

PENNY PITCH

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ISSUE NO. 10

ALL THE MUSE THAT FITS THE PITCH

JULY-AUGUST 1981

IN THIS ISSUE:
LeRoi, John Cale,
Stones, Blues,
3 Friends,
Musso.

MILTON BLOWS THE LID Jazz & Juice Stories BY MILTON MORRIS



Give the gift of music.

On Lester Young

We were having a rehearsal one afternoon. Lester Young was out there in front. Some guy that owns a joint down in Oklahoma came up and talked to him to get a group together to play Oklahoma. They were talking and I was listening. My office was behind the bandstand. This was in the afternoon. Nobody was there yet. Finally he asked Lester Young, "Can you read music?" Lester Young says, "Read music? What the hell would I want to read music for? Suppose the lights go out. What would I do, quit blowin'?"

On Ben Webster

Ben Webster was there in the afternoon. Some little chick comes in. She tells him, "I gotta have a quarter." He was making three dollars a night then. They were going back and forth about the quarter. Finally Ben turns to her and says, "Girl, haven't I given you all the lovin' you can handle, and I even told you my name."

On Truth

Every time somebody says, "Milt, you know what I heard about you?" I tell them, "It's true and if it ain't, I wish it was."

On the Drug Problem

Stick with grass.

On the Perfect Gift

I'm featured in a new book entitled WHO THE HELL IS MILTON MORRIS? It will be released around Christmas time.

On Health

A guy asked me one time, "Do you jock?" "Jock," I said. "When I die, I want to die sick, not healthy, man."

On Art Tatum

One time Art Tatum and Fats Waller were in a joint in New Jersey. This was right after bootleg days. Tatum was closing and Fats was opening the next night. They were sitting way in the back. They were black and had to stay out of the way. Art tells Fats, "Man, I feel sorry for you." "What's the matter?" Fats replies. Art said, "That goddamn piano--it's got two keys missing and is completely out of tune." Fats said, "Mr. Tony is standing right there. Why don't you tell him?" Tony had a cigar and nose left over from bootleg days. So Art said, "Mr. Tony, you know it's not me, I'm closing tonight. But you got a great artist opening tomorrow, Fats Waller. You ought to do something with that piano." "Do something with that piano," Tony said. "I just painted that son-of-a-bitch two weeks ago."

On Grass

These cats are all up in a pad smokin' grass. One of them looks out the window and sees the fuzz coming. All they got left is a roach. They're looking for a place to stash it. About that time the cuckoo sticks its head out the clock and they throw the roach up there. The fuzz comes and shakes the joint down. They can't find nothing. They're all sitting there stoned and waiting for the cuckoo to come out. Finally the cuckoo sticks its head out and says, "Wew. Shhhhh. Man, what time is it?"

On the President

We haven't had a President since Truman.

On Charlie Parker

He was great, but he got hooked. Shit, he used to drive me crazy when he worked for me. I had to get his axe out of hock or get him out of jail and all that. Two weeks before he died, my wife and I were in New York. We started in Birdland. Charlie Parker was out in the middle of the street. He spotted me and went through all of those hellos. I said, "Come on, we're going in Birdland." He said, "I'm not allowed in there." I said, "What do you mean you're not allowed in there?"

On the World's Greatest Jazz Joint

I don't blame them. I've caused so much crap down there." So I sat on the corner and got a jug. My wife, Charlie and I sat on a curb in front of Birdland. Who needs 'em, you know? Pretty soon he got to talking and said, "Milt, I only got one regret. I killed so many people." I said, "What do you mean, you killed people?" He said, "Everybody thought I could blow so great because I was on that shit, dope. I used to hear it when I was high and when I was straight. When I was straight I could really blow." I asked, "What's that got to do with killing people?" "Look at all the cats that turned on to dope thinking that would help them blow and that's what made me great. They've killed each other and Oded. I'm responsible for all that," Charlie said. Sure enough, it's still going on. And two weeks later, he Oded.



CHARLIE PARKER

On Jazz

When I'd teach a class on jazz and someone would ask, "Where did jazz come from?" I told them the slaves brought over the records.

GOOD NEWS! DINOSAUR IS BACK.

PITCH NEWS SERVICE (PN)---Lake Tele, Congo 1959. "Mokele-mbembe! Mokele-mbembe!" shouted the pygmy fishermen of the Bai River as they hurled spears at the brownish-gray creature thrusting its small head on a long neck up from the rapids, nearing their boat. As familiar as these pygmies were with the mysteries of the jungle, they had been caught off-guard this time. They did not suspect that the 15 ton creature that had been scaring away their fish had been considered extinct for 60 million years.

An associate of Herman Regusters, coordinator of a current (1981) three-month search for the monster, showed natives pictures of animals. The natives remained calm when shown elephants and hippopotamuses, which were easily identified. They even laughed when shown some of their favorites. But looks of fear came into their eyes when the last picture was viewed. "Mokele-mbembe! Mokele-mbembe!" they cried, pointing again and again at the drawing--an artist's conception of a brontosaurus, a classic vegetarian dinosaur.

Biologist Roy P. Mackal of Chicago U. will be joining Regusters to investigate the phenomenon--a trek into regions rarely visited by outsiders, and which have changed little in 70 million years. "That doesn't bother us," Mackal asserts. "You have to have a thick skin."

The thick-skinned creature, stretching 35 feet, will not be killed or captured--only photographed.



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EMPHASIS ON JAZZ EMPHASIS ON JAZZ



RELIGIOUS NAPOLEON

Dear Warren:
I recently came across something I thought you might like: "Religion is excellent stuff for keeping common people quiet." --Napoleon Bonaparte (1769-1821). Keep up the good work.

Howard Drake
Canyon, Texas

(Dear Mr. Drake: I think Warren would join us in saying, "Religion is like poultry-- you gotta pluck it and fry it up before you can sink your teeth in." In Buddhism, the fifth perfection is COURAGE. As the lion, king of beasts, whether lying down or standing up, lacks no courage, but is ever light-hearted, so also shall we in each of our individual existences hold fast to our courage. Napoleon fell; he was a tyrant. I think Bob Marley would join us in saying, "All religions that uphold tyranny shall likewise fall.")

\$4.49 LP's, Mohawk Hair, & Chains

Dear Warren & Pitch:
I salute Penny Lane for their wide selection of \$4.49 lps. It is one of the best values in Kansas City. I add it to my list of other good deals, such as \$1.02 concerts, twilight movies, general admission at the Royals' games, burritos and chili at In-A-Tub north of the river, and, lest we forget, the coveted Penny Pitch.
Also, good luck to Wendy O. Williams, the girl who is trying to change the "Mohawk" haircut back. She's not the kind of girl you take home to Mother unless, of course, your mother is into whips and chains. I'm not into Wendy's music, but I like the excitement she creates on stage. I saw her on Tom Snyder's Tomorrow show, and the next night Tom said that the Fire Department showed up after the show went off the air because the Plasmatics made so much smoke they thought the NBC studios were on fire. The music was so loud that Huntley and Brinkley's coffee cups got vibrated off of their table and

broke. Their studio is above the Tomorrow studio.

In conclusion, I wish Wendy luck, because I don't believe in legislating morals.

Peace, love, dope,
from the Sex Machine
a.k.a. (Dean, Dean)

P.S. Put some more records in the \$4.49 group!

(Dear Sex Machine: Titles are being added to the \$4.49 list each month. And at the Moonlight Madness Sale (July 17), these records will be \$3.99! Also, it's good to learn that the spirit of the late Chet Huntley still can enjoy a good cup of coffee, even one vibrated by Wendy.)

LOVE FINDS LeROI

Dear Warren:
This is really a letter to LeRoi. I'm sure you won't mind. I picked up the first issue of Penny PITCH last week (actually three weeks ago now) and there he was---in black and white---LeROI!!!
You all may remember me as the blonde looking for Human Sexual Response-Fig. 14. I keep asking people for it, but all I've gotten so far is smiles and offers for dates (17 so far!) There really is an album by that name.

Then, lo and behold, on a cloudy, overcast Saturday, I was at a neighboring record establishment in Westport and who did I meet?---LeROI in full and living color! I was thrilled, but not speechless. I suggested a poetry corner to be added to each Penny PITCH publication. But, before we could talk much more, an employee of the store whisked him off for a drink at a local pub and our conversation was abruptly ended. Such is the life of a celebrity, never any time for his fans.

Anyway to start things off for our readers I have included a piece titled "An Open Letter to LeROI".

There you were with your long hair streaming,
The light was gleaming off your dark glasses.

POSTURES for

ARMAGEDDON SPECIAL

If all the world were apple pie,
And all the sea were ink,
And all the trees were bread and cheese,
What should we have to drink?

MUSSO COMIX

Armageddon Ribbon-cutting festivities.



EXPLODING GALAXY

TICKLE TICKLE

EXPLOSION

LEGENDARY.

DI MEOLA



MCLAUGHLIN DE LUCIA

Friday Night In San Francisco

Live

JOHN MCLAUGHLIN
JOHN DI MEOLA
PACO DE LUCIA

including:
Mediterranean Sundance/Rio Ancho
Short Tales Of The Black Forest
Fredo Rasgado/Fantasia Suite

PC 37152
Al Di Meola, John McLaughlin and Paco De Lucia take acoustic guitar to the third power on "Friday Night in San Francisco," a live recording of three of the best guitarists in a legendary collaboration.



Cigarette poised, as if you were about to toss it. But, I knew you wouldn't. You would smoke it down to the butt, and throw it on the floor,
Mashing it out with your tennies,
Being careful not to melt the rubber.

You looked at me, just for a second it seemed,
Then you turned to talk to a friend.
I didn't know who you were, Just a customer I guessed,
Just another customer.

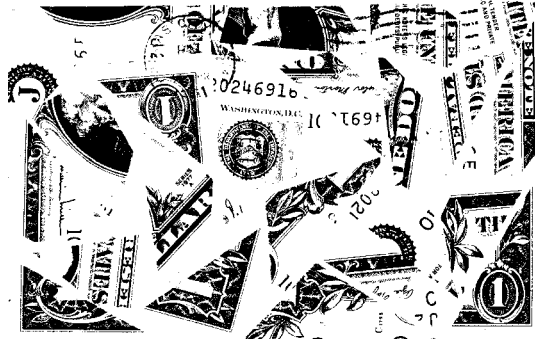
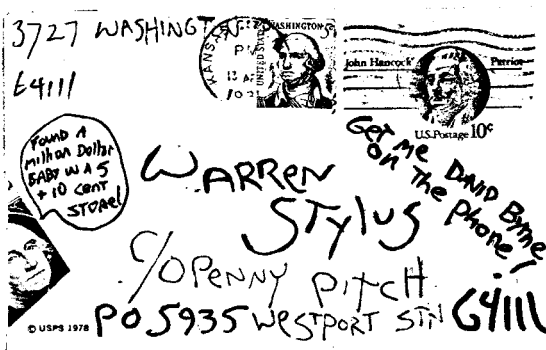
I picked up a Penny PITCH, It was free.
I ambled slowly home, and when I was there,
Played Grace's latest and fixed a Coke.
Listened for awhile, sat back, and opened up the PITCH.
AND THERE YOU WERE!!!
AND YOUR NAME WAS LEROI!!

LeRoi at the mike.....
LeRoi smoking a cig, looking tough....LeRoi driving out of Good Buy Motors with another cig (you smoke too much) dangling between your lips, giving the thumbs up sign...LeRoi sitting back holding an album up and giving me that "I'm mean-as-Hell-Look".....LeRoi finally giving the keys to the winner of the Cooder Car...

Where, oh where, did this man in overalls come from?
How did he come to be PennyLane's own Mr. Personality?
My head swims with questions, but all I can ask is...Who are you LeRoi??????????
Miss Caryn
(Hussy with a Heart)

P.S.--Nothing is wrong with the picture of LeRoi and Edie at the Souper except that I am not sitting next to LeRoi. So there!!

Calling DAVID BYRNE



(Dear 3727 Washington: If money talks, David Byrne will probably be phoning you!)

Loosen Up

SOCIALIST PERSONS + INDIVIDUALITY = ANTISOCIAL SOCIALIST

HOW
HOWDY
HOWDO
HOW YA BE
MY VEHICLE IS YELLOW, I PARKED IN FRONT OF THE CITY MOVIE CENTER. LATER A YOUNG INDIVIDUAL RELATED TO THIS SOCIAL ESTABLISHMENT, COMES FORTH WITH HITING (sic). MY EAR DRUMS WITH HARSH WORDS SUCH AS: YOUR CAR LOOKS LIKE SHIT, YOU HAVE STUPID FOOTWEAR, YOU LOOK LIKE A CLOWN.
I CALL THAT BAD BUSINESS PROCEDURE IN THE FIRST DEGREE, I MEAN I WAS A POTENTIAL CUSTOMER.

SERIOUSLY, AN ENTERTAINER
(Dear Entertainer: We have great faith in your potential.)

LETTEROS GALMUD

Guiro Warren!
Enfal ni pibra incha ni publica LETTEROS galmud. Hara quin frecca pinoma, es binoma alber filig-oruss. Guaid pibra, ni pibra docce, bone pibra ust baiud renta es talb. Am LETTEROS Penny PITCH ji muingos! Llaid rocce incha pibra ust sontea. Starra questo llimud encharad hara folone, hara macce-hus, hara questo pargamud.
Blesta fargus Penny PITCH mili guen LE ROIS?
Arfa gobus llecce hara es. Shingone pibra fatte more chomless briva odra miminius aulippe.
Popria mal orchadal pibra, pibra, focce muite blari necesa andamud.

Guiordo Ramasud

P.S. I like letter printed in newspaper for answer. GOOD SHOES!

(Dear Ramasud:  Do not worry (yourself) 

ROCK AND ROLL

Le Roi's

Short Reviews

WELL PEOPLE as you probably already noticed the PITCH took a slightly extended vacation since its last issue, but now it's back in all its glorious wonder. As you may have noticed the economic crunch has not left the record business unscathed. Prices keep skyrocketing; overhead is getting too high; and services becoming minimal. Yet once more we have tightened the belt-buckles and scraped up enough for another issue. One note I must make is that in the reduction of services--promos have become very scarce so if I don't review something you think I should, just remember I've got to be able to listen to it to review it. It's like the kid on TV says "Life is Hard". So without further fanfare here they come one more time.



BILLY & THE BEATERS
ALFA 10001 \$8.98 List
Produced by Jeff Baxter

This is a very slick record with a very strong R&B influence. For a live album with 10 musicians, it comes off remarkably well. I'm happily surprised to see it getting some FM airplay in town. One song receiving such airplay, is doubly surprising in that it (*Someone Will School You, Someone Will Cool You*) is sexually explicit and that someone from New York could be surprised at California sexual mores. Will miracles never cease?

DANNY JOE BROWN & THE DANNY JOE BROWN BAND/
Danny Joe Brown & The Danny Joe Brown Band
CBS 37385 \$8.98 List
Produced by Glyn Johns

As you may have ascertained from previous reviews, hard rock, especially hard southern rock, is not my main forte. But this first solo effort by this former member of Molly Hatchet does deserve notice for Southern rock fans so I thought I would bring it to attention. It has all the flair and piledriving guitars of a Molly Hatchet or an Outlaws record with more consistency than most. The vocals are the typical throaty, growling whisky voice that is indigenous to this style of music. It's not really my bag, but if it's your--you should pick up on this one.



D.B. COOPER/Dangerous Curves
WB 3544 \$8.98 List
Produced by Thomas Earnest Gamache and Michael Towers

This is one of those albums that really grows on you. There were a couple of songs that stood out at first, but on further listening, I found I like all the songs, especially the second side. This record has a strong pop feel to it with lots of catchy guitar licks and distinctive vocals. If your looking for a record to try out for a little fun or a new direction, this might just be what you're looking for.

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

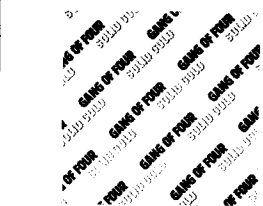
THE ENGLISH BEAT/Wha'ppen
SIRE 3567 \$8.98 List
Produced by Bob Sargeant

Although this is a good record it just doesn't have the overwhelming punch and clarity that was present on their first album. While they still have the basic ska beat on most of the songs they do explore some new areas such as latin salsa and such. This new dimension does keep the record from being redundant but it's still not enough to replace the raw vigor and excitement of their other efforts.



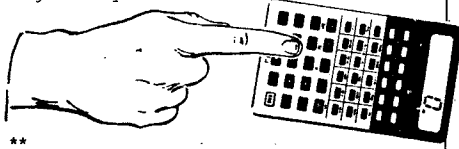
THE DARTS/Across America
CBS 37356 \$8.98 List
Produced by Tommy Boyce, Richard Hartley, The Darts & Phil Chapman.

Although The Darts have been around for some time and have good acceptance in Europe they still are relatively unknown in the States. They play a mixture of oldies, new songs and new songs that sound like oldies. With an unusual blend of 9 personalities, you can imagine the variety of sounds, especially if you see the picture of these people. Although this record is not quite as strong as their previous release, it's still a good time record that can be conducive to party type situations.



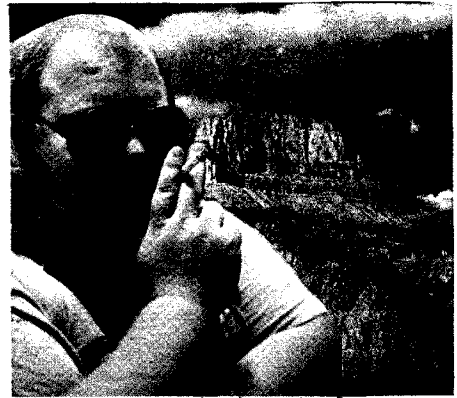
WOW
GANG OF FOUR/Solid Gold
WB 3565 \$8.98 List
Produced by Jimmy Douglas

The Gang of Four are one of a handful of new music bands that stands well above the rest of the others. Their music is herky, jerky with powerful beat rhythms provided by the drums and bass. A lot of little things go on in the background that you really need to be aware of. Not unlike the Clash, these guys tend to be very political at times. The Gang of Four are not for everybody, but if you do like them, they will fill the bill as far as this area of musical taste is concerned. As my good friend Gary Houston said upon hearing these guys "Jesus, LeRoi, these guys are intense!" I agree Gary.



**
KRAFTWERK/Computer World
WB 3549 \$8.98 List

Kraftwerk has been one of the most accepted electronic bands by the public in the past, they may have trouble with this one. Although most electronic bands are repetitious this record goes a little to far. As a concept album revolving around computers it gets to be a bit too much. After a point it becomes a pain in the butt, not to mention the ears.



Le Roi.

DAVID JOHANSEN/Here Comes the Night
CBS 36589 \$8.98 List
Produced by Barry Mraz and David Johansen

Another fine effort from this long time stalwart of new and innovative styles of rock. This record like his last one has really added an R&B feel to his style that really makes it fresh and timeless. This record is one that would have probably been a hit in the sixties when radio was much more open to playing different and varied styles. Lest you forget the variety, I include these top-forty surveys from WHB in 1966, 1967, 1968. This is from the time when WHB was a powerhouse station that topped the ratings everytime.

WHB 40 Star Survey

radio SEVENTY-ONEderful

POSITION THIS WEEK	OCTOBER 28, 1966	POSITION LAST WEEK
*1	96 YEARS, QUESTION MARK - CAMEO	1
*2	Poor Side of Town, Johnny Rivers - Imperial	3
*3	Psychotic Reaction, Count Five - Double Shot	2
*4	Cherish, Association - Valiant	2
*5	Last Train to Clarksville, Monkees - Colgems	4
*6	Beach Out I Like the Three, Four Tops - Motown	7
*7	Walk Away Renee, Left Bank - Smash	9
*8	Good Vibrations, Beach Boys - Capitol	25
*9	Dandy, Herman's Hermits - MGM	12
*10	Devil With The Blue Dress On, Mitch Ryder - New Voice	40
*11	Mooray For Hazel, Tommy Roe - AM Paramount	6
*12	Born Free, Roger Williams - Kapp	21
*13	Black Is Black, Lee Braves - Press	10
*14	Wipeout, Surfers - Decca/Dot	11
*15	Love Is A Hurtin' Thing, Lou Rawls - Capitol	29
*16	The Hair of My Channy Chin Chin, Sam the Sham - MGM	16
*17	If I Were A Carpenter, Bobby Darin - Atlantic	19
*18	Come On Up, Young Rascals - Atlantic	18
*19	Go Away Little Girl, Happenings - B. T. Puppy	27
*20	See See Rider, Animals - MGM	13
*21	Suspicion, Side Kicks - RCA Victor	24
*22	Rumors, Syndicate of Sound - Bull	24
*23	B-A-V, Carla Thomas - Stax	27
*24	The Great Airplane Strike, Four Seasons - Columbia	17
*25	Mr. Dearly Sad, Critters - Kapp	32
*26	You Don't Have To Paint Me A Picture, Gary Lewis - Liberty	28
*27	Sydney For Susan, Arlo's - Date	40
*28	Satisfied Mind, Bobby Helms - Phillips	39
*29	Spacout, Elvis Presley - RCA Victor	26
*30	Rain On The Roof, Lovin' Spoonful - Kama Sutra	36
*31	Coming On Strong, Brenda Lee - Decca	33
*32	Have You Seen Your Mother, Rolling Stones - London	30
*33	Winchester Cathedral, New Vaudeville Band - Hutiana	37
*34	I Just Don't Know What To Do With Myself, Dianne Warwick - Scepter	35
*35	Fortune Teller, Hardtimes - World Pacific	--
*36	Look Through My Window, Mamie & Papa's - Dunhill	--
*37	You Keep Me Hanging On, Supremes - Motown	--
*38	I'm Your Puppet, James & Bobby Purify - Ball	--
*39	Who Am I, Petula Clark - Warner Brothers	--
*40	Secret Love, Billy Stewart - Chess	--

The WHB 40 Star Survey is based in part on reports of record sales in the WHB listening area.

two of the
World's
Happiest
Broadcasters

WHB
radio 710
1-5:30 A.M.

CHICKENMAN WOODY
W. WILLIAM JOHNSON
WHB Newsman

POSITION THIS WEEK	FEBRUARY 10, 1967	POSITION LAST WEEK
★ 1	KIND OF A DRAG, THE BUCKINGHAMS - USA	1
★ 2	Georgy Girl, The Seekers - Capitol	3
★ 3	I'm A Believer/Sleepin' Stone, Monkees - Colgems	2
★ 4	Tell It Like It Is, Aaron Neville - Par Lo	4
★ 5	(We Ain't Got) Nothin' Yet, Blues Magoos - Mercury	9
★ 6	I Had Too Much to Dream, Electric Prunes - Reprise	6
★ 7	Snoopy vs. The Red Baron, Royal Guardsmen - Laurie	5
★ 8	Then You Can Tell Me Goodbye, The Casinos - Fidelity	10
★ 9	It's Now or Never, Tommy Roe - ABC	17
★ 10	Music To Watch Girls By, Bob Crane Generation - Dyno Voice	13
★ 11	(Peelin' Groovy) 59th Street Bridge, Harpers Bizarre - WB	19
★ 12	Words of Love, Pama and Pama - Dunhill	8
★ 13	Walk Tall, 2 of Clubs - Fraternity	7
★ 14	Stand By Me, Spider Turner - MGM	16
★ 15	98.6, Keith - Mercury	14
★ 16	Nashville Cats, Lovin' Spoonful - Kama Sutra	15
★ 17	Sugar Tow/Sunshine, Nancy Sinatra - Reprise	12
★ 18	Mild Thing, Senator Bobby - Parkway	11
★ 19	Go Where You Wanna Go, The 5th Dimension - Soul City	26
★ 20	The Beat Goes On, Sonny & Cher - ATCO	32
★ 21	Knight in Rusty Armour, Peter and Gordon - Capitol	20
★ 22	I Got to Go Back, The McCoys - Bang	28
★ 23	Mercy, Mercy, Mercy, Cannonball Adderly - Capitol	22
★ 24	Love is Here and Now You're Gone, Supremes - Motown	33
★ 25	Theme From the Wild Angels, Ventures - Dulton	24
★ 26	I've Passed This Way Before, Jimmy Buffin - Soul	25
★ 27	Green, Green Grass of Home, Tom Jones - Parrot	29
★ 28	Pretty Ballerina, The Lett Banke - Smash	37
★ 29	I Wish You Could Be Mine, The Cyriles - Columbia	35
★ 30	My Cup Runneth Over, Ed Ames - RCA Victor	36
★ 31	Indescribably Blue, Elvis Presley - RCA	34
★ 32	Glenn Some Lovin', Spencer Davis Group - United Artists	40
★ 33	It Takes Two, Gaye & Weston - Tania	39
★ 34	You Got to Me, Neil Diamond - Bang	38
★ 35	Baby, I Need Your Lovin', Johnny Rivers - Imperial	35
★ 36	The People in Me, The Music Machine - Original Sound	---
★ 37	Darlin' Be Home Soon, Lovin' Spoonful - Kama Sutra	---
★ 38	Strawberry Fields/Penny Lane, The Beatles - Capitol	---
★ 39	Happy Together, The Turtles - White Whale	---
★ 40	Just Let It Happen, The Arbors - Date	---

Be sure to listen for WHB's TWIN-PICS

two of the World's Happiest Broadcasters



DAN O'SHEA 1-5 AM

JOHNNY DOLAN 6-10 PM

POSITION THIS WEEK	APRIL 19, 1968	POSITION LAST WEEK
★ 1	HONEY, BOBBY GOLDBERG - UNITED ARTISTS	1
★ 2	I'm Madrina, Beaulieu - Capitol	2
★ 3	Low to All Around, Trogs - Fontana	3
★ 4	Young Girl, Union Gap - Columbia	4
★ 5	Valerie/Tapestry, Tina Turner - Colgems	5
★ 6	The Good, The Bad and the Ugly, Hugo Montenegro - RCA Victor	6
★ 7	Hosokori, The Irish Rovers - Decca	7
★ 8	Funky Street, Arthur Conley - Atco	8
★ 9	Cry Like A Baby, Box Tops - MCA	9
★ 10	Geasy Heart, Jefferson Airplane - RCA Victor	10

★ 11	U. S. Male/Stay Away, Elvin Bishop - RCA Victor	10
★ 12	Simon Says, 1910 Fruitgum Company - Buddah	9
★ 13	Son of Hickory Holler's Tramp, O. J. Smith - Columbia	11
★ 14	The Mighty Quinn, Manfred Mann - Mercury	12
★ 15	Look To Your Self, Johnny Rivers - Imperial	13
★ 16	A Quotation of Temperance, Babylon Firm - Laurie	14
★ 17	Love is Blue, Paul Mauriat - Phillips	15
★ 18	Overstake Blues, Blue Cheer - Fontana	16
★ 19	Scarborough Fair, Simon & Garfunkel - Columbia	17
★ 20	Tighten Up, Archie Bell - Atlantic	18
★ 21	Goin' Away, Fireballs - Atco	19
★ 22	Dance to the Music, Sly & The Family Stone - Epic	20
★ 23	Rice in Rice, Lones Pigeon - Buddah	21
★ 24	Take Time to Know Her, Betty Shabets - Atlantic	22
★ 25	I Will Always Think About You, New Colony Six - Mercury	23
★ 26	Candorine Rockatella, Esther and Abi - Philips	24
★ 27	Combye to Girls, Introspect - Globe	25
★ 28	Call Me Lightning, The Who - Decca	26
★ 29	Master Jack, Four Jacks & A Jill - RCA Victor	27
★ 30	A Beautiful Morning, The Rascals - Atlantic	28
★ 31	Me, The Peaceful Heart, Lulu - Epic	29
★ 32	In Need of a Friend, Cowells - MGM	30
★ 33	Playboy, Gene and Diane - TK	31
★ 34	I Wanna Love, Glen Campbell - Capitol	32
★ 35	Shoo-be-doo-be-doo, Stevie Wonder - Tania	33
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★ 39	Good Bye Baby, Boyce & Hart - A&M	37
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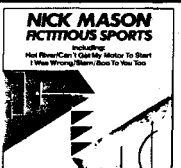
* FRAMPTON/Breaking All The Rules
A&M 3722 \$8.98 List
Produced by David Kerthenbaum & Peter Frampton

This will probably be a big radio hit which is too bad because there are more deserving records on the market. The one rule Frampton forgot to break was Frampton formula rock.



KID CREOLE AND THE COCONUTS/Fresh Fruit in Foreign Places
SIRE 3534 \$8.98 List
Produced by August Darnell

Although previously only really recognized by the gay community discos, this record should gain a little more outside attention. The best way to describe the style would be a new wash, Latin, salsa rock. Because of the variety and freshness of sound this record gains much attention when played in-store. Because of a very danceable beat, this one is sure to be a hit at all the parties.



NICK MASON'S FICTITIOUS SPORTS/Nick Mason's Fictitious Sports
CBS 37307 \$8.98 List
Produced by Nick Mason & Carla Bley

This could very well have been a Carla Bley record, with Carla doing all the writing, but they chose another venue. With players such as Bley, Mason, Chris Spelding, Gary Windo and Steve Swallow, the closest I can describe this record is that it is very outside, but if you're in the mood--outside is the place to be.



JIM MESSINA/Messina
WB 3539 \$8.98 List
Produced by Jim Messina

This will become a must have record for Loggins & Messina fans. There is no comparison between this and his last effort. This is a very strong effort that should get lots of radio attention from AM and FM stations. This record is very reminiscent of the "Mother Lode" record which was my favorite Loggins and Messina record. A lot of good variety of styles also.



FLY ME
L.A./Dogawanna
Atlantic (Radio)16035 \$8.98 List
Produced by Steve Wattmack

More schlock rock from five curley-headed guys that would probably do anything to get to make a record.

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Mo	Tu	We	Th	Fr	Sa
29 Madison, Wis Tony Brown Reggae	30	1 KC Blues Society Jam Session Springfield	2 THE MORELLS Rock & Roll	3	4
6	7	8 DRY JACK Fusion New York-KC	9 Prisoner Rock KC	10 Bugs Henderson Texas	11
13 Royal Scanlon	14	15 GLORY BOYS R & B Lawrence	16 FOOLS FACE Rock & Roll Springfield	17	18
20 COWTOWN RANGERS R & B KC	21	22 BLUE RIDDIM BAND Reggae KC Chicago	23	24 Caribe Salsa, Ska, Calypso Reggae	25
27 Four Friends Jazz KC	28 Topoka Plain Jane Rock & Roll	29 Texas Gatemouth Brown Blues	30 Lawrence To Be Announced	31 CARIBE Salsa, Ska, Calypso Reggae	1

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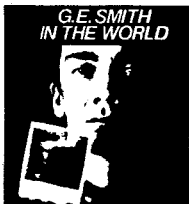
BRAM TCHAIKOVSKY/Funland
 Arista 4292 \$8.98 List
 Produced by Nick Garvey & Bram Tchaikovsky

This can be a very misleading record. At first listen you say, "so where's the meat, something to sink your teeth into". To me this feeling comes from the first Bram album that was very straight ahead and powerful. Whereas this album is very ephirical. You don't need to sink your teeth into this one, it is more like a drug that you take, sit back, and wait for it to take you with it. This is a very illusive record.



MIKE OLDFIELD/QE2
 Virgin/Epic 37358 \$8.98 List
 Produced by David Hentschel & Mike Oldfield

This is one of Oldfield's better efforts to date. It follows his usual formula but the playing seems fresher and a little more inspired. This is a very good record to clean house to.

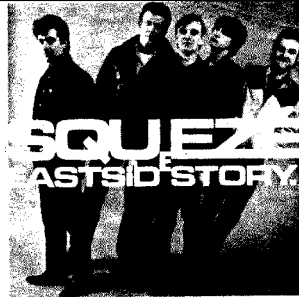


**
G.E. SMITH/In the World
 Mirage 16038 \$8.98 list
 Producer-Bob Clearmountain

I was very disappointed with this one. Due to some great session work, Smith had been doing the last couple of years, I thought we might have a real winner on our hands with this one, but it just never panned out. There are a couple of good tunes on this one but not enough to merit buying the whole record.

THE A's/A Woman's Got The Power
 Arista 9554 \$8.98 List
 Produced by Rick Chertoff & Rick Garvey

This is what I would call a very solid record. Power pop with a heavy punch behind it. The funny thing about this record is that one time I'll listen and think it could be a favorite of mine--then the next time it just doesn't do that much for me. This maybe is due to a strange variety of song styles on the record. I wonder what I'll think of it a year from now.



SQUEEZE/Eastside Story
 A&M 4854 \$7.98 List
 Produced by Roger Bechirian, Elvis Costello & Dave Edmunds

This band has a very good, solid pop sound that makes you feel very good. Although this record isn't as strong as "Cool for Cats" it's still a groovy record. At times there is a McCartney sound to this band, but they're not trying to sound like the Beatles. The songs (14 of them) are short, concise, and to the point. This band has a real distinct flavor to them and will be a big hit if they get some airplay. They really could be a hit ala the Police if the old cards fall right.

FRANK ZAPPA/Tinseltown Rebellion
 Barking Pumpkin 37336 \$15.98 List
 Produced by: That's Right--Frank Zappa

Yes folks, that's right, nothing new to get yourselves all worked up over on this one. Same old zappa formula: some funny lyrics, extended jams, and mostly just damned good listening pleasure. The songs are taken from various concerts around the country and total--about an hour and ten minutes, but the remakes of "Brown Shoes Don't Make It" and "Peaches En Regalia" are worth owning the record for any Zappa freak. Frank keeps on pumping out the hits and the larger buying public keeps on pumping Frank by not buying his records. Come on folks, loosen up with the pocket change. Give the man a break.



GUY CLARK/The South Coast of Texas
 WB 3781 \$8.98 List
 Produced by Rodney Crowell

This is a very outstanding country-rock record. Clark has always been a great writer and the record is no exception. And with Crowell producing, his sound is just that much more together. If you've never heard this man and are a country fan, you should at least give it a listen because you probably will be pleasantly surprised.

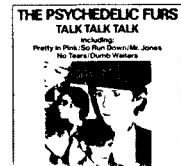
LE ROI'S SPECIAL AWARDS



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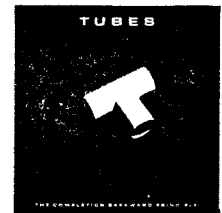


THE O-WOW SEAL OF PLEASURABLE LISTENING



WOW
THE PSYCHEDELIC FURS/Talk, Talk, Talk
 CBS 37339 \$5.98 List
 Produced by Steve Lillywhite

This is a hot little record. Even from the first this one jumped out and grabbed me by the throat. It starts out very high powered and never lets up. This is what I would call a real ballbuster.



TUBES/Completion Backward Principle
 Capitol 12151
 \$8.98 List
 Produced by David Foster

The Tubes are one of my favorite bands, but this record just doesn't make it. There are a few good tunes on the record, but overall it's not the same as the Tubes of yesterday. It's too slick, polished and debonaire. I guess if it makes money for them that will be okay because they deserve it, but I do hope they find their former selves enough to keep a raw edge on their music that isn't here.

THE STRANGLERS/The Gospel According to the Men in Black
 Stiff American USE 10 \$8.98 List
 Produced by The Stranglers

This album is a strange twist for The Strangler. This record is a concept record dealing with religion in a strange new way. The sound is very bright and different for these guys. At times it reminds me of XTC. I like this record more than any other Strangler's to date.

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THE TAZMANIAN DEVILS/Broadway Hi-Life
 WB 3543 \$8.98 List
 Produced by Erik Jacobsen and The Tazmanian Devils

Another really good record from the virtual unknowns. This time they add a great reggae flair to their already unique style of pop music. These guys sometimes sound so loose and undistorted I think people may not take them as seriously as they should. What they have done is form a very unique sound for themselves that is lighthearted, but powerful enough to really become a group to be recognized in the near future.



PLASMATICS/Beyond the Valley of 1984
 Stiff America WOW11 \$8.98 List
 Produced by Rod Swenson and the Plasmatics

This is by far the best thing the Plasmatics have put on vinyl. It is not a great record, but is good and that is a real plus for a band that depends so much on visual effects. It is still a little rough in places, but if they keep improving, people will start buying records despite Wendy's tits instead of because of them.



TOM PETTY AND THE HEARTBREAKERS/Hard Promises
 MCA/Backstreet 5760 \$8.98 List
 Produced by Tom Petty & Jimmy Govine

The main reason I like this record is I had my doubts that Petty could follow up the Torpedos album this strong. This is a bona fide good follow-up with two or three strong singles and should finally establish Petty as a real star.

FLY ME
AIR SUPPLY/The One That You Love
 Arista 9551 \$8.98 List
 Produced by Harry Maslin

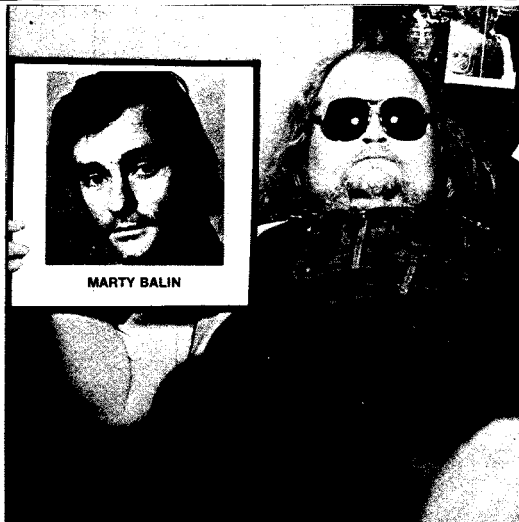


Just imagine if there were seven Barry Manilow's all in one group. What a nightmare right? Well Air Supply receives this issues Barry Manilow Terminal Cuteness Award. Toss this one in the wide Missouri.

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LE ROI'S

BEST OF THE BUNCH



MARTY BALIN/Balin
 EMI 17054 \$8.98 List
 Produced by John Hug

This one should actually be called the biggest of the bunch. It's not really my favorite record, but it has so much damn hit potential I figured you should at least have your attention pointed

towards it. Balin was the distinctive voice with the Jefferson Starship that produced their biggest selling records. Balin has a real flair for writing vocal and musical hooks and this album is a great example. There are about 4 potential singles on this record and given the right promotion it will be a monster. Give it a listen and see.

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an exclusive interview

Ready for WAR: CHANCE MEETS JOHN CALE

JOHN CALE has been an innovator and musical chance-taker since he and Lou Reed created the Velvet Underground in 1966. He has produced albums for such legendary performers as Nico and Patti Smith, and has been critically acclaimed for his own lps since his very first, *Vintage Violence*. He is currently on tour in the U.S., and has a brand new album, *Honi Soit*.

In an exclusive interview for the Pitch, John spoke with Charles Chance, Jr. by phone from L.A.



illustration by RICHARD VAN CLEAVE

John: So, how's Kansas City?

Chance: It's pretty hot and humid right now.

John: Sorry I didn't play there.

Chance: Well, Lawrence is very nearby, and I came up for the show there.

John: You should've said hello!

Chance: I was hoping to meet you, but after the show you seemed pretty exhausted. But I'm glad we've connected up now.

John: Right---fire away!

Chance: You once described the music on your classic album *Paris 1919* as "Procol Harum music." Do you have a phrase or two to capsulize the kind of music you're doing now? Do you feel very purposeful about your music?

J: Yes... 'purposeful' has the connotation of force. I'm confident about it. I don't think what you're hearing on the record is what you would hear live.

C: I got that feeling, too, seeing the concert after hearing the record--the two experiences were very different.

J: Yes. Even though we play the songs that are on the record, I enjoy myself far more when I use the songs as a basis for developing other themes, improvising off of and away from them.

C: I thought your band was very strong in Lawrence; there were times when the improvisation was on an extremely high level.....

J: Yeah, it's getting where those guys are making it very hard for me to pull the rug out from under them. The first couple of times I pulled the rug out from under them, they were kind of taken aback by it, but what ever I do now they're right behind me...they're my shadow. And sometimes they're right with me. I don't have to say anything to them anymore---I can pull any kind of stunt---and they'll go off on their own, and I'll go with them, and make new songs.

C: Do you ever write material and then play it for them?

J: No.

C: How do you go about creating a song in the context of your band?

J: On stage?

C: Well, anywhere...even a new one that you just thought up.

J: The onstage ones are what really interest me...when they happen right there. In Austin I turned *Honi Soit* into... I did my Jim Morrison number..(laughs).. *Honi Soit* runs into this song about an old man who had four sons, and he bought the sons four horses. The four sons grew up, and the four horses grew up, and they were the Four Horsemen of the Apocalypse. *Apocalypse Now*, and then, Pegasus. The Jim Morrison number came to mind when I said, "Pegasus...I want to kill you! He walks on down the hall..."

C: "The End."

J: Right. And then we were making noises...(John makes loud sound effects)

C: Morrison once said that he wanted his band to sound like a group that had read a book."

J: (Laughing) What a put-down! Jesus, I thought you were talking about Kenny Loggins for a minute!

C: What do you like to read?

J: Everything.

C: Any poets? Dylan Thomas, perhaps?

J: Yes. He was my inspiration.

C: I've always enjoyed your experiments with orchestral composition, as on *The Academy In Peril*, and your trance music with Terry Riley...

J: Yeah...

C: Does that kind of thing no longer interest you?

J: I can't feel really enamoured of them...it was done with such pressure. Except for "John Milton". "John Milton" has some textures in it, but the rest of the stuff isn't really effective: it comes off like diluted Vaughan Williams, or Holst. It was really difficult, because I wrote the music out without time signatures. The Royal Philharmonic were very patient with me when I did it. But they still had this...incredulous attitude, that tended to make them perform on a standard that was less than their usual professionalism. But there's always someone in an orchestra that will give me a hand. I had a friend in the Philharmonic who told me "watch out for the principal violist. He's always troublemaking." You're dealing with a hundred people here, you know--you've gotta have their respect, otherwise you might as well blow out the candle. But the principal violist was my idol. I went up to him during a break, I shook his hand, I said, "Hey, you're my idol," and from that moment on, whatever misunderstanding there was between myself and the orchestra, he would turn around and explain it to them, not the violinist. And the real punk in the orchestra was the principal 'cellist, who I wanted to take outside and wrap the 'cello around his

LOOK



NEW

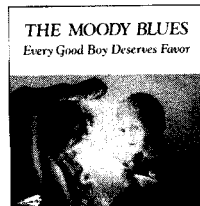
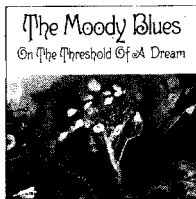
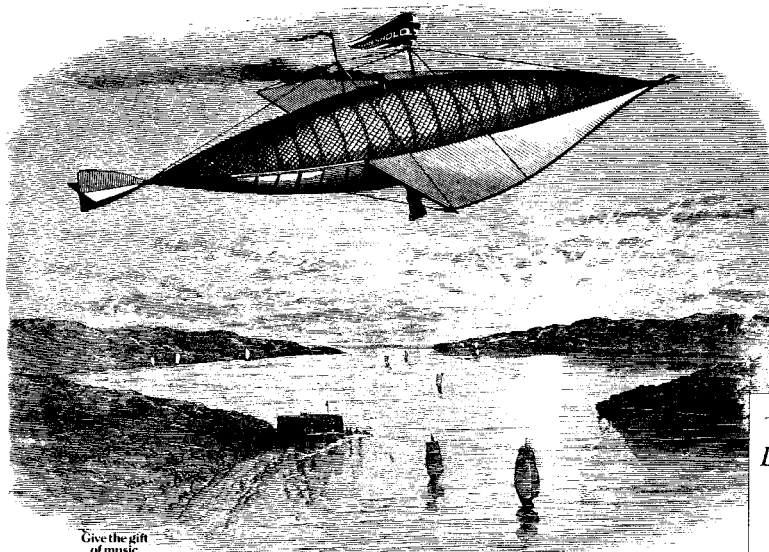
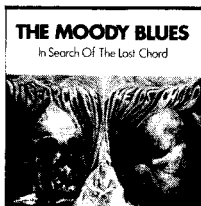
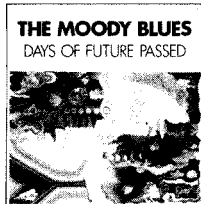
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neck. And everybody was in awe of him because he'd gone to Cambridge or something and graduated in Mathematics.

- C: A beautiful, spacious sound quality you captured on those tracks, though...
- J: I wanted to introduce him to the front of a mack truck... "Play this, motherfucker!" (Laughter)
- C: "Days of Steam" is one of my favorites from Academy.
- J: Yes. That tune was also used in Paul Morrissey's film Heat.
- C: Although your new album seems a successful synthesis of the two tendencies, in the past there seemed to be a dichotomy in your work--on the one hand, a kind of sophisticated, ironic lyricism, and on the other, this rhythmic, blues-rock kind of thing. I guess what I want to ask is, "Are you a mod or a rocker?"
- J: (Laughing) I like the question...now where's the bleeding answer? (Laughter) But being on stage, I think...now that's an area where you have to be particular. The sooner people understand that there's less deliberation about those songs than a record would have you believe, the better. Just because it's on the record a certain way, people have a tendency to believe "This is it," that it's written in stone. But the thing is, we perform it differently. I hope that people realize how exciting we are on stage, and how great this band is, because they don't confine themselves to rote performing of things imprisoned on vinyl.
- C: At your Lawrence concert there was a very strong reaction to the song READY FOR WAR. I was caught up in the reaction. Some people were ready to go. It seemed prophetic.
- J: What do you mean? Do you accept the principle of war as a historical inevitability?
- C: I don't accept it.
- J: What's prophetic about it?
- C: A shift in mood, perhaps, in audiences.
- J: Do you think there's a climate of opinion?
- C: I was wondering if you sensed that from the response.
- J: I made up my mind that there was going to be one. I didn't like the way people are explaining away the idea. I know that bureaucracy and government is like 'too many cooks spoil the broth' and the left hand doesn't know what

the right hand is doing. They'd better get their shit together because the confusion may be advantageous in certain circumstances like it was for the Carter administration. That was a brilliant strategy. He managed to handle the confusion of the bureaucracy very well and extended it to handle world political content.

- C: Do you get a chance to do any producing these days?
- J: I haven't been. I'm committed to doing this. (performing) I wish I could. I'd love to produce Captain Beefheart and the Split Enz.
- C: Together?
- J: No. I think Beefheart and I ought to collaborate on an album.
- C: I do too. His new material, DOC AT THE RADAR STATION for example, is brilliant.
- J: They ought to make a film of it. They should be in a wrestling ring, like mud wrestling.
- C: (Laughing) Run paint.
- J: Well, yea. We should all have cotton wool in our cheeks like Brando.
- C: And vampires on our knees... Getting back to your song READY FOR WAR...In Lawrence, people in the audience were standing, raising their fists, and yelling. They were getting their shit together in a negative and warlike fashion.
- J: Warlike is not negative. I really resent it when people think that song is anti-war. I don't mind a warlike response. I mean, that song was intended as a catalyst. It wasn't intended to polarize. I think somebody's goofing up, and doing a very bad job of making people understand that nuclear war is not the horror it's made out to be. Fifty varieties of nuclear weapons have been designed to produce blasts...It is possible to have limited nuclear exchange...they shouldn't be afraid of that. There should be a nuclear war somewhere just to get through it and get it over with. One way of doing it is to have a reactor go off and have people realize, "Hey,... wasn't that serious."
- C: It seems to be pointing in that direction, with the Israeli bombing of Iraq's nuclear reactor.
- J: There was no fissionable material in the reactor. It sets Sadat up beautifully, back in the tradition as leader of the Arab world because he helped Begin by putting the word in the Saudi's ear and letting them fly over the territory. And having Sadat at the top of it is far better than having Hassad from Syria. Like Hassad told Israel-- if you go for those missiles, we're not going to stop there, we're going to strike deep within Israeli territory. And Israel said, "Ah, wanna know what deep is? Hey."

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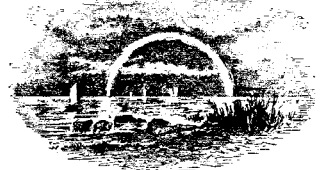
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- C: So you believe in revolutionary thought and radical solutions.
- J: No...I think you can compare two things. The agreement between Portillo and Reagan has taken the state department a lead time of eight to nine months to set it up...If you ask someone who is a narcotics smuggler, "What's the lead time you need to set up a deal?" He'll say, "Ah, a phone call." Now that's expertise. Is the reason that Washington will not allow CNN, Cable Network News, into briefings because they can't handle the idea that there's a twenty-four hour news network here? And you've got to allow time for the other major networks to catch up, which they've been doing, creeping in and creeping in all the way from the introduction of NIGHTLINE on ABC, to the time now where CBS has a 2 o'clock NEWSBREAK, a 4 o'clock NEWSBREAK. They're putting in more and more news and creating a thirst for information.
- C: And you're saying that the government thinks that's dangerous?
- J: No. I think it's their way of securing an audience and what is a very powerful source of distributing information.
- C: So is the media being used by the government?
- J: To the extent that they only release official statements. The only difference between here and Russia is that Russia issues one statement everywhere and here you're issued so many different ones that you're in the same position.
- C: What do you think about the politics between individuals? Is it possible for people to meet and understand one another and not have conflict?
- J: There is a problem with rising expectations. Like people who expect the government to look after them. The government can't look after itself...The government you know is run on the telephone. That's silicon based and not hardened and will not survive a thermonuclear device. If someone were to cut the cables to all the national security centers in this country...Never mind national security...The government would collapse. You can do that through the sewer systems.
- C: The sewer systems?
- J: Yea, I mean plumbing, water.
- C: Underground railroad, huh?
- J: Yea.
- C: Getting back to personal relationships between people rather than governments, lyrics to some of your new songs seem to talk about failure of relationships between men and women.
- J: Yea. isn't it great?
- C: Do you get a kind of masochistic inspiration out of that?
- J: No, no, no. That's the magic of the human soul.....



CONTRAST

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Glenn Eddins
Dwight Hines
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MATTIE & JEWELL CORNELIUS

by R & S (the interviewers)

Livin' for the weekend, not only because the eagle flies on Friday, but because that's when THREE FRIENDS RESTAURANT & BBQ is open. Mattie & Jewell and all the people there are spending long hours seasoning chicken, frying catfish, and chopping veggies. These people care about their customers and you'll taste it in your meal and feel it when you walk in the door. They're open three days a week: Friday, Saturday and Sunday.

On a nice Saturday afternoon we had the pleasure of interviewing Mattie & Jewell Cornelius, the proprietors. THREE FRIENDS was originally owned by Mattie & Jewell Cornelius, Sammy & Jackie Smith and Henry & Flossie Peters. Like many good ideas, however, the restaurant has had it's share of hard times since it's founding more than 4 years ago. Mattie & Jewell Cornelius bought out the other two couples during a time when the restaurant wasn't doing so well. We are happy to say it is now on a steady rise. Following is an edited version of that interview.

R&S: How long have you been here?

M: January the seventh it was 4 yrs so about 4 yrs and 4 mos.

R&S: Why did you start the restaurant?

M: My husband found out this lady had this place she wanted to get rid of. She wanted a small sum on it so we decided to buy it and then after buying it we said, well what we gonna put in? So we debated and we decided to put a restaurant in. Matter of fact, three of us went in; my husband and I, my brother and his wife, and a friend and his wife. (Hence the name)

R&S: We've noticed when we come in here the varied clientele, was it like that when you first opened?

M: It was mostly black and then the J C Nichols (people) started coming in and putting articles in the paper and this brought on more whites so now we have quite a few come in.

R&S: It was interesting to us because people warned us about "this part of town" but when we (unescorted ladies) come in Jewell seems to keep an eye out for us and that kind of personal concern for the customer is great.

M: Yes, we've never had any problems here.

R&S: We think that has to do with the good feeling you generate here. That's one of the reasons we get so excited about coming here, it's a total pleasure, not only for the palate..... Right now you're open Friday thru Sunday, do you want to keep it that way?

M: We have been talking about opening Fri. & Sat for lunch

and dinner and closing at 1:30am and keeping our regular hours on Sun. It would give us more time for rest and sleep because three in the morning is quite late and then getting up the next morning to get ready for the next nite.

R&S: Do all the people you have working here have other jobs? We were talking to one of the cooks and he's a carpenter and cooks on the weekend for enjoyment.

M: Yes, he has another job and Mitzi has another job but other than that these kids are out of school.

R&S: What about you & Jewell?

M: I worked for Jenny's for 26 yrs. After I left there I tell ya I don't want to be a full time worker anywhere. Just the three days here for me and my husband is enough. My husband worked for the Kansas City Southern RR. It's a job here, there's always something to do.

R&S: This seems ideal time for yourself and all the food here has been wonderful and you keep the place clean and that we're always impressed with.

M: Well, that my husband does. He's very particular about his eatin'. When we go to places that's the first thing, he'll look around to see about the cleanliness.

At the time of the interview, they were planning their vacation, meaning the restaurant would be closed for one weekend before Father's Day but Mattie was very concerned that they be back in time for that holiday so as not to disappoint the customers. Mattie & Jewell are both from Louisiana which was to be the location for their vacation. They originally came to KC in 1947 so Jewell could find better work.

R&S: Was this place a restaurant?

M: No, it was a warehouse or storage place of some sort.

R&S: So what did the place look like when you came here?

M: Oh, my god, a dump. No windows, holes in the floor and walls. The three men did it all themselves.....We put in lots of effort, I'm really proud-I am. We season our food, try to keep the place clean, and to please our customers, that's the main thing.

R&S: Well, we're certainly pleased.Do you ever do private parties?

M: Yes, we do. During the week when we're not open for regular business. We can accommodate from 25 to 125 people.

R&S: How is the work separated?

M: Jewell mostly does the seasoning of the chicken and the fish (our nephew helps) and I do the side orders and make all the pastry, and Jewell also does all the barbeque.

Several items on the menu that we (the interviewers) would like to recommend are: catfish, chicken, pork chops, rib tips, cole slaw, greens, black-eyed peas, yams, peach cobbler, sweet potato pie, German chocolate cake and the cheesecake. (Yes, all the desserts are made fresh by Mattie.

R&S: What do you like to do in your relaxation time?

M: Sometimes I play cards. There's four of us ladies that play together, (chuckle) oh my god, we play spades, I love that game, I really do.

R&S: Is there anything else you like to do?

M: After playing cards, I like to play dominoes.

R&S: What does Jewell like to do?

M: He plays dominoes and watches football games.


.....chit chat chit chat..... R&S: Is there anything you would like to say to the customers?

M: Not exactly, only (I) think I really appreciate my customers. The main thing, I'm trying hard to please them--I'll put it that way. I put all my best effort into my cooking.

R&S: We can tell that a lot of care goes into it. That's what brings us back.

At this point our lunch came and we ate and Mattie interviewed us..... chit chat chit chat.....We found out even when she relaxes she thinks about restaurant "things". Always thinking of items to add to the menu to increase her customers pleasure. During the interview Jewell didn't talk to us much (We think he was feeling kind of shy) but he's very friendly and chats with the people that come in.


Definitely check this restaurant out. Your palate will thank you, your wallet will thank you (the prices are reasonable), and we're certain Mattie & Jewell will thank you also.



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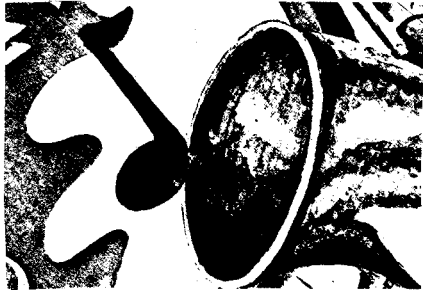
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REGGAE

BY WILLI I-REET

Things are off to a good start this summer with some of the best new releases being issued domestically. This is good news because it indicates there must be a demand exceeding the import market. Hopefully this trend will continue to prosper, thereby giving us fans an opportunity to pick up on what's happening in this country by having the records more accessible. A case in point being the Blue Riddim Band's "Restless Spirit". We've already devoted a fair amount of space to this group and deservedly so. As of this writing they are spreading their reggae inspired tunes to the West Coast where they are being received with very positive vibrations. They are performing solo in spots as well as being the supporting act for such stalwart talent as the great Dennis Brown, who, by the way, will be appearing at the Uptown July 14th. So, up front, catch that gig and look for BRB to play Parody Hall the end of July. If you haven't done so already, get "Restless Spirit" and put on your dancing shoes!



O.K., more hot "Rockers" coming in by way of "The Rastafarians". Apparently these Dreads reside in Santa Cruz, CA and this is their first effort to-date. There are eight members, at least half of which take turns on lead vocals. This is some of the most exciting NON Sly & Robbie music to reach here yet. I say this because most of what is happening in Jamaica is cycled through the Sly & Robbie music machine. Not that that is bad by any means, but "The Rastafarians" is a welcome breath of fresh air with their skin-tight rhythm arrangements accompanied by soulfully seductive vocals. If a comparison is to be made I have to say "The Rastafarians" convey a favorable similarity in message and sound with The Wailers, and I know that can be appreciated. There isn't a weak cut on the album. The lyrics, (printed on the back), deal with the usual Rasta interests - namely Jah and the dedication to their unified beliefs. Exceptional tracks include "Roll Call", with its fascinating melody and revealing lyrics; "Words of Wisdom" offers some tasteful organ and guitar licks again coupled with memorable vocals. "This ya musik" says it all with a list of pleasures derived by mere listening. I encourage you to check out "The Rastafarians".



Max Romeo has been around for quite awhile and released at least two LP's here in the mid-seventies. He hasn't really been heard from since until now. "Holding Out My Love To You" has been issued on the Shanachie label (they first brought us "Augustus Pablo Meets King Tubby In A Firehouse") and is partially produced by

Rolling Stone, Keith Richards, who according to the credits, also contributes lead guitar. This record has got alot going for it, what with an all-star back up band, including Richards, Sly and Robbie, "Chinna" and Augustus himself. There's a full, rich sound surrounding Romeos breathy vocals. The back up singers (reminiscent of the I-Three) provide a welcome embellishment that adds rather than detract's from Max's own appeal. Sly & Robbie wrote some of the best material. Their opening cut, "Wishing for Love", sets the pace with a mellow sax intro and funky bass/drum syncopation that's perfect for this seasoned vocalist. See for yourself!



ROMEO

Speaking of Sly & Robbie, (when discussing reggae it's practically impossible not to), they have must released their own "Sly & Robbie present TAXI" LP. TAXI being their own label in Jamaica, these are cuts by various groups and solo artists using the familiar Sly/Robbie production and sound. But what a collection! It would take an entire Penny PITCH to truly describe the many virtues of this astounding sampler. Suffice to say each cut is a classic in every sense of the word. I invite anyone even remotely interested in reggae to get this record. With outstanding performances by the likes of Dennis Brown ("Sitting and Watching"), the Wailing Souls ("Sweet Sugar Plum") and Sheila Hyltons ("The Beds to Big Without You"), this record must be heard. This is a great opportunity to hear first hand several important and dynamic reggae acts all in one fantastic LP - don't walk-RUN!



TAXI

Finally, theres the new Peter Tosh album, "Wanted Dread and Alive" issued on EMI, again through Rolling Stone Records. What a rejuvenation! For the past few years, Tosh seemed caught between a rock and a hard place. When he first left CBS to record on the Stones own label he seemed to feel it necessary to "cross over" by using disco rather than "roots reggae" to possibly reach a wider audience. Unfortunately this didn't work at all. He

killed two birds with one stone by 1)Not reaching a new legion of fans due to flimsy material and 2)By alienating his original fans as well. I'm very happy to say that Tosh is now back on the right track and should be able to finally get the recognition he has sought for so long. "Wanted Dread and Alive" is simply...A great record! The brassy disco arrangements have been replaced with a more enlightening and invigorating "rockers" sound (courtesy of Word, Sound, and Power, another Sly & Robbie incarnation). Tosh, of course, was one of the original Wailers along with Bob Marley and Bunny Livingston (i.e. Wailer), and it seems that he is finally coming to terms with the kind of music that is appreciated and expected from such a prestigious background.

LEFT HAND
Plain impressions of the four fingers taken simultaneously

Id: [redacted]
Impressions taken by SGT LUCIFER
Name: [redacted]
Offense: [redacted]

And now, with the extremely unfortunate and untimely death of Bob Marley, I feel we should look to his predecessors like Tosh and Bunny to continue bringing us the kind of sounds we so eagerly looked forward to with each new Marley release. I'm delighted to say Peter Tosh is persevering and by buying his record we'll each make our own contribution to seeing that reggae will continue to expand and enlighten. Cool runnings till next time!

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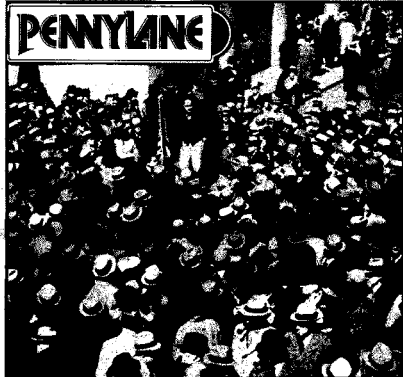
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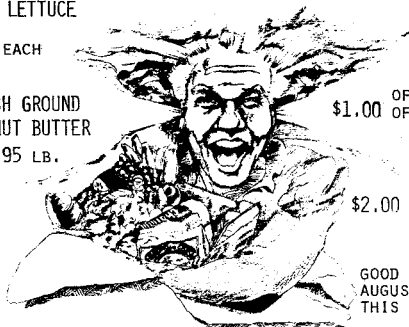
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H.B. PROPHET TO WED

AUGUST 8TH

has been chosen as the day H.B. PROPHET and his intended TERI TOWNSLEY, will exchange vows.

The future Doctor Prophet is presently a medical student in her third year at the K.U. Medical Center. They met at the PennyLane Broadway store where Teri has been a regular for some time.



THE MAGIC OF COMEDY

**S
SALLIE
Y
S**

It's June already...and when you read this it will be July...where does all that time go...is someone saving it up for future use...or did Warren take it with him on his road to wherever it's leading...tho gone he's not forgotten...right Sharolyn...on the road again...traveling in the city and not really going anywhere...but I do know alot of talented people who are...Bob the Incredible Juggler and David Naster are spending their spare time at Silver Dollar City...a backwards place that got lost inside its self...Mr. Naster will be performing at the Aladdin Hotel in Las Vegas July 6-12...So Naster is on his way to somewhere...BIG NOTE: Dwayne Cunningham will be around for your watching and hearing pleasure in Westport on the street corner...on the stage...on the Harris House deck...juggling...telling jokes...and having alot of fun...so of you see him...tell him Sallie sent you...and by all means let him know how much you appreciate his efforts by dropping a few coins at his feet!!and go to Stanford's & Sons in Westport to enjoy the talent of the K.C. Comedy Company...3 Nights a Week...Saturday-10:30 p.m. Sunday-9:00 p.m. ...Happy Hour-10:00 to close...So if you're out wandering around looking for some laughs...now you know where to go...and on Wednesday at 9:00 p.m. there is talent night for all you closet comedians...reading on you will have a chance to get to know a little more abo about comedians who work hard to bring laughs to us all...have a groovy summer

A special THANKS to Pat who kept Sallie supplied with typewriter ribbons...And a big THANKS to H.B. Prophet, (who has not written lately) for letting Sallie use the typewriter... Since the baseball players are on strike and your evenings are free readon about what to do....

Flat Snow Tire's

Mike Saconni is a man after Sallie's own heart but that's just because he's so cute that no girl could resist him. His Punk glasses make him more irresistible and his pink flamingo can come over to my house anytime. Actually this guy is very funny. Mike grew up in K.C. and his grades in school showed that he tried his best to make everyone laugh at school, and when his 5th grade teacher who he knew hated him, told him after a play that "we knew you could do something with yourself if you tried" Mike knew he wanted to be a comedian. He first started by opening for a local progressive country/rock band called FIELDS. From there he became involved with the K.C. Comedy Shop. Mike's pitch is for people to have a good time at someone's or something's expense and maybe at times be a little humble.

So Mike, remember to put your bag of tricks in the car before you drive off. In order to make multi-millions at this racket, Mike is competing Saturday in the Midwest Comedy Competition in St. Louis, hosted by Henny Youngman, (David & Wayne will also be there) and right now Mike is just working hard at what is the most important thing in his life--To be FUNNY.

LOVE records

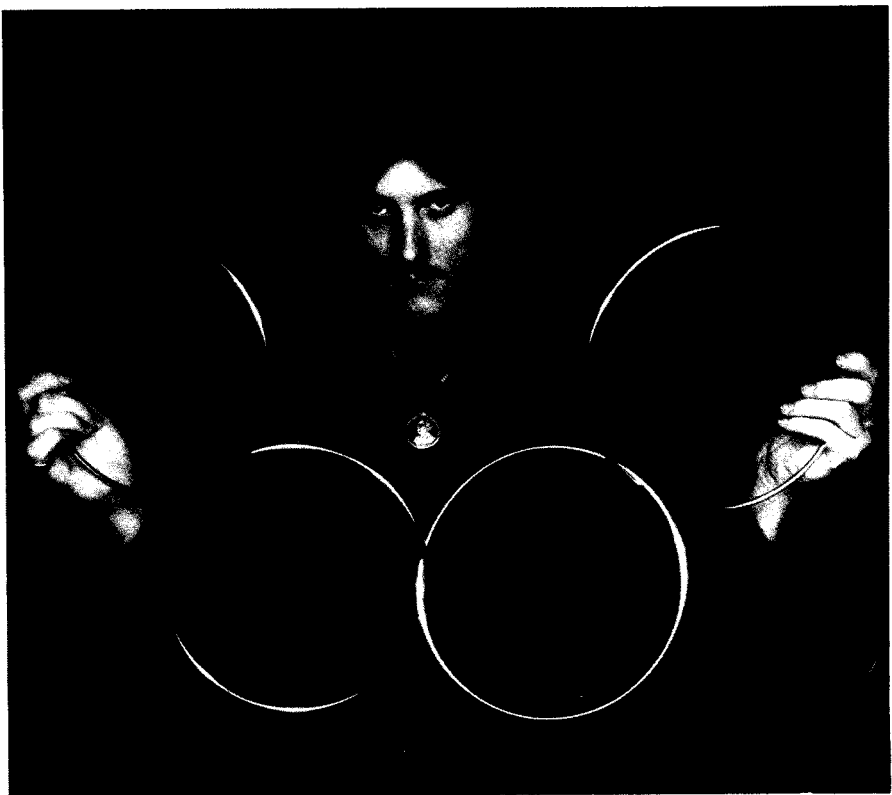
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The Magic Above

Tom Burgoon an Amazing Magician was inspired by the late great Ed Sullivans' TV Series, Sunday nights. The various Magicians sparked a flame in the child's mind & bloomed into 18 years of performing magic. Tom has been a Professional Magician for 8 years and belongs to the International Brotherhood of Magicians, is a member of the American Society of Magicians and also belongs to the Magic Castle in Hollywood.

Working as a technical assistant to David Copperfield and Doug Henning, Tom has established a name for himself in the world of magic which requires not only quick hands but a sense of humor as well. Tom has been performing at the K.C. Comedy Shop for almost a year and has also kept busy with conventions, marketing magic effects and preparing for international competition later this year. And as Tom puts it "With a little bit of magic, I'll get back to Las Vegas and maybe try TV."

An All-Right Skate!

David Naster is the originator of the Comedy Shop concept in KC. Coming back from L.A. he wanted a place to work in his own backyard (comically speaking) and found others who shared his desire and others willing to offer a place for such comedy. When asked how he got interested in entertaining people he replied: "I've always been a ham at heart. I like to entertain even as a little bitty boy." "Bar mitzvahs were a great starting point." "Grade school thru high school were springboards for my studies at K.U. in Theatre." Naster returned from L.A. and the Comedy Store where he was a regular for 6 weeks, and also performed at every available funny spot. Naster has a talent for doing the anything and it comes out with a flair of fun and laughter. His engagement at the Aladin in Las Vegas proves that this guy has talent, is funny, and is going places. Catch him around town and at the Comedy Shop.

1·2·3 SPLAT...

Bob the Incredible Juggler performed at the Renaissance Festival and Silver Dollar City before coming to live in KC from Minneapolis, Minnesota. While working on and receiving a degree in Education from the U. of Minnesota, Bob began performing with a group called Side Show; after seeing them perform on campus and got into it so much he couldn't resist but to learn how to juggle and balance anything. That was 6 years ago and Bob has become one of the best Jugglers around. Doing an ole' W.C. Fields act of "boxes" and taking them around the block and around the world and finally around the universe. Because as Bob himself says "My life is JUST TO JUGGLE."

He Even Just Juggles Passin' Girls!!! Thru...

Born in South Philadelphia and brought up in a typical South Philly neighborhood in a typical brownstone house by two parents and lots of sisters some years ago was Dwayne Cunningham. Dwayne was offered a basketball scholarship to the U. of Wisconsin, but instead chose to go to Clown College in Florida. He was with Barnum & Bailey Circus, Red Unit for 3½ years and from there his appetite drove him to KC and the streets. Making good contacts he went to San Diego and continued to work in nite clubs in and around the Southern California beach area. Whereby the circus grabbed him again. The fever rose in Cunningham after a year with Vargus for the streets of KC. Dwayne feels that comedy is very important, and a little bit of humor can go a long ways. Because remember we're all in this together.



M. J. RETURNS TO KANSAS CITY

Funny Fat

Mary Jo Redmond returns to K.C. after a year on the West Coast doing Stand-Up in several night clubs; including "The International Blend" and "The Comedy Store".

Mary Jo is a native Kansas Citian and is a natural in the area of Theatre & Musical Comedy. Mary Jo began her career in Theatre in K.C., and later performed with The Kansas City Lyric Opera.

She has appeared in numerous theatre productions including, Claire in a Delicate Balance; Lady Bracknell in The Importance of Being Earnest; and as Amanda Wingfield in The Glass Menagerie. Mary Jo attended the U. of Kansas & Shawnee Mission South. Debuting her stand-up comedy act at Stanford's 3 nights a week is keeping the only female comedian there very busy, but as Mary Jo puts it: "I'm tired of being known as a Sex Symbol", "I would rather be known for my brains and as soon as I see The Wizard of Oz...The Sallie Says "I don't think we're in Kansas anymore Toto". If you like a nice pair of legs, go see this very funny lady.

Lookin' For Love

Greg Beck is a newcomer to Comedy and has been performing at the K.C. Comedy Shop for a few months. Via West Texas to K.C., Greg said he never had a good time, so when he landed here he became a comedian for recognition and to attract women, so that statement shows his ego matches his size. Greg even once helped me put my VW body back into align. Greg would like to take his comedy to night clubs around the country, cuz as he puts it "I can walk anywhere and be bigger."

young & fresh

Elliott "Ike" Threatt was born in Philadelphia in 1962. The next 14 years of his life were spent all over the East coast. Before his family finally settled in Kansas City. Once here, Elliott attended Southwest High School. Where he almost finished all 4 years of high school just being content with a shy personality and a low grade point average which barely allowed him to participate on the school tennis team, on which he was number 1. He attended a school mime workshop, just to get out of class for a change, but it was taught by David Nastor who just happened to also be working on starting up a local comedy shop. Weeks later Elliott nervously showed up at a Sunday night Comedy Shop. Elliott did good that night and with the backing of David Nastor and another comic, Jeff Tamblin, Elliott stayed with it...Even performing on his graduation night. Throughout that summer Elliott performed every weekend improving his craft each time he got in front of the mike. At the end of the summer Elliott accepted a tennis scholarship to Missouri Western State, but while in college the urge to perform started up again, so he started up his own Comedy Shop in St. Joseph to keep him busy. Closing in on the end of the year, Elliott left St. Joe for L.A. to perform at the Comedy Store and the Improvisation West.

After making the necessary connections and laying the framework for future trips back, Elliott returned to KC and resumed college work at UMKC and also resumed stand-up comedy at the Comedy Shop every Wednesday, Saturday, and Sunday nights; where he polishes his act for his next trip to L.A. with his hopes to someday become an average everyday superstar!

Diet-Rite

Born in Oklahoma and raised in So. California, Pomona, Heart of the Orange County Fair...Growing up as a movie extra in such series as "My Three Sons", "Circus Boy", and tons of other TV shows, voice overs involving language tapes and cartoons has also kept Wayne Owens busy. Currently he can be seen in commercials on TV and in the newspaper ads. He is also working on a vaudeville act for the Follies Theater based on the great Hither, Fiddler, & Yon vaudeville act. Wayne is amazed and appalled that there is no variety program here in KC. He would like to see KC become important in entertainment instead of going to one of the coasts' for variety and comedy, the promoters should look within our town because there are certainly alot of talented people looking to make it here, because they are convinced too that KC should originate their own stars and agents.

David Naster took 2nd place in the Mid-West Comedy Competition this past weekend...And Sallie has decided to grow up and become Kristy McNichols and marry David Bowie...

An Audiophile's Dream Come True!

It was a Monday, and as I settled into another days work, I couldn't help but notice the gloomy faces of some of my co-workers. At first, I attributed the lack of enthusiasm to mass hangover. But as the day wore on I began to search for clues. The first was a posted note from Warren Stylus thanking those who helped make the PITCH possible. Hmm...a quick trip to the PITCH office gave me more clues. The room had been re-arranged and the bulletin board was devoid of Warren's crazy assortment of cards, letters, pins, and paraphernalia. WOAH!! All that was left of him was the Garard turntable mounted on the wall, with the red vinyl disc of Fred Blassie--the Pencil Necked Geek staring at me.

I anxiously confronted a friend and I was told that Warren had vanished. I quickly dialed the number of Warren's closest acquaintance who provided no consolation when he confirmed that Warren Stylus no longer exists, as we knew him. And so, I sit here writing this comment. Most of you who are regular readers, know that Warren was the Editor of the first 9 issues of the PITCH.

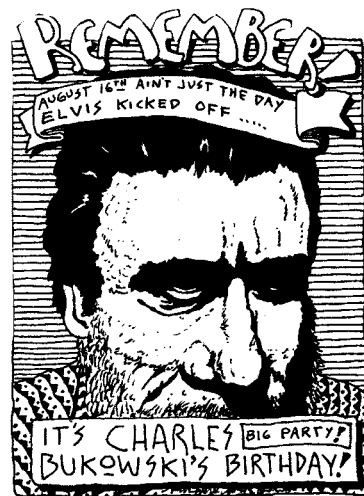
Actually, one week a month, Warren lived and breathed the PITCH. It would be hard to describe how much work goes into this little paper from its beginnings to distribution.

Quoting Warren himself, "Each day life seems to get just a shade closer to taking on the atmosphere of a K-Mart appliance department---MAXIMUM INPUT LEVEL HAS BEEN REACHED, Thank You." (Stylus' Point, Penny PITCH, March, 1981) And, to quote a quote, "All things must pass"---George Harrison

Well readers, Warren too has passed. He was a friend of mine, and in some ways, I loved him...but, then, all of us at the PITCH did. And so, Warren, wherever you are, I know that you will enjoy all this sentiment about as much as you would enjoy having thousands of tiny "livestock" take up residence in warm spots on your body, but nevertheless...Your humor and energy is sorely missed. We at the PITCH will do our best to support our new Editor, Charles Chance Jr., but the "Magical White Road" will never be the same without you.

SMILING IN RETROSPECT

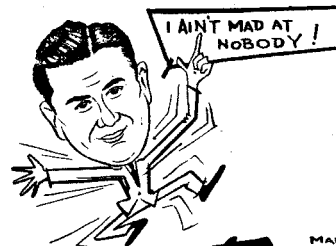
BROOKE'S SAY'S



calendar CONT'D from Pg 24

- 24..DR. HOOK.....UPTOWN
- 24/25..FLYING DOTS.....MB
- 24/25..GET SMART.....OTWH
- 25..CARIBE.....PARODY
- 26..GARY BURTON.....BRUSHCK
- 26..LYNCH & MCBEE.....LOH
- 27..FOUR FRIENDS.....PARODY
- 28..PLAINJANE.....PARODY
- 29..KATHY KENNEDY.....O'S
- 29..GATEMOUTH BROWN.....PARODY
- 29/30..SAVANNA.....BOGARTS
- 29/30..SHANGOYA.....OTWH
- 31..FLASH CADILLAC & GLORY BOYS..LOH
- 31..WISHBONE ASH.....UPTOWN
- 31/1..CARIBE.....PARODY
- 31/1..REACTORS.....MB
- 31/1..FOOLS FACE.....OTWH
- AUGUST 1..GLORY BOYS.....LOH
- 2..DOUG KERSHAW.....PVP
- 7/8..REACTIONS.....MB
- 8..ALBERT KING & FRIENDS.....NGA
- 9..GLENN MILLER ORCH.....BRUSHCK
- 14/15..CHARLIE MUSSEL WHITE.....PARODY
- 14/15..EMBARASSMENT.....MB
- 14/15..GET SMART.....OTWH
- 16..HEATH BROTHERS.....PARADE
- 20..KOKO TAYLOR.....OTWH
- 23..MEXICAN FOLKLORIC CO.....PVP
- 25..EDDIE "CLEANHEAD" VINSON.....PARODY
- 28/29..EMBARASSMENT & BUCKTHRUSTERS..OTWH
- 30..HERBIE MANN.....BRUSHCK

MB-Music Box...BRUSHCK-BrushCreek Park O's-44th & Swtrfwy...PVP-Penn Valley Park NGA-National Guard Armory (7600 Ozark) PARADE-Truman Rd. & Paseo...PK-FoolKiller NDH-Niedermeyer's Deli Haus...SP-Sunnyside Park...HARLINGS-Main & Westport Rd.-All in KC OTWH-Off The Wall Hall...LOH-Lawrence Opera House--Both in Lawrence



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5. STEVE TIBBETS/Yr
6. LOUNGE LIZARDS/Lounge Lizards (EG)
7. MIKEY DREAD/WW III
8. FRANK ZAPPA/200 Motels
9. ROBERT FRIPP/Let the Power Fall
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15. LENNON/ONO/Live Peace
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18. PETER GREEN/What Cha' Gonna Do?
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21. JOY DIVISION/Closer
22. PIL/Paris
23. DEAD KENNEDY'S/Fresh Fruit
24. DOLL BY DOLL/Remember
25. X/L.A.X.
26. VANGELIS/Chariots of Fire
27. BEATLES/Box Set
28. STEVE TIBBETS/1st
29. FLOWERS/Icehouse
30. JOHN CALE/Church of Anthrax

Thanks
Esp. to
Rolling
Stones!



Thanks esp. to B. Jones for mandolin on "Sitting On A Fence." Despite a couple of small flubs, exquisitely played. Thanks to Mick Taylor for the metallic quality of Get Yer Ya Yas Out. Thanks for Jagger's voice, the xylophone, syncopation & accordion on "Backstreet Girl." --an Elizabethan classic in a mode kindred to "Lady Jane," or Dylan's "Fourth Time Around." Thanks for the acoustic guitars & Keith's harmonies on "Sweet Black Angel," for "Connection," a great, brash 2-minute 2-chord song, and for the sweeping use of space inside "The Lantern" & its artfully controlled vocals. Thanks for Jagger-- what's Dylan to him or he to Dylan?-- on "Who's Been Sleeping Here's" totally wacked-out sendup; for the wonderful carnival-type organ & tacky piano throughout Between the Buttons, (the title of which recalls G. Stein) and for the elliptical mingling of awe & sarcasm on "All Sold Out" and "Complicated," (echoes of "Paint It Black" middle-easternism on choruses); what happened to all of Brian's good hash?

Reminded of J. Cage's reminder that the basis of rock is not 4/4 at all: rock has a monolithic structure-- in the words of Kubrick compadre Phil Spector, "Wall-of-sound." "Citadel" is a monolith. Do they still sell this kind of reverber for guitars? Sure, c/o H. Bosch.

As Paul Williams, in his excellent section on Their Satanic Majesties Request in Outlaw Blues, points out, the Stones at all times, like Virgil leading Dante through the underworld, "get you safely to your door," as promised, by the end of the song. But meanwhile, the sometimes truly Shelley-like & visionary

lyrics of Jagger have indeed just led us to the brink of the abyss, & through apocalypse. "Gimme Shelter," "Sympathy for the Devil," (the lyrics of this song are very true poetry, although, like the Doors' "The End," not so pessimistic philosophically as they might first appear,) and even the more reassuring hypnosis &/or lyricism of songs like "Gomper," "She's A Rainbow," "Angie," "Melody," "You Got the Silver," "Moonlight Mile," "Prodigal Son," or the choruses on "Memory Motel," are marked by a timeless, or time-outside-time, sense-- truly an apocalyptic notion, but one usually balanced & kept alive by Jagger's humor & irony (with Keith & Charlie as his whimsical antagonists.) This tension/collaboration is what carries us, unmolested, safely through even the most surreal, subterranean soundscapes: the reductio ad absurdum of "Let It Bleed," the amusingly sinister music hall of "On With the Show," the true mystery encapsulated in "2000 Light Years From Home," and even the engagingly mindless rant of "Lies."

Which reminds me, Stones, that Emotional Rescue and Some Girls are good records, too: esp. "Just My Imagination," "Beast of Burden," and the ludicrous title track of Rescue.

Let's see: throw in Charlie's drum segues on "My Obsession," "Out of Time"'s loping rhythm, "We Love You," "Child of the Moon," Jagger's great black-honky mannerisms on "Hot Stuff," add the authentic John/Paul harmonies & harpsichord/oboe/drums fadeout on "Dandelion," & that's about it, Stones, xcept good luck, & as Maria Muldaur once remarked about the line "cactus is our friend" in the camel song, don't forget to "ask Aldous Huxley"...



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MORE WORDS ABOUT FOOD

by Jeff Miller

CITY LIGHT -- Restaurant/Bar
7425 Broadway 444-6969
Featuring the Walter Ruff Orchestra
FOOD - Two
AMBIENCE - Two
MUSIC - Three

The City Light restaurant and bar is an unassuming looking restaurant from the outside, especially when viewed alongside its neighbors in the little shopping center at 75th and Wornall. Out front the old K.C. trolley car tracks go by, recalling the era when K.C. was a town where jazz was live and red hot. This tradition of live jazz is brought back the City Light every Thursday, Friday and Saturday evening by the Walter Ruff Orchestra. (Now if we can just get the city to bring back the trolley cars.) Inside, the decor is quiet and simple. We liked the basic brown color scheme and the low key decorating ideas. Our idea of a good restaurant begins with a simple decor that doesn't detract from the food at hand. Our meal started with the house salad, which was made with some nice, crispy and fresh tasting greens served with a wedge of tomato. The house dressing, a creamy spicy affair, was tasty and earned an excellent rating, but was put on too heavily, overpowering the light taste of the lettuce. The salad was followed by a curious concoction called Onion Gratiné. It turned out to be somebody's version of French Onion soup, but we'd have never been able to tell in a blindfold test. Some element in the struggle to make this soup went wildly astray. The bullion was overflavored, drowning out the onion almost entirely and the cheese had a distinct funny flavor. Our dinner companion had the soup de jour which was vegetable. This attempt at soup-making was more successful. The vegetables in the soup were done just right, not too crisp and not too soft, and the cook provided just the right variety. The taste of pea was a bit overpowering but didn't detract much from this delicious dish. Our entree was Fettucine Primavera-- a quite enjoyable dish. The fettucine itself was boiled/cooked perfectly "al dente" and the sauce of cheese and vegetables had nice earthy flavor. The seasoning was understated, allowing the

(Continued in last column--)

THE Songwriters Workshop

broadway rex

"Opening the Big Man's Door"

There are many ways to promote original songs. For new, unknown writers, the hardest part is getting your songs listened to. You may know someone yourself who is active or successful in the music industry. If so, present your songs to them for a critique. Many people can benefit from a mailing program. The best method I have found for mailing in terms of expense, effectiveness, and time, is as follows:

- Research your areas of aspiration.
- Compile a mailing list of prospective clients.
- Send a preliminary letter and a return postcard.
- Respond appropriately to all answers.
- Send one more letter to those who fail to acknowledge the first letter.
- If they fail to respond the second time, eliminate them from the program.

There are many publications available to help, you in the construction of a mailing list. Most of them tell you how to contact the artist, their management firm and the label they work under. Billboard magazine has a book they publish annually, free of charge to subscribers. To the best of my knowledge, this is the only way to obtain this book. However, I have written Billboard for more data and will comment on this later. Another excellent book is "Songwriters Market". This book is also published annually by "Writers Digest Books". This year's book was edited by Barbara Norton Kuroff. This company offers a variety of market books for artisans, writers, photographers, etc. Once your mailing list is compiled, you should send each person or company a brief, personalized letter explaining why you thought they might be interested in your songs. Do not try to explain how the song came to be. Do send a self-addressed, stamped postcard with a simple questionnaire on the reverse side. Because artists, agents, managers, etc. are under a veritable deluge of new material from many, many writers. You should exhibit some respect for their time and make it easy to reply. You will certainly be received in a better light if you do.

SAMPLE CARD

This postcard approach is of benefit on both ends of the exchange. First, it saves you the expense of buying, recording and mailing a tape to someone who has neither the time or inclination to listen. It also informs you of what forms (cassettes, reels, lyric or lead-sheets) the prospective buyer is interested in viewing. Lastly, it gives yourself a professional shine. When you show respect for their time, you build respect for yourself. This will be of great benefit to you should you reach the point of selling the song.

It is best to send no more than two songs to any client at one time unless they request a complete portfolio. Even if they consent to hear your songs, they will probably not take the time to hear more than two. When you submit the tape, be sure to put your name, complete mailing address and phone number on both the tape and tape case. If you wish to have the tape returned, also included a self-addressed envelope with the appropriate amount of postage.

When you go to make your "master tape", (the original recording) purchase the highest quality tape you can afford. The better the tape, the longer it lasts and the fidelity is much better too. The cassette or reel copies do not need to be of real high quality as their purpose is as a short term communication tool. Besides, you will have a high-quality master tape that will last for years if it's stored properly.

When making the master tape itself, it is not advisable to go to great lengths in arranging or producing the material. You are marketing a song, not a band. Selling a band is a completely different endeavor. Producers, artists, agents, etc. are thinking in terms of how their artists, arrangers, and their systems will produce the song. When you garbage up your demo with 10 instruments and what-not, it is not as easy for them to think in these terms. Although the song sounds basically empty, one instrument (piano or guitar) and the vocal is best. Never more than two or three instruments and the vocal unless you're tryin' to promote your band as well.

If you are patient and handle this program professionally, you will get some response about your songs from the industry. Next Month "Holding On to What You've Got"

(1) Would you like a tape to review?

- Yes, please send _____ number of tapes.
- Thanks, but we're not reviewing new material.
- Not at this time-- please try later.

(2) Would you like: leadsheets

lyric sheets neither both

(3) Would you prefer cassette reel

A NOTE FOR ALL THE DIM BULBS - YOU SING THIS TO THE TUNE OF "DOWNTOWN"

WHEN YOU'RE ALONE
LIFE IS MAKING YOU
LONELY YOU CAN ALWAYS
EAT
GROUND
ROUND!

THE PORTIONS AREN'T SKIMPY,
THAT'S WHY YOU GO SEE
WIMPY, IT JUST
CAN'T BE BEAT!

Ground Round!

THRU DRIVE THRU
TAB AND MORE
FRANK GATE

CHUNKY RIBS
TATER TOPS
FRENCH FRIES

THRU DRIVE THRU
STEAK 1.95
GAM TONY

OUR BURGERS
SHAKES
MILKSHAKES

CLOSED
TUESDAY

JUST LISTEN TO THE SIZZLE OF THE
BURGERS ON THE GRIDDLE, CRISP
AND JUICY OUTSIDE AND SO TENDER
IN THE MIDDLE,
HOW CAN YOU LOSE??

THEY SERVE 'EM UP ROUND
OR SQUARE
YOU'LL HAVE SUCH A GOOD
TIME AT THE CARNIVORE FAIR-

SO EAT
GROUND
ROUND!

KETCHUP AND MUSTARD,
TOO
GROUND ROUND!
ONIONS, BUT JUST
A FEW.

USDA
PRICE

GROUND
ROUND!

EVERYTHING'S FRYING
FOR YOU!!!

Brookes DeSoto
- FOR ALFRED PACKER

SING THIS TO THE TUNE OF "DOWN TOWN"

flavor of the parmesan and the assorted vegetables to be savored. Unfortunately the lima beans were undercooked, leaving them tough on the outside and mealy on the inside. Otherwise the vegetables were nicely done indeed, both in selection and preparation. Our companion had the Beef Tenderloin Kabob, which he described as a masterpiece of kabobery. The tenderloin was cooked delightfully rare, and the peppers, mushrooms and onions were cooked to succulent perfection.

For a side dish we jumped at the Potato Skins, which had been recommended to us by a friend. True to their praise, the potato skins did not disappoint. We've always loved french fries cut thick with the skins left on and this was no exception. They could have been cooked a tad bit crispier, but that didn't stop us from wolfing down a whole plate of the little buggers. The little pieces of sour french loaf were a hit at our table too.

For dessert we decided on the Cream Cheese Cake. Expecting a traditional cheese cake with the graham cracker crust, we were pleasantly surprised when out came this creamy thick cake with no pie type crust. As desserts go, this one would be hard to beat even at La Bonne Bouchee. The texture of the cake was heavenly-- not too thick and heavy, nor too light and meringue like. To quote Goldilocks "this one's just right." The creaminess and faint fruit taste were just the ticket. Compliments to the gang in the kitchen for this one.

We opted to wash down our meal with several saucers of java (served with real half & half, something many "good" restaurants aren't doing these days),

See CITY, Pg. 20

Penny Pitch

Classifieds

WANTED: Used 10 speed bicycle-23" or 25" frame. Also want clunker no speed bicycle. Brent-531-5690
If you want to see the Wild Tchou-pitoulas--Write: Dept. of Parks & Recreation, Cultural Arts Office, 5606 E. 63rd, KC, MO 64132 and tell them so.

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Bill-432-2863

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Night-Owls: Progressive Radio Lives! Listen to the Night-watch--Mid.-6a.m. on 96x Radio (95.7 FM)

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KANN ICH TICH ESSEN?
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Leslie Speaker Unit for Sale. Older vacuum tube model, works fine. \$100

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SUMMER BLUES REVUES

Sheryl N

Hot summer days are here and so are possibly the three hottest blues albums of '81. Buddy Guy's recent album STONE CRAZY, released domestically on Alligator Records (Alligator 4723, list \$8.98), will blow your mind and elevate your soul. It's been 14 yrs. since his last album A MAN & THE BLUES recorded with longtime partner Junior Wells. STONE CRAZY is hotter than the summer sun. His raw guitar style will make your soul sweat while his vocals send chills up your spine. Buddy has won the admiration of everyone who ever tried to pick blues on the guitar from B. B. King to Eric Clapton. Even Jim Thackery of the Nighthawks, who heard STONE CRAZY for the first time in Penny Lane, kept exclaiming, "How can he do that?!" And what does LeRoi say about this Guy? He says "Buddy Guy is the Jimi Hendrix of the Blues." Definitely this recording is Chicago Blues at its finest!

Another impressive Alligator release is PRINCE DIXON and the JACKSON SOUTHERNAIRES (Alligator 1201, list \$8.98). His early recording for Peacock, and his performances over the years, have earned him recognition and respect throughout the entire spiritual music field. The harmonies of the Jackson Southernaires compliment Prince Dixon's voice and add a spark of enthusiasm. These tunes will make your feet dance and your spirit come alive.

Finally there is COPELAND SPECIAL by Johnny Copeland (Rounder 2025, list \$8.98). This is a very special album indeed. Copeland's sensitive guitar playings and powerful vocals are enhanced by the talents of George Adams on tenor and soprano saxes, and Arthur Blythe, alto sax, along with many others. Copeland has always attracted musicians of superior ability. He began in Houston, where his band featured luminaries like Don Wilkerson, Wilton Felder, and the legendary L. A. Hill. He is now living in Manhattan, but that Texas flavor still remains in his music. The same spice that the late greats, Freddie King and Duane Allman felt in their guitar playing, is in Copeland's fingers. Johnny Copeland has his own recipe, and it's truly special.



because the wine list looked positively ghastly. The reds were barely adequately represented, though nothing I'd strip paint with, and there was an obligatory rosé as well. It was the selection of white wines that was the worst. It was really pitiful when one looked at the menu items which needed a white, and when one considers the popularity

of white wines in general. There was a Mirassou Dry Chablis, a wine I wouldn't let my cat drink, and a Chateau St. Michelle Semillon Blanc--another sub-average white. A nice chicken dinner, or pasta, as served here should have a lighter, fruitier wine than the ones served by the restaurant. The introduction of a reisling or a gewurztraminer would add some needed balance to the list. After the dishes were cleared away and the coffee cups refilled, we sat back to listen to an excellent group of musicians known collectively as the Walter Ruff Orchestra. And we mean listen. Unfortunately, the restaurant is dissected by a wall--the result being many of the seats in the house have no view of the band. Our table was behind this obstruction and all we could see was the window into the kitchen. But we knew the band was there because we heard them belting out some favorites including ours, "The Girl From Ipanema." (Thanx fellas.) Individually, the band is Walter Ruff, trumpet; Duke Morrison, piano; James Brown, bass; Little Brother, drums; and Earl Bowman, sax. They played a real tight set and the audience went appropriately wild. By the time we were leaving the City Light, it was beginning to fillup with its evening customers ready to listen to some good music. Only the souppuses could have gone home disappointed with the caliber of the jazz. On the way out we cased the bathroom and found it to be clean and funny. Our favorite graffito said, "Don't drop acid, take it pass/fail." Taken in its entirety, the City Light is really quite a pleasant little place. With the muted decor and attentive service, we felt we had found a restaurant that was relaxing and enjoyable, if not a gourmand's delight. The ambience was right for a place of its type, and many different kinds of people could go there and feel comfortable. We appreciated the food for its simplicity of preparation and presentation. We hope the owners of City Light can make a go of it, because Kansas City needs more places a person can go to and have a good inexpensive meal backed by some really fine music. There isn't nearly enough live jazz in the city, especially for a swing capital like K.C., and this restaurant does a nice job of helping to fill that void.



Courtesy University of Pennsylvania Museum
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Special Performance
Sculpture Window Piece

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Photo: Haskyle

TRIVIA

QUIZ

- Name two rock groups that the late guitarist Tommy Bolin played in.
A. _____
- What year did Marc Bolan (T-Rex) die?
A. _____
- What was the name of Roy Loney's band before the Phantom Movers?
A. _____
- What is Elvis Costello's real name?
A. _____
- Who played guitar on Donovan's hit single "Sunshine Superman"?
A. _____
- Where did the two groups--1) "Uriah Heep" and 2) "Lamont Cranston Band" get their names?
A. _____
- Mickey Gilley made the Guinness Book of World Records for what reason?
A. _____
- Who is the brother of Jimmy Seals of Seals & Crofts?
A. _____
- What was Lorne Greene's only hit single?
A. _____
- What famous young fiddle player recently replaced the (Dixie) Dregs violinist Allen Sloan?
A. _____



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JAZZ NOTES

RODNEY FRANKS



CHAKA KHAN/What Cha Gonna Do For Me? Warner Bros. HA-3526 List \$7.49

It's very hard to comment on this album at all, without going on about her collaboration with Dizzy Gillespie on *Night in Tunisia*. Just the fact that Diz took time out from his thing to play is enough to merit attention. It's good to see Chaka

reach back into her culture with this piece and educate the youth and enlighten the "boody shakers". This is the tune *Black Radio* in K.C. should be playing to death instead of the title cut. Also superimposed in this piece is Charlie Parker's 1946 Alto break in tandem with a synthesizer run from Herbie Hancock. This one selection carries the album, not to discount the title track, Lennon and McCartney's *We Can Work it Out*, and Heed the Warning, three "Floor Burners" from this collection. Chaka displays her serene side on *Night Moods* using her breathy vocal technique, a trademark of hers. Her latest is entertaining and enlightening at the same time.

5 BIRDS AND A MONK GXY 5134 List \$8.98

Art Pepper, alto sax; John Klemmer, tenor sax; Harold Land, tenor sax; Johnny Griffin, tenor sax; Joe Farrell, tenor sax; Joe Henderson, tenor sax; with Stanley Cowell, piano; Roy Haynes, drums; and Cecil McBee or John Heard on bass. The Title refers to the selections on this album, 5 Parker tunes and 1 by T. Monk. Performed by six of the best reedmen in the music biz. It's interesting to note that these sax men had free reign over what they would contribute to this project. All, except Klemmer; chose Parker lines; and all, except Henderson; employed quartet formats. These gentlemen treat these jazz gems with great respect and the truly shiny spots on this album come from Klemmer and Henderson. Stanley Cowell sits out of Henderson's performance of *Relaxin'* at Camarillo. Henderson in this case is backed by Heard and Haynes. This trio setting is so full that you won't miss the piano. Klemmer's treatment of Monk's *Round Midnight* is the way it should be -- smooth and sweet. You know? It's really good to hear Klemmer playing traditional

again, minus echoplex. It's an accepted fact, Bird does live and is quite active in the spirit and expressions of these ten master musicians.



WOODY SHAW/United CBS FC-37390 List \$8.98

This is a nicely arranged and executed contribution from Woody for '81. Using young and versatile musicians, such as Mulgrew Miller on piano, who contributes one tune, *Pressing the Issue*, an up-tempo number that gives Woody and drummer Tony Reedus a lot of room to express. Reedus' style for this piece is a nice balance of cymbals and skins. Shaw is also accompanied by long time associates Steve Turre (trombone) and Stafford James (bass). Turre can best be heard on the tune *Katrina Ballerina* displaying his rich, fat sound, a nice vehicle for Steve as the piece alternates between 3/4 and 4/4 time. The icing on this musical cake is the appearance of Gary Bartz (alto sax) on two selections. Woody Shaw's *Blues For Wood* and the Cole Porter gem *What Is This Thing Called Love?*. After hearing Gary now and comparing it to his last poor effort (BARTZ - Arista cut-out), all I can say is "Welcome Back Gary". *United* is an excellent mixture of new tunes and variations on old ones that will help jazz ears through the summer.

Muddy River

OUTDOOR ADVENTURE CALENDAR

SIGN UP NOW

Reservations Required

JULY 3-4-5-6
CONTINUOUS
FLOATING ISLAND PARTY
Join all or one day

JULY 11-12
EZ OZARK FLOAT TRIP

JULY 25-26 Climbing

JULY 18 to 26th
ONE WEEK
Colorado River

JULY 28-26
Beginning Climbing

Muddy River Outdoor Adventure 4307 Main, K.C., MO. 64111 816-753-7093

FLOATING ISLAND PARTY

AFTERNOON PARTY FLOAT DOWN THE MISSOURI RIVER

Live Music by Danny Cox



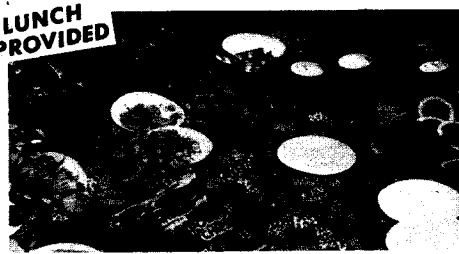
\$16.00 LUNCH PROVIDED

ONE DAY TRIPS
July 4 or 5
July 25-26
Aug. 15 or 16
Sept. 5 or 6 or 7
Sept. 19 or 20
October also

SATURDAY OR SUNDAY AFTERNOON FLOATING ISLAND PARTY
This is a great way to spend an afternoon! It all starts about 9 a.m. at the Muddy River Campground, where you'll meet the guide, about 20 miles north of Kansas City. The boats are ready for you, a huge armada of rafts safely lashed together to form our "Floating Island Party." You have to do a "little bit" of paddling, but mostly it's a lazy float downstream on the big current of the majestic Missouri. Picnic lunch provided and we will stop part way down river for some musical entertainment on dry land, and lunch! We are proud to have along DANNY COX as musician, we think you'll agree he's perfect for these afternoon floats. When the float ends depends on how much we play in the afternoon (waterlights and stopping on the shore). Estimated time is between 5 and 6 p.m., then a car shuttle and about an hour's drive back into town. These trips fill up VERY quickly and are often chartered by large groups for fund raising.

LIVE MUSIC BY DANNY COX

LUNCH PROVIDED



PIRATE PARTY

Just like the "Afternoon Floating Island Party" listed above, only you must come in costume! There will be a treasure hunt, prize for the best costume and water fights between the pirate ships (rafts). Live music (old sea shanties and ditty music) will be provided by Danny Cox and the Sinclair. Rafts and a riverside feast will be provided for \$18. Car pool transportation.



SUNDAY AUGUST 16 LUNCH PROVIDED

SIGN UP NOW

MUD EVENT

Like the Floating Island Party but with an unusual twist—Mud games. Featuring a tug of war over a mud puddle, mud pie throwing, mud weight lifting, mud run and mud free-for-all. Showers available. Prizes, too! \$16.00 - lunch and live music by Danny Cox. DATE: SEPTEMBER 19 OR 20

JULY 25-26
FLOATING ISLAND PARTYS
Saturday OR Sunday

AUG. 1-2
CAVE TRIP
- Bunkhouse lodging -

AUG. 8-9
Swimming & Fishing
OZARK FLOAT

AUG. 15-16
FLOATING ISLAND PARTYS
Saturday - Regular
SUNDAY - PIRATE PARTY

AUG 15-16
OZARK WEEKEND
CLIMBING INSTRUCTION

AUG. 22-23
GHOST LIGHT
Returns Early Sunday

AUG 29-30
Gold Panning
IN ARKANSAS

SEPT. 5-6-7
CONTINUOUS
FLOATING ISLAND PARTYS
Join all or one day

SEPT. 12-13
OZARK FLOAT

Hang Gliding
every Thursday
every Weekend

3 sessions - \$85
Call us for details.
753-7093

SEPT. 19-20
Penny Lane Island Party
OR
MUD SUNDAY

RIVER CONDITIONS
PHONE 753-7093

Ozark

SEPT. 26-27
Beginning Climbing

OCTOBER:
Autumn Canoe Trips
More Floating Partys

NOVEMBER; DEC.
ski trips

Reservations Required

COOL CAVE TRIP Aug. 1-2
TUMBLING CREEK CAVE - AN INDOOR TRIP
The cave is one of 3 underground laboratories in the world doing scientific research. Come learn and explore with cave formations, structure and ecology through a morning surface hike and an afternoon underground cave trip. It is a very comfortable weekend with a bunkhouse lodging provided along with a kitchen, refrigerator, fire, shower, and screened in porch. Of course you beat the heat in the cool cave. Place and screened in porch. Of course \$37.50, or \$30 for early registration. Includes cave fee and a snack. Carpool or transportation can be arranged and will bring you home Sunday morning. Limited group or auto tour the Ozarks. Limited group



Saturday, August 29
GHOST LIGHT HUNT

CLIMBING & RAPELING INSTRUCTION July 25-26
Sept. 26-27 Aug. 15-16
Learn beginning to advanced technique.
Southern Missouri \$40

sale

ASK FOR OUR CAMPING GEAR CATALOG 10% DISCOUNT on merchandise ordered from our store's catalog. This is our regular every day discount policy. Normal delivery on most orders takes under two weeks. We think you'll find our prices at full retail. In the store are lower than most, and our friendly service is the BEST in town. TRY US!!!



OZARK CANOE TRIPS

Let Muddy River's guides help you relax on your next canoe trip. We accompany every weekend trip to smooth out any transportation, campsite or organizational problems. All you need to bring is two lunches, your sleeping bag, a tent (we rent 'em) and enough money to cover your share of gasoline (usually about \$10) and to get back late. We prepare two campfire breakfasts and a great Saturday evening dinner for you. We try to solve every hassle for you. All of our trips are comfortable ways to meet new people. Our usual limit people. We can furnish transportation or you may drive. We try to avoid the crowds and go to the best water conditions, please call us about exact river choice, \$45, or \$36 for early registration one month in advance compare our rates with doing-it-yourself.

A STRANGE CASE



Now there's a tobacco you could smoke all day without burning your tongue.

Holmes had taken to snorting his cocaine these days and though at first he found it difficult to roll a snort tube from a silver coin, his brilliant mind soon overcame the problem.

I had just stopped by the Baker Street apartments, to see my old comrade and had barely averted a mishap in my pants as I saw Mrs. Hudson, a tousled Mrs. Hudson, exit Holmes's bedroom.

"Ah Watson," Holmes was surveying me mischievously. "You've been eating at the Swine Brill again I see; you've spilled some salad dressing on your lap." He regarded me smugly from the fireside.

"Remarkable Holmes!" I cried, "How the duce do you do it?" "Am I right then Watson?" Holmes smirked.

"No, you're not, but still I don't see how you do it." I stammered. His inquiring look prodded me on, "Actually Holmes," I continued, "I stopped at Madam Bovine's House of Delight on the way over," I swiped the stain on my trousers with my handkerchief. "Sorry old boy," I said sheepishly.

"Never mind Watson," Holmes grabbed a telegram from atop a huge pile of correspondence.

"You're just in time to assist me in your usual small way in another perplexing case, which no doubt you will write up."

"Good show Holmes," I cried, farting in my delight. "Beg pardon old boy," I murmured, but Holmes was not to be denied.

"Slugs," he muttered, filling his pipe. "Eh," I asked.

"I said 'slugs' Watson. You, my friend were flatulent and I don't intend to let you go unpunished.

"I say Holmes," I blustered, "What's all this about?"

"Watson," he sighed, "I should have said this before; you are the most ignorant, incipient little simpleton; the most uninformed, unaware, incompetent, boastful and incapable dipshit I've ever had the dishonor of being associated with." With that he marched over to the mantle and picking up his slipper of tobacco, continued, "You think this is a slipper, Watson?"

He shook the thing in my face. "Do you old boy?" He was spluttering saliva in my face in his rage, but continued to shake the tobacco slipper in my face. "Shit, no," he finally cried, "This is a slipper, you idiot!" and flung a bedroom pouch, the terrycloth kind you wear before bed, at me. He fell silent, his wrath spent at last.

"Well?" he stood panting, one hand busy rolling a tube out of a silver dollar.

"Well, well, Holmes," I clucked, "It seems an interesting case alright, but my game leg is acting up a bit, so I believe I'll call chock on this one." I rose and gimped for the door.

"Oh...here," I said, bending to pick up his tobacco. "You've dropped your slipper."

He began laughing, and as I climbed back down the stairs I could still hear him laugh. He was laughing as my carriage pulled away. I shook my poor old physician's head. Sherlock Holmes was a strange and wonderful friend.

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Produced for Records by
THOMAS Z. SHEPARD

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—Frank Rich, N.Y. Times

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—John S. Wilson, N.Y. Times

SPECIALLY PRICED 2-RECORD SET

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ANGEL by Willy the Electrician



Nude Descending a Staircase

The clock numerals melt from five-twenty-eight to five-twenty-nine to five-thirty. I'm lying in my bed -- a mattress on the wooden floor. The evening seems calm outside my window, except for sirens coming from Main Street. The birds are still singing "I guess we're okay." But lately I've been worried. I realize the world's distance, and assume the stance of a survivor.

Across the street I see the usual ugly humans waiting at the bus stop. They hover or huddle in front of the 24-hour 25 cent movie arcade--it's hard to tell what they're doing from here, they're so small: old women with paper grocery bags and men with baggy eyes. The men are thin and the women are fat. I hope their bus comes soon.

I shouldn't sleep so much this early in the evening. I should get up. I should visit an angel. Yes, the time has really come: I can't linger any longer. Never mind her flabby thighs and acne-scarred ass: she, I must possess and consume.

Since we've met, I cannot touch my coffee. Even the most familiar streets resemble her buttocks.

But tonight must be the night we get lost, together.

When I knocked on her door she came to answer with wet hair. Without her shoes she always looks short. And without her eyebrow pencil she doesn't resemble Margo Hemingway.

Her feet are the only hard skin she has. They are very hard. Her skin is soft and white, like milk and cotton. Blue veins show through her skin.

When God put angels in his beautiful heaven He asked the angels to do just one thing. He asked the angels to love and always obey Him. This is what I want from my angel.

"Bill your head looks like it's been slept on."
"I don't bother to brush it any more, that's why."

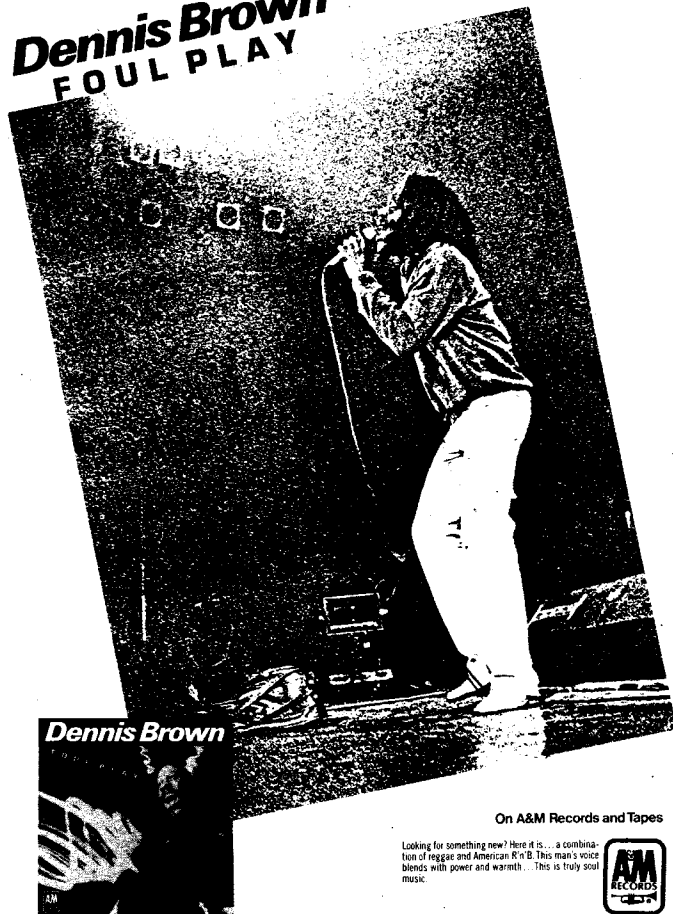
Now she and I are together and darkness is becoming our landscape. Automobiles passing us are musicians to me. She is unaffected by their presence as she is by art, love, or narcotics. These things are non-existent to her. She is an angel of darkness.

calendar

- JULY 1/2.. DIAMOND JIM BOGARTS
- 2.. JUICE NEWTON UPTOWN
- 2/3/4.. THE MORELLS PARODY
- 3.. PLAIN CRAZY FK
- 2/3.. EXCESSIVES OTWH
- 3/4.. THE GEAR, THE YANKS MB
- 3.. ANNEMARIE & ACCORDION NDH
- 4.. STEVIE VAUGHAN & DOUBLE TROUBLE HARLINGS
- 5.. LYNCH & MCBEE LOH
- 5.. THE LETTERMAN SP
- 7.. PAT METHANY UPTOWN
- 7.. BILLY SPEARS OTWH
- 8.. KATHY KENNEDY O's
- 8.. PLASMATICS UPTOWN
- 8/9.. DRY JACK PARODY
- 8/9.. BONITA SHORTLINE BOGARTS
- 9.. TOO COLD, SHAKE WELL OTWH
- 10.. NEW ALLIGATOR BAND OTWH
- 10.. LEON REDBONE UPTOWN
- 10.. BUGS HENDERSON LOH
- 10.. TALISMAN FK
- 10.. PRISONER PARODY
- 10/11.. DuCHAMP MB
- 11.. STREET TALK OTWH
- 11.. BUGS HENDERSON PARODY
- 11.. MARIE SCHOWENGERDT FK
- 12.. MAYNARD FERGUSON BRUSHCREEK
- 12.. LYNCH & MCBEE LOH
- 14.. ROYAL SCANLON PARODY
- 14.. DENNIS BROWN UPTOWN
- 15.. FOOLS FACE OTWH
- 15.. ROGER MCGUINN UPTOWN
- 15.. KATHY KENNEDY O's
- 15/16.. GLORY BOYS PARODY
- 15/16.. JIGSAW BOGARTS
- 16.. SPYRO GYRA UPTOWN
- 17.. KOKO TAYLOR & THE BLUES MACHINE LOH
- 17.. RARE EARTH UPTOWN
- 17.. MIDNIGHT SUN FK
- 17.. ANNEMARIE & ACCORDION (5-9pm) NDH
- 17/18.. POOLS FACE PARODY
- 17/18.. THE AGENTS MB
- 17/18.. FLYING DOTS OTWH
- 18.. ANNE STEWART & HOLLY FISCHER FK
- 19.. LYNCH & MCBEE LOH
- 20/21.. COWTOWN RANGERS PARODY
- 21.. SQUEEZE UPTOWN
- 22.. KATHY KENNEDY O's
- 22/23.. DENVER LOCKE BOGARTS
- 22/23.. BLUE RIDDIM BAND PARODY
- 23.. THE INSECT SURFERS (VIA WSHN, D.C.) MB
- 23.. NIGHT SHIFT & NEW ALLIGATOR BAND OTWH
- 24.. BLUE RIDDIM BAND--TENTATIVE PARODY
- 24.. BLUE RIDDIM BAND--TENTATIVE LOH

Continued On Pg. 17

**Dennis Brown
FOUL PLAY**



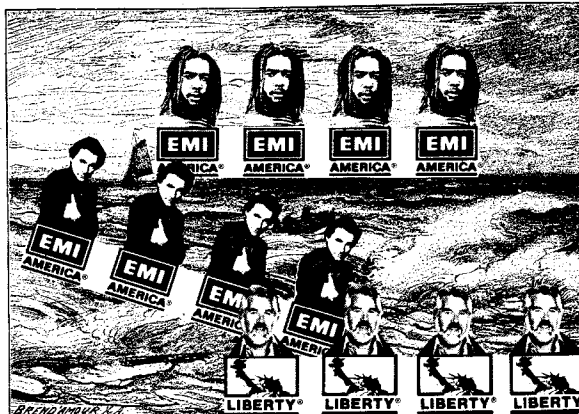
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Balin

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