GIRLSCHOOL

By EJ



Signing autographs at Village Records in Raytown is Kim McAuliffe, Gil Weston and Denise Dufort of GIRLSCHOOL. Band member Kelly Johnson is wandering about the store.

Recently I had the pleasure (some would call it a fantasy come true) of escorting four young English ladies around Kansas City, since Stiff recording artists Girlschool were in town Saturday, July 10 to open for Iron Maiden and the Scorpions. Pulling up to Memorial Hall, my friends and I found the musicians' tourbus and met Kelly Johnson, Kim McAuliffe, Denise Dufort and Gil Weston.

First stop: the KV-102 radio station, where the girls were interviewed by Paul Fredricks (a.k.a. Paul Fredricks). Next stop: the local K-Mart. (Yes, even English bands have to shop occasionally.)

Then we traveled to PennyLane

North. The Pitch's own head banger (and Girlschool fan) Brian Colgan was on hand to greet the girls and get an autograph. The next stop was Tigger's on Independence Avenue, where the girls marvelled at the soon to be illegal paraphernalia.

After a quick lunch at McDonalds (ah, the life of luxury) we were off to Raytown to visit Bob and Irene at Village Records, where Kelly bought the new Waitresses cassette. We stopped off to buy postcards, and then it was time for the gig. Their show was well received. Thanks to Phil Bourne, Smitty and Stiff Records. Thanks also to Kelly, Denise, Kim and Gil. Let's do it again when you're in town--I love those English accents.

TAXXI



STATES OF EMERGENCY

TAXXI--Colin Payne, Jeffrey Nead, David Cumming have much to declare on States of Emergency. The British trio's provocative, finely crafted pop songs are performed with the guts and emotional power of the rock tradition. If you want to experience the driving force of Rock & Roll, take a ride with TAXXI.

on



RECORDS and TAPES

Rock

GIRLSCHOOL/Screaming Blue Murder
Bronze (import)

You'll never see these chicks on American Bandstand. Guitarists Kelly Johnson and Kim McAuliffe borrow heavily from the AC/DC and Motorhead hard knocks school of frantic guitar energy, while the vocals have the defiant "bad girls" sound of the Runaways. The title cut, a Stones' cover, "Live With Me," and "Don't Call It Love," are Girlschool at their most manic. The aggressive twin guitars, a Motorhead-like earthquake of bass (Gil Weston replaces Enid Williams), the drums (Denise Dufort) and venomous vocals make Screaming Blue Murder another piece of metallic rock candy. This, their third album, is not as good as Hit and Run. They need more diversity if they're going to survive as a force to be reckoned with in heavy metal.

B

APRIL WINE/Power Play
Capitol 12218

Power Play (make that Powder Puff) from these Canadian pop-rockers is a disappointing follow up to the powerful Nature of the Beast album. April Wine has seemingly abandoned their muscular hard rock sound in favor of the less ballsy pop approach evident in the decent hit "Enough Is Enough" and the hilarious "If You See Kay." The few hard rockin' tunes are shallow compared to the many ferocious songs on their last three albums.

C+

JUDAS PRIEST/Screaming For Vengeance
CBS 38160

Judas Priest has one of the most expansive sounds in heavy metal. Resonant, explosive drums, clear bass lines, the laser light guitar solos, and grisly banshee vocals, give Priest a high-tech sound unique to rock. This album is nothing new for Priest—it's pretty similar to last year's Point of Entry, although maybe just a shade more intense (but not so much as British Steel—now that was INTENSE). Screaming For Vengeance is not one of the most thought-provoking metal albums around but as always, Priest delivers the goods.

A-

ROBERT PLANT/Pictures At Eleven
Swan Song 8512

This album represents another episode of the Robert Plant story, in which Robert tries to make a Led Zeppelin album without the rest of the band. Listening to this record blind, only ardent Jimmy Page fans could possibly tell it's not Led Zep. But Pictures At Eleven lacks a consistent flow—it just rambles on aimlessly without going anywhere. Maybe over time, this album will grow on me. It just doesn't rock. "Pledge Pin" is the only song I can distinguish. Somebody should tell Robert Plant you don't make a Led Zep album without Jimmy Page.

B-

TED NUGENT/Nugent
Atlantic 19365

Man, it hurts to have to write this, but even the most loyal Nugent fans (myself included) realize that the Nuge's albums have been getting steadily worse for some time now. Even the return of Derek St. Holmes and the addition of Carmine Appice can't help Nugent out on this his first album for a new label Atlantic. Compared to the greatness he once commanded on stage and on records, this album is embarrassingly silly.

C

EDDIE MONEY/No Control
CBS 37960

On his fourth album Eddie Money is back to the rock'n'roll he was known for on his debut LP. Money wipes the floor with poseur J. Cougar. It's a decent, dramatic and Springsteen-like hard-working-guy-in-the-urban-jungle-trying-to-survive kind of album.

B

NAZARETH/2XS
A&M 4901

Except for Hair of the Dog, I really haven't paid much attention to Nazareth. Dan McCafferty's scratchy, hoarse and nearly non-existent voice is the main reason. The band really cooked some years ago but on 2XS they're back to sounding like vintage Nazareth. "Back to the Trenches," and "Boys in the Band" are a couple of the better rockers, while "Love Leads to Madness" and "Dream On" are examples of some of the soft stuff.

C+



presents

STRAY CATS

with Fools Face

Friday
Aug. 6
8pm**Marshall**
Crenshaw**FRIDAY**
AUG. 13
8pm
w/ Steve,
Bob'n Dave**Saturday**
Aug. 14
8pmWITH/Blue
RIDDIM BAND**BLACK**
UHURU**Tuesday**
Aug. 31
8pm**THE KC PITCH**
Photograph of the Month

Photo by Mary Brumback

"Gatemouth" Brown

WIN TICKETS-ALBUMS-GIFT CERTIFICATES if your photograph of Kansas City life, concerts or other events is selected as the month's winner. HOW DO YOU SEE KANSAS CITY?

Send your entries to:
KC PITCH
PHOTO SUBMISSIONS
4128 Broadway
K.C., MO 64111

CORKY'S CORNER

by Corky Carrel

Every now and then a reviewer dreams about an album he'd love to write about, the one that never happened. For me, the album is: Elvis Presley follows the cue of Chuck Berry and Jerry Lee Lewis by going to London to record with the British rockers of the early seventies. Another

album I dreamed about I knew would eventually come out. What I didn't know was that it would be almost another eight years before I would finally hold/behold it. At long last the much talked about live radio broadcast by Gram Parsons on March 13, 1973 is now on record. The recording date falls between his solo debut G.P. (Reprise MS 2123), and his last album Grievous Angel (Reprise MS 2171) which he did not live to see released.

You might be asking yourself why this is all so important. The reason is that Parsons turned out to be a pioneer. He began what is now referred to as country rock. His commercial impact was slim, but his contribution to music will live on long after his death.

GRAM PARSONS AND THE FALLEN ANGELS/Live 1973 Sierra GPI973 \$6.98 list

How many times have you seen country acts live who try to be rockers? Although Gram was young and all his friends played rock, he resisted the temptation to sacrifice his country sound.

The opening cut "We'll Sweep Out the Ashes" is one of the best country duets you are likely to hear. Six of this LP's eleven tracks are from Gram's solo debut G.P. including all of side one. Parsons and his singing partner Emmylou Harris give all of these tunes a fine treatment.

Merle Haggard's "California Cottonfields" opens side two. This song would make Merle smile. Also on side two is the Parsons-McGuinn collaboration "Drug Store Truck Driving Man." Emmylou Harris takes the lead vocal on a gospel tune called "Country Baptizing." Closing out the set is a rousing version of the classic "Six Days On the Road." The next time you see the film Gimme Shelter you can catch a quick glimpse of Parsons singing this song as the crowd files in.

This album was originally a live radio broadcast for New York's WLIR-FM. The station deserves a big hand for their foresight.

GRAM PARSONS DISCOGRAPHY

GRAM PARSONS & THE SHILOOS-The Early Years (Sierra-Briar)

GRAM PARSONS (Shilo) This is the International Submarine Band Album with a new package.

BYRDS-Sweetheart of the Rodeo Contains his masterpiece "Hickory Wind."

FLYING BURRITO BROS.-Gilded Palace of Sin (A&M 3122)

FLYING BURRITO BROS.-Burrito Deluxe (A&M 4258)

FLYING BURRITO BROS.-Close Up the Honky Tonks (A&M 6510) Two records of previously unreleased Burrito material, some real gems.

GRAMS PARSONS-G.P. Heart breakin' country using Elvis Presley's band.

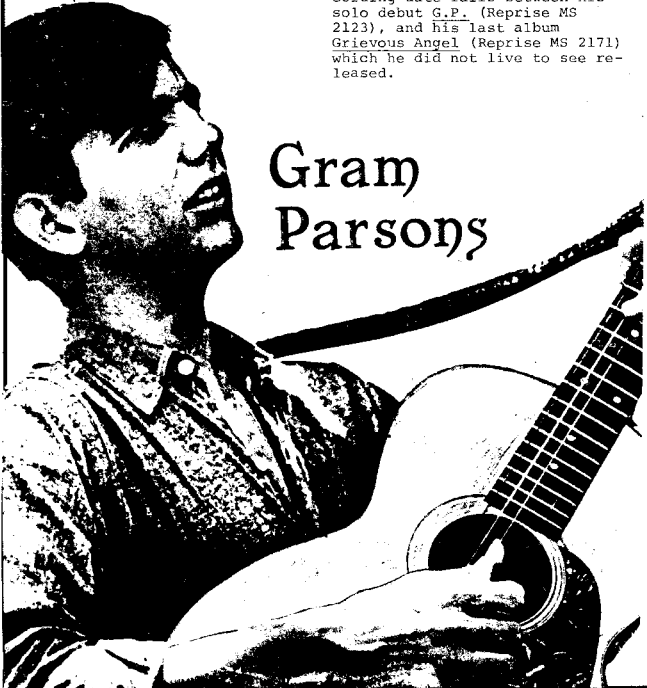
GRAM PARSONS-Grievous Angel This album is a must, the title track might be one of the best songs ever.

GRAM PARSONS, EMMYLOU HARRIS and THE FLYING BURRITO BROS.-Sleepless Nights (A&M 3190) Various outtakes, some real strong material.

GRAM PARSONS AND THE FALLEN ANGEL-Live 1973 (Sierra)

GRAM PARSONS (Warners Bros. Import WB K57008) This recent release contains various tracks from the two Reprise solo albums with Emmylou. A good starting point for new fans. Liner notes by Elvis Costello.

I hope I didn't bore you with these testimonials. It seems that even after death fame has eluded Parsons. So I have to do my part to spread the word. Now you do yours. Give a listen.



HER MAJESTY'S VOICE

Rick Chafen

back to front

CARAVAN/Back To Front Kingdom Kvs 5011 (Import)

I almost mentioned this group last month, but, as it happens, I'm glad I didn't--for then I hadn't heard this refreshing recording.

Caravan was formed in 1968 as a quartet and released their first album in 1969-1970 (Caravan). The same quartet stayed together long enough to record two further albums: If I Could Do It All Over Again, I'd Do It All Over You, and The Land of Grey and Pink, which many have long considered the definitive Caravan album.

Then, the personnel changes began. People came in and out of the band for seven more albums over eight or nine years. Only drummer Richard Coughlan and guitarist/vocalist Pye Hastings remained in the group.

I didn't know until I first held this new album in my hands who comprised the current Caravan, but it turns out to be the original quartet, together again for the first time in 10 years. I'm a tremendous fan of Richard Sinclair, and although I enjoyed his recent work with National Health and on the last Alan Gowen album, the fact that he was back in Caravan is very exciting.



None of these musicians have ever sounded better on their instruments, in their singing, or because of recording quality. Songwriting, while split evenly between Pye Hastings, Richard Sinclair and his cousin Dave Sinclair, is uniformly strong. Some of the songs are popish, but all are wonderful. If I gave out stars, Back To Front would take my entire supply.

HER MAJESTY'S VOICE: PREVIEW

If you thing it's frustrating not to be able to hear this type of music on the radio or on MTV, we have a new plan that may provide an alternative outlet.

On Thursday nights, from 7:30 til 9:00, beginning Thursday August 5th, Her Majesty's Voice will play in the store at PennyLane. So, it will resemble a radio program, but I'll be available throughout the period each week to talk and enthuse, to inform and (hopefully) enlighten.

So, everybody who remembers and misses all those years of Sunday excursions into the musical worlds of Her Majesty's Voice should stop by and:

- enjoy some fabulous new recordings
- sign up for or update our mailing list
- pick up or order your favorite imports
- sign petitions to support reestablishment of our radio show

**BIG
AUGUST
SALE
AT**

(PENNYLANE)

**ALL
TAPES**
PRERECORDED & BLANK

45's

**IMPORT
RECORDS**

OPEN 7 DAYS A WEEK
SPECIALISTS IN RECORDED MUSIC

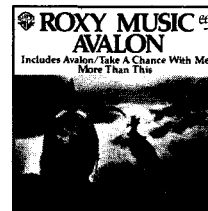
WESTPORT
4128 Broadway
Kansas City, Missouri 64111
(816) 561-1580

NORTH
2631 N. E. Vivian Rd.
Kansas City North, Mo. 64119
(816) 452-1324

Retail

RECORD BEAT!

What are the best-selling records around town? The answer to that question and more awaits you in this month's installment of RECORD BEAT.



THE TOP FIVE SELLERS ARE:

ROCK THERAPY--1607 Westport Rd.

- 1) FEAR/The Record (Slash)
- 2) THE ASSOCIATES/Sulk (Warner Brothers-Import)
- 3) RIP, RIG AND PANIC/I Am Cold (Virgin-Import)
- 4) THE HUMAN LEAGUE/League Unlimited Orchestra (Virgin-Import)
- 5) FLIPPER/Generic Flipper (Subterranean)

"People who are looking for something different"--that's how Dave Howard, manager of Rock Therapy, describes his clientele. "Our customers are interested in hearing what's new in music," he explains, "so we don't handle the Top 40 like other stores. Instead, we offer the music not heard on the radio." Howard has been running a bigger store at the new location for over a month now. Imports and small American labels make up the majority of his new and used singles and albums. Also available is a healthy selection of vintage rockabilly discs.

MARK'S DISCOUNT RECORDS--11026 E. 23rd St.

- 1) SURVIVOR/Eye of the Tiger (Columbia)
- 2) ASIA/Asia (Geffen)
- 3) JOHN COUGAR/American Fool (Polygram)
- 4) REO SPEEDWAGON/Good Trouble (Columbia)
- 5) VAN HALEN/Diver Down (Warner Brothers)

After nine years as a regular record store, last April Mark's Discount Records became the first drive through record store in America. The decision to cut back overhead and halt shoplifting seems to be paying off. A story in Billboard and a free plug on MTV didn't hurt. Libby Davidson is the only full time employee. From her window she sells records and hands out copies of On Your Mark's, the store's monthly newsletter that lists the store's top 50 sellers and sales. "In the next month or two we hope to have a mail order service for our out of town customers," Davidson said. "Many of them will be college students who are away at school who buy their records from us but can't get here."

MUSICLAND--The Landing, 1252 E. Meyer Blvd.

- 1) THE GAP BAND/Gap Band IV (Polygram)
- 2) RICK JAMES/Throwin' Down (Gordy)
- 3) O'JAYS/My Favorite Person (Columbia)
- 4) RAY PARKER JR./The Other Woman (Arista)
- 5) THE REDDINGS/Steamin' Hot (Columbia)

Musicland manager Greg Stewart has just switched managerial spots with Kay Vorhies, who's now running the show at the Seville Square store. Greg likes the change of pace and of musical tastes at The Landing. "The only rock album in our top 20 is J. Geils' *Freeze Frame*," Stewart said.

PEACHES--7420 Metcalf

- 1) FLEETWOOD MAC/Mirage (Warner Brothers)
- 2) ASIA/Asia (Geffen)
- 3) REO SPEEDWAGON/Good Trouble (Columbia)
- 4) THE ROLLING STONES/Still Life (Atlantic)
- 5) CROSBY, STILLS AND NASH/Daylight Again (Atlantic)

Peaches' night manager Paul Curtis reports that *Hooked on Classics* by Lewis Clark has sparked some business. An import picture disc of The Rolling Stones' *Still Life* LP has also piqued customer interest. Supergroup Asia popped by the store the day before its July 4 concert at Starlight Theatre. The Peaches gang is now promoting the Marshall Crenshaw album, featuring a 38 minute video of Crenshaw in concert.

CAMELOT MUSIC--Bannister Mall, 5600 E. Bannister Rd.

- 1) SURVIVOR/Rocky III Soundtrack (Capitol)
- 2) FLEETWOOD MAC/Mirage (Warner Brothers)
- 3) ASIA/Asia (Geffen)
- 4) SURVIVOR/Eye of the Tiger (Columbia)
- 5) LOVERBOY/Get Lucky (Columbia)

"We're seeing a lot of action with products on MTV (cable's Music Television station)," Camelot's Graham Houston said. "It's done wonders for the New Wave and so-called fringe artists like Marshall Crenshaw, Dave Edmunds and Squeeze." Houston describes movie soundtrack sales as "phenomenal," with *Rocky III*, *E.T.* and *Star Trek II* leading the way. Also, home video games are picking up in sales. This year Camelot expects 15 per cent of its total retail sales to be generated in this area.

PENNYLANE--4128 Broadway

- 1) FLEETWOOD MAC/Mirage (Warner Brothers)
- 2) ELVIS COSTELLO/Imperial Bedroom (Columbia)
- 3) ROXY MUSIC/Avalon (Warner Brothers)
- 4) CROSBY, STILLS AND NASH/Daylight Again (Atlantic)
- 5) THE ROLLING STONES/Still Life (Atlantic)

Built For Speed, the latest Stray Cats LP, and True Democracy by Steel Pulse, are a couple fastbreakers at the PennyLane store in "beautiful midtown Westport." Be there when reggae artist Gregory Isaacs pays a visit on Saturday, August 14.

CAPERS CORNER--4620 Mission Rd.

- 1) FLEETWOOD MAC/Mirage (Warner Brothers)
- 2) ELVIS COSTELLO/Imperial Bedroom (Columbia)
- 3) CROSBY, STILLS AND NASH/Daylight Again (Atlantic)
- 4) PETE TOWNSHEND/Chinese Eyes (Atlantic)
- 5) ROXY MUSIC/Avalon (Warner Brothers)

Corky Carrel of Capers says the new Gary U.S. Bonds album, *On the Line*, is creeping up the popularity index in his store and Marshall Crenshaw's self-titled debut effort "is an album to watch." Corky mentions that the selection of records by established artists is deep right now. "Maybe it's the summertime mood of nostalgia, but a lot of 1960's stuff is going out the door. If anybody is looking for old music, now would be the time to come in."

CLASSICAL WESTPORT--4130 Pennsylvania

- 1) PACHELBEL/Canon in D (L'Oiseau Lyre)
- 2) VARIOUS ARTISTS/The Tango Project (Nonesuch)
- 3) CAMBRIDGE BUSKERS/Not Live From New York (Deutsche Grammophon)
- 4) HARNONCOURT/The Prague Symphony (Telefunken)
- 5) RAYMOND LEPPARD/Alia Barocca (CBS Masterworks)

Closed for four weeks due to remodeling, Classical Westport has officially reopened and is anxious to meet your classical music needs.

That's all the vinyl excitement for this month.

Clockwise from upper left...

Cathy Cummings--
Classical Westport
Corky Carrel--
Capers Corner
Paul Curtis & Lisa Wright--
Peaches
Dave Howard--
Rock Therapy



Film

MILK & COOKIES

With Chums From Outer Space

...and other white, male, upper-middle class fantasies



By Donna Trussell

A mother-of-two/children's-clothes-designer/Christian told me that E.T. was great, that it had a message: Everyone should be kind to each other, even if they look different from you. She said it as though this was news to her. Even my friend Mr. Esoteric, a former film critic whose taste in film is about as far from "populist" as imaginable, liked E.T. I decided to see for myself. I arrived at the theater 25 minutes early, which I thought sufficient since the film had been out several weeks. But the theater was vomiting forth hordes of would-be E.T. customers who, like me, were disappointed to find it sold out.

Even Clint Eastwood has now traded in his horse and guns for a space age fighter with heat-seeking missiles. But I remember when it all started. Fearing that my rebellious streak would prevent me from appreciating George Lucas' *Star Wars*, I saw it on re-release after the hysteria had died down somewhat. To my surprise, I enjoyed what turned out to be a lightweight but entertaining film. I approached Steven Spielberg's work in a similarly cautious manner. One day, as my film teacher told the class he would not see *Jaws* on principle, because it was an exploitation film. So I didn't see *Jaws* until one dull afternoon in Seville Square where it was showing in re-release. It was a well-made film, with excellent characterization, pacing, acting and visuals. The mega-successful *Wars* and *Jaws* bought Lucas and Spielberg their freedom, but geniuses they're not and the results since then have been less than inspiring.

The *Empire Strikes Back*, which Lucas wrote and produced, had few eye-openers and plenty of pseudo-profundities. Unlike

Star Wars, *Empire* took itself very seriously. Lucas, no longer merely a bright young man with a good imagination was now a cinema guru, bestowing proverbs of good and evil on his awaiting masses. Spielberg, meanwhile, reached into a similar bag of truths and gave us *Close Encounters of the Third Kind*, which featured a lot of spiritual pinning away by Richard Dreyfuss and kissable Melinda Dillon, the "good" braless, artistic woman as opposed to the "bad" bra-wearing, suburban, materialistic wife. (No shades of grey to worry about here.) And what stepped out of the flying saucer could just as

E.T. IS "AN EXPLORATION INTO MY SUBURBAN ROOTS." IT'S ALSO "ABOUT THE TOTAL HUMAN CONDITION."

Steven Spielberg,
Film Comment

easily have been Shirley Temple with green paint or Gary Coleman with antennas. The message was clear enough—we shouldn't be prejudiced against creatures from outer space because they could be cute as buttons and have lots of neat gizmos to play with. To Spielberg, the mysteries of the universe are no more complex or problematic than the act of sitting down with the aliens and having milk and cookies together.

Then came the great Lucas/Spielberg collaboration on *Raiders of the Lost Ark*. Watching it, I laughed twice. Most of the film gave me a headache. Even Spielberg himself admitted in *Film Comment* that "the film's like popcorn, it doesn't fill you up....It's a rather superficial story of heroics and deeds and great last-minute saves....I love making films that are

stimulus-response, stimulus--response." As for myself, I don't really enjoy being manipulated like a Pavlovian dog.

The new, Spielberg-produced *Poltergeist* is a good example of a Hollywood ego run amuck. This reputedly mediocre horror film (a typical comment goes something like, "It does scare you, but that's about all it does.") was "officially" directed by Tobe Hooper (Texas Chainsaw Massacre, The Fun House). However, Spielberg did nothing to discourage rumors that he, not Hooper, was the "real" director of the film. During an interview with *Film Comment*, the interviewer asserted that there had "been a lot of talk" that Spielberg was "on the set of *Poltergeist* just about all the time and pretty much controlled every aspect of the film." Spielberg answered, "Well, I don't know if it's better to just let speculation reign...I was the David Selznick of this movie. I won't go further on a limb. I'll just say that I functioned in a very strong way." Nowhere in the interview does Spielberg give any credit to Hooper, or even mention his name. On National Public Radio, an interviewer asked who really directed *Poltergeist*. Spielberg cryptically answered that if Tobe Hooper is given credit as

director, then he's the director. These insinuations eventually backfired. Reports of a spat between Spielberg and Hooper were given credence with the publication of a full-page ad in *Variety*—a reproduction of a letter from Spielberg to Hooper praising the latter's directorial efforts. But Spielberg made the crow he had to eat go down a little easier by blaming the press, which "misunderstood," instead of himself, for encouraging the press to misunderstand. In addition, *Variety* reported that an arbitrator ordered MGM to pay Hooper \$15,000 for giving Spielberg a bigger credit in the *Poltergeist* trailers.

As for E.T., I finally did get in to see this sci-fi version of *Lassie Come Home*. I found myself amused and even, to my disgust, moved. Apart from the overbearing musical score, the redundant plot situations and visual effects straight out of *Close Encounters*, the insulting fact that the women in the film are present only to react to what the men and boys do, and some overly-long mushy scenes suggestive of how a Harlequin Romance might read if written by a pre-pubescent boy, it's a nice little film. But then I cried during *Touched By Love* too, so what do I know?

K.C. FLICK PICKS

DON'T MISS —

Manhattan (1979) Fine Arts, July 23-24 and *Stardust Memories* (1980) Fine Arts, July 28-29. Two of Woody Allen's best films. *Manhattan* features Mariel Hemingway in a moving performance as Allen's teenaged lover. *Stardust Memories* was panned by many critics, but I think it's his most creative film to date. Top notch black and white photography by Gordon Willis. Beautifully edited.

IF YOU'RE WRECKED —

Trash (1970) Fine Arts, July 30-31. Interesting X-Rated Andy Warhol film about a junkie. Ephraim Katz sums up Warhol's style as "a reflection of the semihallucinatory world of characters who often superimpose assumed identities of famous Hollywood personalities on top of their own."

Plan 9 From Outer Space (1956) and *Robot Monster* (1953) Fine Arts, August 20. The worst, most unintentionally amusing films I have ever seen. *Robot Monster* features a guy in a gorilla suit with a diving helmet on his head

and *Plan 9* has one of the most incoherent scientific "explanation" sequences on celluloid.

DON'T BOTHER —

The Innocent (1979) Fine Arts, August 11-12. Visconti's last film. Some people think it's a masterpiece, but I found it tedious. Lots of women sitting around naked as fully clothed men discuss existential angst in lavish settings. Go but prepare yourself for a chorus of bored sighs.

CORRECTION:

In the last issue, *The Band Wagon* and *Forty-Second Street* were listed under the heading "Don't Miss" and *Prince of the City* and *Kind Hearts and Coronets* were listed under "If You're Wrecked." The headings should have been reversed. (Believe me, *Prince of the City* is difficult enough to follow.) Also the Fine Arts series showing *The Men* and *The Golden Age of Comedy* is not the Family Matinee on Saturdays, but rather the *Connoisseur Series* on Sundays.

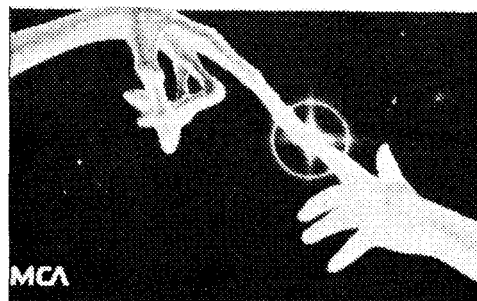
You Can Have... The

ORIGINAL MOTION
PICTURE SOUNDTRACK

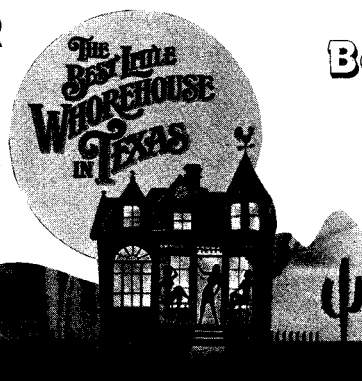
E.T.

THE EXTRA-TERRESTRIAL

From



OR



Both On

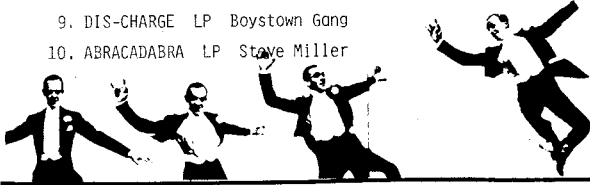
MCA

RECORDS
&
TAPES

SMITTY'S TOP 10 DANCE

"GEE MR. CLARK...I'LL GIVE IT A 98, IT'S GOT A GOOD BEAT AND IT'S EASY TO DANCE TO."

1. IT'S ALRIGHT LP Gino Soccio
2. PASSION/CALLING ALL BOYS 12" Flirts
3. BACK TRACK 12" Cerrone
4. RIGHT ON TARGET/PUSHING TOO HARD 12" Paul Parker
5. SOONER OR LATER 12" Larry Graham
6. I LIKE PLASTIC 12" Marsha Raven
7. DON'T YOU WANT ME 12" Human League
8. DO WHAT YOU WANNA DO 12" Cage
9. DIS-CHARGE LP Boystown Gang
10. ABRACADABRA LP Steve Miller



"GOOD TROUBLE"
10 new songs from
REO SPEEDWAGON.



CBS RECORDS
4804

Arhooly

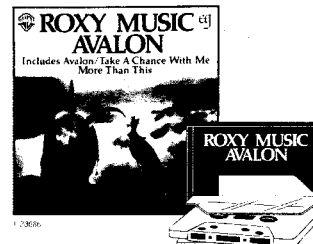
Ar•hoo•ly (r-hōō'-lē). 1. Rhythm and Blues Deluxe 2. Respectable Raunch! 3. Low-down, mean, blues boogie

coming soon K.C.
be ready to boogie!

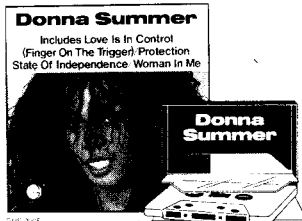


Give the gift of music.

ROXY MUSIC Avalon



DONNA SUMMER



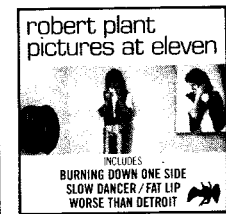
FLEETWOOD MAC Mirage



GLENN FREY No Fun Aloud



ROBERT PLANT "Pictures At Eleven"



From Warner-Elektra-Atlantic Records & Cassettes

Individual
Rater:
3 lines
Free

This is the end of the Free trial. It's \$1.00 per line from here on down.

1.00

1.00

1.00

1.00

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

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____ PHONE _____

Total per insertion = _____

Total x _____ insertions = _____

KANSAS CITY, MO 64111

Andrea Golder, intern-
Bernstein/Rein Advertising



Dave Ballince, cab driver



Terry Thompson, proprietor-
Quilt Country



Sandy Lee, entertainer



Al Surratt, photographer

"I go home from work and listen to the London Symphony Orchestra. I've been listening to their records since I was 16, and I'm 27 now. When I was a school bus driver I used to listen to it on the bus. Those kids thought I was crazy. But I'd like to think I influenced some of them to like that style of music."

"Concerts in the park at Brush Creek, the Uptown Theatre and sometimes Blayne's and Westport One. I recently saw Bonnie Raitt at Starlight. I also saw her a year ago at the Uptown. I'm looking forward to seeing the Doobie Brothers with my daughters and their friends this month at Starlight."

"I go to the Point and The Strawberry Patch to hear a variety of folk and pop music. But I'd like to see more originality shown by the lounge acts in town. They don't necessarily have to play their own compositions, just create a different approach. There are a million things you can do with a Beatles song."

"I spend a lot of time at Parody Hall, catching a lot of reggae by groups like the Blue Riddim Band and Caribe. I've seen Rich Hill and Ida McBeth at Harlings at 43rd and Main."

How I Learned To Love ♥ THE BOMB ♥

The Ground Zero Club is sponsoring a picnic on August 1st at high noon at "ground zero," the park at 44th and Gillham. The celebration is entitled "An Uncivilized Defense Drill (to be prepared for the unthinkable, we need to practice)." Their posters encourage people to bring food, beverages, games, musical instruments, and "anything you need to have a good time."

This is the second year a gathering of people concerned with "tap dancing mushroom clouds" and the threat of

nuclear devastation has been sponsored by the Ground Zero Club (GZC). Last year a group was denied a park permit by the city for peaceful protest against nuclear war. GZC, in a quick-witted strategy, instead called for a "celebration" in which a group of people asked that the bomb be dropped on them at ground zero. This was allowed by the city government.

This year's picnic is being organized in a similar spirit. For further information on the picnic or Ground Zero Club, call 816-753-5370.

PITCH-men Bob McConnell and Brian McTavish will be roving the streets again next month--handing out copies of the KC PITCH, giving away records and asking you to Pitch-Back.

THE CLOCKS



Shooting Star

SHOOTING STAR
including
You've Got What I Need/Last Chance
Tonight/Don't Slow Now/Higher

PS 37720 Their much sought after debut is available again! On it you'll find radio favorites like "You've Got What I Need" and "Last Chance."

SHOOTING STAR
HANG ON FOR YOUR LIFE
including
Hang On For Your Life/Lean And Stood
Are You On My Side/Teaser/Smashout

PS 37527 The follow-up album will be better sounding, for from the band that hit you with "You've Got What I Need" Phenomenal!

SHOOTING STAR
WISHES
including
Where You Gonna Run/Do You Feel Alright
Standing In The Light/Heartache
Are You Ready

FE 38020



from
CBS
Records & Tapes