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Issue 24

# KC PIT

Kansas City's Music and Entertainment

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Back to Basics Again!



Clockwise from top left: basic slapstick (Airplane II: The Sequel), basic romantic comedy (Best Friends), basic thriller (Still of the Night) and basic cops and robbers (48 Hours).

by Donna Trussell

As merchants stock their shelves for Christmas and dream of the cash and plastic they'll receive during America's largest annual spending spree, Hollywood moguls entertain the same visions. The holiday atmosphere makes the week right after Christmas a terrific one for the movie industry, but not necessarily for the public. Although this year's selection is slightly improved over last year's barrage, it appears that Hollywood is once again banking on audiences being too snookered with eggnog to notice that, for the most part, it's the same old faces in the same hackneyed story lines.

"The Fourth of July is very good, but that week between December 25th and 31st will often be the best of the whole year," says Jack Poessiger, president of the United Motion Picture Association, publicity director of Commonwealth Theatres and host of the KY-102 show "Jack Goes to the Movies."

"It's a tradition. They bundle them up and throw them at the public all at once. Sometimes good films get lost in the crowd and are pulled after only a week."

The worst season is right after Labor Day and the first three weeks in December are "terrible, because everybody's all frantic about Christmas." Despite the fact that early December is a bad time for the business, many companies release films then, hoping to build audience excitement.

"You can do that if you have a quality product," Poessiger said, "if it can build through word of mouth, if the film 'has legs.'"

Apparently the Betty Grable of this season is *48 Hours*, director Walter Hill's first film in an urban setting since *The Warriors*. It opens first, on December 8.

Here's a rundown on what to expect this season:

**48 Hours**, directed by Walter Hill and starring

ing Nick Nolte and *Saturday Night Live*'s Eddie Murphy. Opens Dec. 8.

After some interesting side trips into the Jesse James legend with *The Long Riders* and a thriller set in the Louisiana swamps with *Southern Comfort*, one of Hollywood's more intelligent directors returns his attention to the city, with this offbeat cops-and-robbers film. *48 Hours* takes place in one weekend in San Francisco. Nick Nolte is a police officer who has been ordered to stay off the case, but, nonetheless, he sets out on the trail of a man who killed two fellow officers with the aid of Nolte's own surrendered gun. Along the way, he's joined by a young black gang member who has his own reasons for stalking the killer. The two men develop a mutual respect.

A sneak preview filled an 1,100-seat theater and initial audience reaction has been excellent. It's "damn good," according to one report.

**Tootsie**, directed by Sydney Pollack and starring Dustin Hoffman. Opens Dec. 17.

Pollack is an uneven director, claiming both the stark, uncompromising *They Shoot Horses, Don't They* and the shallow *The Electric Horseman* to his credit. Last year Pollack gave us *Absence of Malice*, a thought-provoking film with some dynamite performances and some believability problems.

All roads lead to Rome and everyone is saying *Tootsie* will be the hit of the season. The plot concerns a starving New York actor (Dustin Hoffman) who notices that the only available roles are for women, so he dresses up like a woman. Sounds pretty dynamic.

**The Verdict**, directed by Sidney Lumet and starring Paul Newman. Opens Dec. 17.

Sidney Lumet's directing talent is undisputed after last year's powerful *Prince of the City* (which Japanese director Akira Kurosawa loved, by the way, when he saw it

at a private screening in New York). The critics are going out on a limb and proclaiming this performance by Paul Newman his best to date. He plays a washed up, alcoholic lawyer who sees a malpractice suit as the perfect opportunity to bring himself back in the limelight. Newman is supported by such fine actors as Warren Oates, Jack Warden and James Mason.

**Still of the Night**, directed by Robert Benton and starring Roy Scheider and Meryl Streep. Opens Dec. 17.

Writer-director Robert Benton's first film since *Kramer Vs. Kramer* doesn't have any cute little kids sneaking into the freezer for ice cream. However, there was life before *Kramer*, and Benton's earlier films *The Late Show* and *Bad Company* depict as seamy a world as his new suspense thriller, *Still of the Night*.

Roy Scheider plays a psychiatrist who finds himself attracted to gallery worker Meryl Streep, although he suspects her of murdering one of his patients. *Variety* reports that *Still of the Night* has some serious plot flaws, but is "literate, well acted, and beautifully made."

**Airplane II: the Sequel**, directed by Ken Finkleman and starring Robert Hays, Peter Graves, Chuck Connors, Sonny Bono, William Shatner, Lloyd Bridges and Julie Hagerty. Opens Dec. 10.

The same kind of madness we saw the first time around, this time concerning the first commercial space flight.

**Best Friends**, directed by Norman Jewison and starring Burt Reynolds and Goldie Hawn. Opens Dec. 17.

"Love and laughter" — that's what the people want to see, director Norman Jewison was quoted on as saying in a studio press release. His claims of fame include *Fiddler on the Roof* and *In the Heat of the Night*.

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Grass Man  
Goes to Burbank ..... p. 21



art: Brookes DeSoto

In *Best Friends*, Burt Reynolds and the gifted and appealing Goldie Hawn play successful screenwriters who work together and live together. They decide to get married and, as Jewison insightfully observes, "Her mother is now his mother-in-law." That's when the hilarity-and-tears begin.

Studio hype is comparing this Reynolds/Hawn pairing to Tracy and Hepburn. Pay \$3.50 and find out for sure.

**The Toy**, directed by Frances Veber and starring Richard Pryor and Jackie Gleason. Opens Dec. 10.

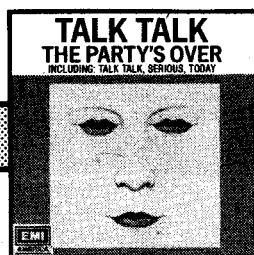
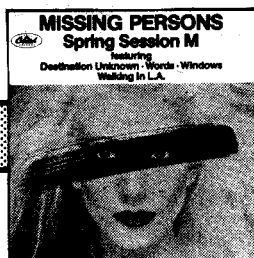
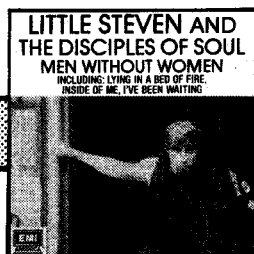
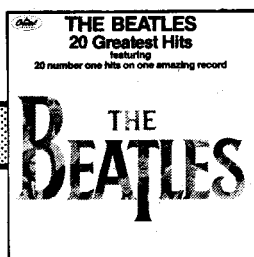
The writer who gave us *La Cage aux Folles* now directs this tale of a millionaire who tells his son he can have anything in the store he wants. The boy picks janitor Richard Pryor. Remake of early 70s French version, which starred Pierre Richard.

(continued on page 22)

## Boffo Biz at B.O. Ahead for Tootsie

Jack Poessiger is host of KY-102's "Jack Goes to the Movies." Here are his predictions for the top grossing films this Christmas:

1. *Tootsie*
2. *Airplane II - the Sequel*
3. *48 Hours*
4. *The Toy*
5. *Kiss Me Goodbye*
6. *Best Friends*
7. *The Verdict*
8. *Honkytonk Man*
9. *Trails of the Pink Panther*
10. *Six Weeks*
11. *Peter Pan*
12. *Still of the Night*
13. *Dark Crystal*



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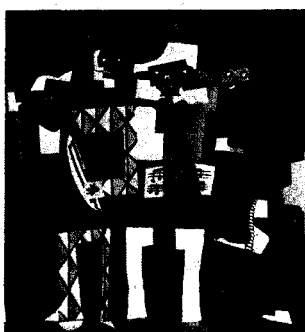
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## LETTERS



### Hollywood's Gold Mine Replies

Even in my young career, I've had hundreds of interviews, and never has anyone come close to expressing themselves and me with as much pure honesty as you did. You are a wonderful writer.

I enjoyed the interview as much as you said you did, so we'll have to do it again a few films down the road. By the way, this one is going real well—might even surprise you and I.

Kim Basinger  
Nice, France

Editor's note: Kim Basinger, co-star of *Mother Lode*, is now playing the love interest in the upcoming James Bond film starring Sean Connery.

### Self Portrait from Paris

Paris is an endless city and always busy, always full of light and people. I am staying with Nadine Wanono, a French anthropologist who specializes in Mali, Mozambique and the Dogan tribes.

There are so many films and film festivals, you would go crazy. I saw Fassbinder's *Secret of Veronika Voss*. The music scene is difficult to enter, although I have my foot in the door and a radio show here in Paris on Wednesdays. Much theater and dance here too. Tomorrow I see traditional Indian music.

Rev. Dwight Frizzell  
Paris, France

### What's Up North (Ha!)

This is your on the spot reporter north of the river searching for something that's "really happening" on this end of the city. First of all to understand this article you must know that there is no one north of the river over the age of nineteen. I am 21 but live up here for financial reasons only.

If you've got a good fake ID you can go to Bogart's in Antioch where all the young "bucks" and "buckettes" hang out. Or you could wait until the weekend and cruise Antioch shopping center unless the police chase everyone off. (Remember people, it's three times one way then you have to switch.)

Basically speaking there's nothing happening up north. Maybe next month I'll tell you about my trip into the big city of Liberty.

Hardley A. Hangout

### The Who at the Cement Palace

Dateline Seattle.

Greetings from the Emerald City. It has been four days since The Clash and The Who concert and I'm still not over that sad night in the history of rock and roll. It was pitiful—as bland and impersonal a show as I have ever seen. The boring event took place at a cement palace known as the Kingdome and the crowd numbered close to fifty thousand. The highlight of the evening was when the crowd flicked their Bics and one large flamethrower in expectation of brilliance to follow. However, my date fell asleep during The Who's second song.

I originally decided to go to the show to see The Clash but they too were a disappointment, their talent is better left in a small club and certainly on vinyl. Their electricity only communicated itself to the first thousand people crammed into a standing area directly in front of the stage. The Who at least sparked half of the audience so that was a minor bonus.

The following day radio listeners were requested to call in their opinions about the show. Those who called in with glowing reports must have been under the influence of good chemical additives.

After having seen The Who twelve years ago at Freedom Palace on Main Street Kansas City, I could make no positive comparison. They had not the charisma or savage power of that hot summer night when the electricity went out and they used generator power to perform. Several concert goers passed out from heat exhaustion and others were cooled off by huge bags of ice broken open and thrown on the audience. No one dared leave. The Who's pure rock energy kept them glued to the artificial grass carpet.

I have learned my lesson. I will never again purchase tickets for a concert booked into a sports arena.

Rosie Scriver

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## LeRoi's Cool Reviews



Ho! Ho! Ho! It's that time of the year again—Christmas cheer, hustle and bustle. That whole bit. Please remember that it's also a season of peace, joy and understanding, so don't get uptight while shopping and remember the lesson of Christmas past—beware of "Greatest Hits" packages.

**JONI MITCHELL**  
**Wild Things Run Fast**  
Geffen 2019 \$8.98 list  
Produced by Joni Mitchell

This is a very satisfying record, showing a lot of resourcefulness on Joni's part. Apparently she hasn't lost her ability to stay in the mainstream of modern rock, yet she still maintains a slight touch of the jazz and avant garde present in her more recent works.



Those sharp edged lyrics dealing with the affairs of emotion have evolved into dealing more with middle age, but it's still strong, viable music. (Let's face it—we're all getting older.)

**PRINCE** \*\*\*\*\*  
**1999**  
Warner Bros. 23720 \$10.98 list  
Produced by Prince

The rude boy of funk and roll is back and stronger than ever with a cheap double record. For those of you uninitiated to Prince's music, it's not for the weak of heart or for those of strong moral fiber. However, if you want funky dance rhythms and don't mind pornographic language, Prince is for you.

**JOHN MARTYN** \*\*\*\*\*  
**Well Kept Secret**  
Duke 90021 \$8.98 list  
Produced by Sandy Robertson

A very awesome recording, maybe his finest.

**KATE BUSH** \*\*\*\*\*  
**The Dreaming**  
EMI 17084 \$8.98 list  
Produced by Kate Bush

This one may take even the biggest Kate Bush fans a while to adjust to. As fans know by now, Kate is never stagnant—she's always changing, always experimenting, and this record is no different. After last year's amazing *Never For Ever*, many people wanted more of the same, but it just doesn't happen that way. Given enough tries and attentive listenings, this album holds up. It may be different, but it's good.

**TOM PETTY** \*\*\*\*\*  
**AND THE HEARTBREAKERS**  
**Long After Dark**  
Backstreet 5360 \$8.98 list  
Produced by Jimmy Iovine and Tom Petty

This is not as raw as previous Petty efforts. It takes a more ethereal approach that will prove to be a big plus in the long run. That heavy rocking Byrds sound was getting a little old, and this may be the shot in the arm Petty needed.

**CULTURE CLUB** \*\*\*\*\*  
**Kissing to Be Clever**  
CBS 38398 \$8.98 list  
Produced by Steve Levine

This record was not what we expected, and we weren't even close. It's a fine, slightly new wave record with a heavy reggae influence. This is a good prospect if you're looking for something fresh and different.

**SPOONS** \*\*\*\*\*  
**Arias & Symphonies**  
A & M 4920 \$8.98 list  
Produced by John Punter

This is a record with definite hit potential. If you liked *A Flock of Seagulls*, you should give this one a trip. The one flaw is that the songs fluctuate too much. A definite candidate for having fewer songs and a lower list price.

### Shake and Push Award

**RANK AND FILE** \*\*\*\*\*  
**Sundown**  
Slash 114 \$8.98 list  
Produced by David Kahne

This record is a shining example of the concept of Shake and Push. All you shake and pushers (you know who you are) should get a real kick out of this one.

### Springsteen Feedback

I was surprised at the reactions I received to the Springsteen record. Comments were split pretty close to even.

On the positive side: Larry Parnacotti told me, "I like it, especially 'Open All Night.'" Derek Alexander said, "I think it may be too deep for the the average listener but I like 'Open all Night' and 'Johnny 99.' I about fell asleep the first time I listened, but it's grown on me and I definitely enjoy it now."

There were some negative reactions, such as my pal Mark Matarazzi, who said, "I don't think I could like anything acoustic by

Springsteen." One of the most vehement reactions I got was: "What the hell does he know about the Midwest and why doesn't he stick to writing about Asbury Park?"

I would like to thank everyone for their input and ask for reactions this time on the new record from an E Street Band member, Miami Steve. It's called *Men Without Women* by Little Steven and the Disciples of Soul. Write me in care of KC Pitch or drop by PennyLane Records and tell me face to face, as many of you did last time.

—LeRoi

**GEORGE HARRISON** \*\*\*\*\*  
**One Troppo**  
Dark Horse 23734 \$8.98 list  
Produced by George Harrison, Ray Cooper, and Phil McDonald

It pains me to do this but I'm afraid this one is destined for the cut-outs.

**THE FABULOUS THUNDERBIRDS** \*\*\*\*\*  
**T-Bird Rhythms**  
Chrysalis 1395 \$8.98 list  
Produced by Nick Lowe

Steamin', rockin' R & B from the band that has become the darlings of the musical jet set. With the added refinement of Nick Lowe's production, the T-Birds have a winner this time.

### Best of the Bunch

**MARVIN GAYE** \*\*\*\*\*  
**Midnight Love**  
CBS 38197 \$8.98 list  
Produced by Marvin Gaye

Remember the good old days when radio wasn't so color defined and stations would play a good mix of soul and pop? Today it's so rare that a station calls a black record a "crossover" if it's played on a white station or vice versa. Well, *Midnight Love* should crossover all over the place. It's the best record Marvin Gaye has done in ten years as well as one of the best ever for someone who has had a lot of hits on both the black and white stations.

- Leroi's Top 31 of '82**
- |                       |                        |
|-----------------------|------------------------|
| 1. Roxy Music         | Avalon                 |
| 2. XTC                | English Settlement     |
| 3. Dave Edmunds       | D.E. 7th               |
| 4. Clash              | Combat Rock            |
| 5. IceHorse           | Primitive Man          |
| 6. English Beat       | Special Beat Service   |
| 7. Russell Smith      | Russell Smith          |
| 8. Men at Work        | Business As Usual      |
| 9. Lou Reed           | The Blue Mask          |
| 10. Elvis Costello    | Imperial Bedroom       |
| 11. Chas Jankel       | Questionnaire          |
| 12. John Martyn       | Well Kept Secret       |
| 13. Van Morrison      | Beautiful Vision       |
| 14. Squeeze           | Sweets from a Stranger |
| 15. Black Uhuru       | Chill Out              |
| 16. Rosanne Cash      | Somewhere in the Stars |
| 17. R.E.M.            | Chronic Town           |
| 18. T-Bone Burnett    | Trap Door              |
| 19. Paul McCartney    | Tug of War             |
| 20. Marvin Gaye       | Midnight Love          |
| 21. Gang of Four      | Songs of the Free      |
| 22. Little Steven     | Men Without Women      |
| 23. Bonnie Raitt      | Green Light            |
| 24. Joni Mitchell     | Wild Things Run Fast   |
| 25. Joe Jackson       | Night and Day          |
| 26. Donald Fagen      | Nightly                |
| 27. Warren Zevon      | Envoys                 |
| 28. Tom Robinson      | North by Northwest     |
| 29. Bruce Springsteen | Nebraska               |
| 30. Split Enz         | Time & Tide            |
| 31. Morells           | Shake & Push           |
| 32. Stray Cats        | Built for Speed        |

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by B.W. Rose

Kansas Citians have a love-hate relationship with the rock and roll radio stations in town. They love to hate them.

Most rock radio station listeners indulge in wild swings of the dial and frenetic button punching when searching for the best tunes. More often than not, listeners settle for the station that plays the least offensive blend of rock.

How long has it been since you heard someone volunteer that they are excited about the rock station they tune in?

Each station has a program director who carves out an audience by offering a certain type rock that might keep listeners from moving the dial. Also, each station offers its disc jockeys varying degrees of freedom in squeezing in favorite songs not on the station play list.

The result is frequently a blood and guts fight for the same set of listeners as is evidenced by the current spate of billboards and TV ads that boast of "more music" and "less talk."

Most stations that brag they play more music are lying. The *KC Pitch* spent two weeks in November surveying the six area stations — KKCI, KLZR, KBEQ, KYYS, KLSI and KUDL — that play some form of rock and found they all play an average of 13 songs an hour.

The airwave war over which station plays the most hits is also a toss-up because all stations play top selling tunes. It just depends on what songs one considers to be "hits."

Rock radio's large audience operates to listeners' categories of rock, album-oriented rock, adult contemporary and mellow. The trouble is that rock's commerciality also prevents kindred forms of music from finding their audience. Virtually nowhere on the dial is there an extended home for reggae, rockabilly, show tunes, ethnic music, big band sounds, rap or traditional American.

KCUR (FM 98), the University of Missouri — Kansas City station, engages in an orgy of innovative programming on Saturdays that includes some of the above. Programs on big band, folk, Celtic and American blues go a long way to making up for the dearth of variety on the local dial.

Another side effect of rock radio's commerciality is its shabby treatment of older material played as "oldies" fit only for conjuring forgotten memories. Few stations present their music as history and they fail to draw the connections necessary to show an artist's evolution or the changing form of rock and roll.

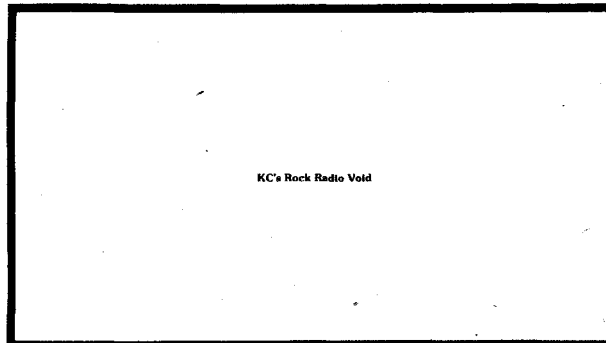
Instead, most rock radio is presented as "the hits just keep on coming."

## KY 102 We Rock Pem-Day

No rock station appears to command listener allegiance as does KYYS (FM 102), popularly known as KY 102. The proliferation of KY 102 bumper stickers support ratings that show this station consistently on top. KY 102 makes good its boast that "We Rock Kansas City" by playing what sells — or sold — in the record shops.

KY 102 playlist tilts toward the Midwestern party-all-night rock played by REO, Foreigner, Journey, Rush and Styx (that genre of macho, one-name groups dubbed by Rolling Stone magazine as "faceless bands"). This bias is excellent marketing strategy on KY 102's part because surveys show that these bands are popular with a suburban, affluent, teenage audience with the disposable income advertisers love. If there is any doubt about the interconnection of marketing in the music business, take a look at Rush's "Subdivisions" video on MTV in which Johnny fights suburban alienation by finding happiness in the video game parlor.

KY 102 also plays the New Wave of the Clash and the Police, the rockabilly of the Stray Cats and the Los Angeles rock of Jackson Browne and Linda Ronstadt — if their records sell well. But don't expect to hear these artists if their stuff isn't on the immediate hit list. A current case in point is the new Bruce Springsteen album *Nebraska*,



KC's Rock Radio Void

which is a departure from his car radio rockers. KY 102 solves the problem by resurrecting old Springsteen material and largely ignoring *Nebraska*.

Don't expect to hear new album selections first on KY 102. Because KY 102 concentrates on certified hits, it is usually behind another station that was playing selections by the Clash, Stray Cats, Survivor, Asia, Joe Jackson and Men At Work about a month before KY 102.

KY 102's loyal following can also be ascribed to the popularity of the Dick and Jay show, during which the duo continues their brand of running jokes, morning newspaper criticism and whimsical fantasies. As one of the pair recently joked on the air, "We're playing the music of your life if you were born after 1945."

## KLSI "Sniffing" with Dan and Pam

KLSI (FM 93), a new station billing itself as "Classy (get it, KLaSle?) 93," plays an adult contemporary format that seems geared for upwardly mobile young professionals.

It features the popular DJ duo of Dan Donovan and Pam Whiting who keep the morning show rolling with news, sports information and traffic reports.

KLSI's play list tends toward ballads and pleasant melodies, the sort of music to ponder yesterday's loves and lost opportunities. Donovan recently best described the music on the air as "sniffing music."

The station takes its easy listening rock format from artists like Bread, America, James Taylor, Barry Manilow, Billy Joel, Fleetwood Mac and Simon and Garfunkel. KLSI also leans heavily on women artists such as Linda Ronstadt, Carole King, Anne Murray and Olivia Newton-John.

The identity of most of the artists, however, will remain a mystery because disc jockeys rarely identify songs or performers. (The record companies must love that.)

KLSI's continuing search for an audience is evidenced by its on-air pleadings for listener feedback. It advertises a suggestion line in order that listeners might help it become "one of the world's great stations" and it sponsors several contests.

While KLSI doesn't brag about its amount of music, the *Pitch* survey showed the station played an average 13 and a half records an hour during the test period, or a half a record more than the average of the other stations. That average, however, was aided during the late morning hours when KLSI apparently goes on automatic pilot and manages to squeeze about 16 records in an hour and dispenses with disc jockey chatter and commercials.

## KKCI Grounded by Fog at KCI

A harder brand of rock and roll can be found at KKCI (FM 106.5) which advertises itself as "your concert station" and "your new home of rock and roll." Home, that is, for lovers of the louder-the-better school of rock as practiced by Lover Boy, Uriah Heep, .38-Special, Heart, Scorpions, Thin Lizzy, Point Blank and Spies.

KCI plays little pre-mid-1970s rock and its

oldies, called "classics" here, tend to be selections from Eric Clapton, Jethro Tull and Ten Years After that mine the same heavy metal vein as that of the station's current playlist.

KCI takes aim at the concert-going portion of the rock audience by frequent announcements of concerts at the Uptown, Parody Hall, Municipal Auditorium and Kemper Arena.

KCI gives the appearance of playing less commercials by using its "commercial-free ride" of a half dozen songs back to back. Also, KCI offers some news which other stations don't.

One of its more controversial programming ideas is its "Midnight Classics" program, which airs entire albums. Record company sources here say they are not pleased when stations play entire albums because record sales are lost to home taping. But these same sources also acknowledge that taping off the radio has diminished as an industry concern because local stations have become more cooperative by not programming such shows. In addition, record company representatives say they are more concerned with home taping of unreleased albums than with older material.

## KBEQ Yammering and Yelling on the Q

KBEQ (FM 104) is a throwback to the 1960s AM radio days when disc jockeys sounded like they were yelling into an oil drum and when they yammered during a song's opening chords.

Once known as Super Q blasting from River Quay, KBEQ now goes after a more laid back audience. This is the station where high school and college grads from the 70s will feel comfortable.

The KBEQ playlist is heavy on 70s musicians still making records such as America, Neil Diamond, Doobie Brothers, Chicago, Elton John, Steve Miller and Crosby, Stills and Nash. This is also the station where 70s band members now pursuing solo careers are likely to find their audience — Michael McDonald (Doobie Brothers), Donald Fagen, (Steely Dan), Joe Cocker and Paul McCartney.

New artists such as Lori Branigan, Men At Work and Sheena Easton will occasionally be heard, but their work generally fits the laid back mold. The only divergence from this rut comes during the "Listener Lunch Break," when three requests on a postcard assure that the station play a listener's tastes.

Q104 offers music news and is big on contests to win concert tickets for the likes of Neil Diamond.

## KUDL Cute and Cuddly

It stretches the definition of rock to include KUDL (FM 98) in this survey since the station boosts itself as "mellow music."

Proudly enunciating its call letters as "cuddle," the "mellow 98" plays Muzak pop. Soft tunes pumped out by the Carpenters, Anne Murray, Air Supply, Roberta Flack, Olivia Newton-John, and Captain and Tennille are KUDL's lifeline. Mellow selections from albums by John Lennon, Elton John, Juice Newton, Chicago, Neil Diamond, Simon

and Garfunkel and Hall and Oates emerge as music to "KUDL" up by.

The station is, in short, the one you dial when searching for songs to play at your wedding or background music when your folks come to visit.

To its credit, KUDL maintains a more consistent tone than other stations and its disc jockeys are scrupulous about identifying artists every three or four songs.

KUDL is big on television and movie soundtracks, playing themes from "A Star is Born," "Dynasty" and "American Gigolo" (obviously the seduction theme and not Blondie's "Call Me").

## KLZR Lawrence Lazer Rock

The best rock radio station in Kansas City may well be in Lawrence. KLZR (FM 106) appears to be the only station attuned to newer groups highlighted on MTV videos.

The MTV cable channel connected to stereo receivers is sure to present local rock stations with a most formidable challenge as cable service extends throughout the Kansas City area. MTV can offer what radio can not — the music and the video.

KLZR plays its share of Billy Joel, Rush and Michael McDonald. But it is also the only place, other than MTV, that one hears new sounds from Bananarama, Adam Ant, Missing Persons and Translator.

Its emphasis on newer music from lesser-known artists lead to its playing groups such as Men At Work, Paul Carrack, the Stray Cats and Joe Jackson before other stations picked up on their popularity. While KBEQ sponsored the Neil Diamond concert and KY 102 sponsored Jefferson Starship, KLZR sponsored the Stray Cats, Novo Combo and a reggae show.

Along with KLZR's tendency to follow MTV, it also leans toward New Wavers such as Elvis Costello, Dave Edmunds, Blondie, the Clash, the Police, the Go-Go's and the Pretenders.

This station's disc jockeys are more likely to express their opinions of records and are more likely to provide background on musicians and songs. The station is also willing to do what no other station will — play selections from an entire new release. KLZR is also the only station playing several selections from Springsteen's *Nebraska*. One of KLZR's better programming efforts, albeit at a strange hour, is the 12:20 A.M. previewing of new releases.

That said, it should be noted that KLZR used to be a better station. It used to offer "fourplays" that featured back-to-back old and new selections by a single artist or group, which is an intelligent use of oldies. Regrettably, the station has also dropped a weekly program on recordings of live concerts. And worst of all, KLZR lost to a Wichita station their well-versed morning disc jockey, Lisa Traxler.

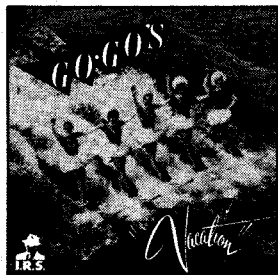
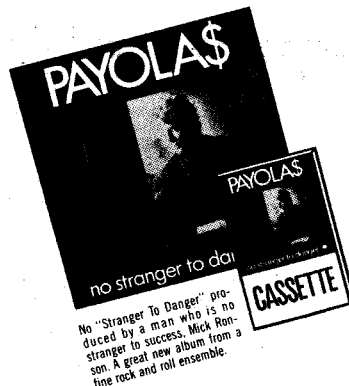
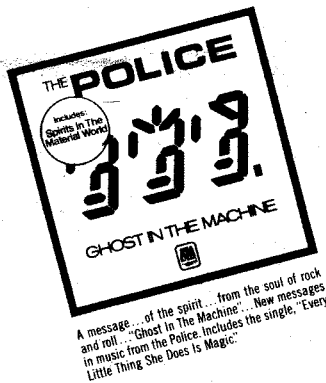
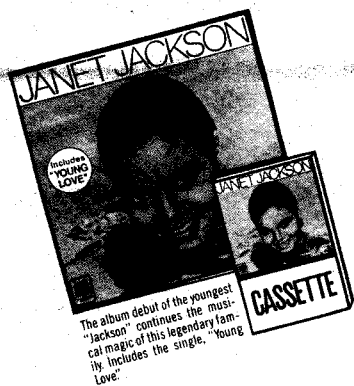
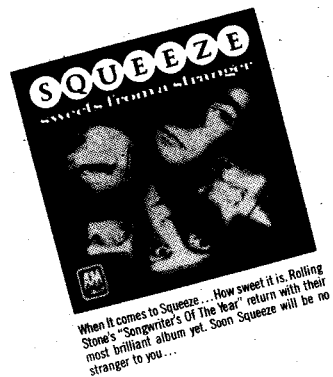
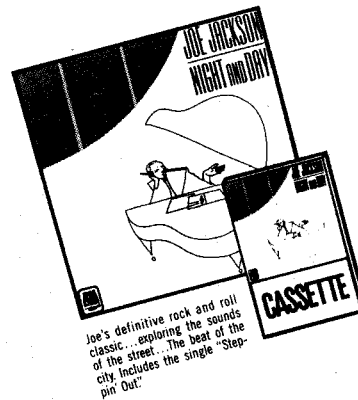
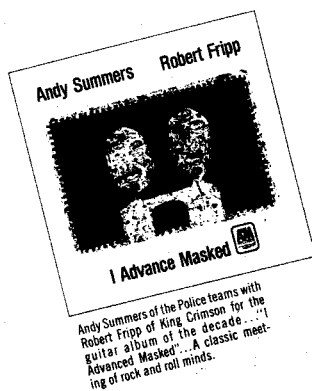
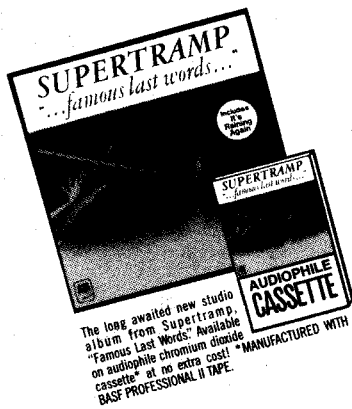
## KCUR-FM Highbrow, Guilt Supported Rock

The final word word on Kansas City rock radio must be left to Bill Shapiro's "Cypress Avenue" show on listener supported KCUR (FM 89), which airs Saturdays from 6 to 7 P.M. If you have only one hour a week to devote to rock, make this the one.

Although Shapiro is frequently opinionated and sometimes pompous, his weekly shows concentrate on themes that no other station tackles. When looking for themes he occasionally reaches too far — back-to-school, oceans, ecology. But there is no equal to his shows on Van Morrison, Elvis Costello, Bruce Springsteen, Jerry Lee Lewis, Ry Cooder, rockabilly and reggae.

Shapiro's show is also the only place listeners can hear non-commercial rock by Laurie Anderson (*Big Science*), Grandmaster Flash (black rap), T-Bone Burnett (*Trap Door*) and Richard Thompson ("rock's best kept secret" according to Rolling Stone).

Eclectic rock, to be sure. But commercial stations can learn something by tuning in.



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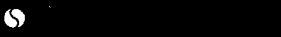
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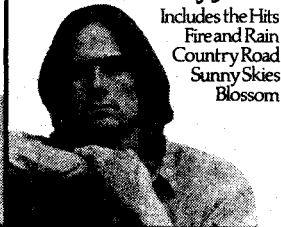
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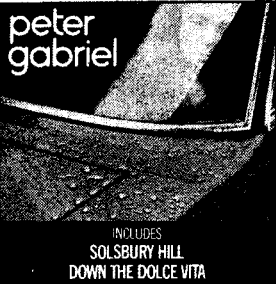
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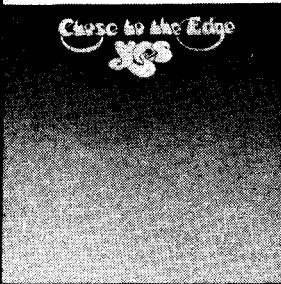
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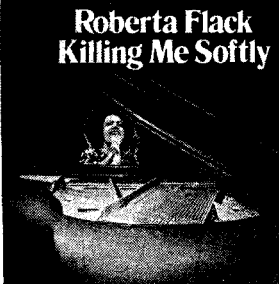
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gabriel**INCLUDES  
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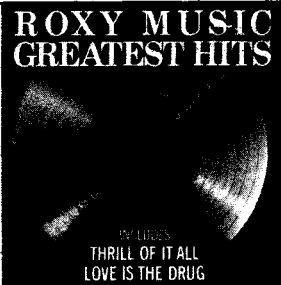
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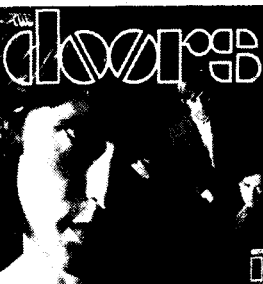
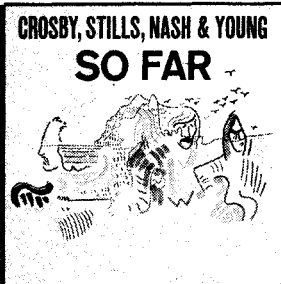
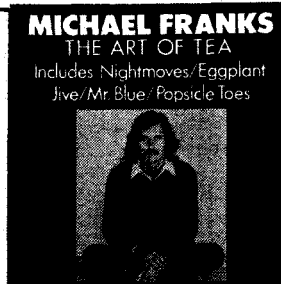
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# Love on the Back Burner



"Here's Charlene and Stevie on the Q."

**DONALD FAGEN**  
**The Nightfly**  
WB 23696-1

★★★½  
\$8.98 list

After years of listening to Steely Dan, I had developed something of an inferiority complex. It always seemed the group was poking fun through its hip, pithy portrayals of the human condition. It turns out that it wasn't snobbery rising from its smoldering soul, but pathos.

Donald Fagen, singer and co-writer for Steely Dan, tells us in a brief liner note that his new solo debut, *The Nightfly*, represents fantasies he entertained growing up in the remote suburbs of a northeastern city in the late 50s and early 60s. The anguish and the hope have a familiar ring to them — the Dan has been kicking them around for more than a decade. But now, gone is the storm and stress, replaced by a glib, scotch-and-Chesterfields jazz style that makes Fagen's music enjoyable for hours on end.

The title cut is the lament of a big city jazz DJ who is king of the overnight airwaves. He sees his furtive, romantic dreams taking a back seat to his job. "You'd never believe it, but once there was a time when love was my life."

"I.G.Y." (International Geophysical Year)

has the core of a disco-funk number. But Fagen's liquid vocals glide harmoniously along with synthesizer and saxophone to soften it into a top-40 sonata. True, the song would be apropos at a swanky dinner ensemble, but enjoy it anyway.

Fagen's adolescent effervescence bubbles over in "The Goodbye Look," a Latin rumba in six-four time dominated by Starz Vanderloot's percussion. Close your eyes and Ricky Ricardo is liable to dance by. The album closes with "Walk Between Raindrops," a sock-hoppish incarnation that should never have escaped Fagen's 50s daydream. It probably would rate no higher than a three on American Bandstand, even though it does have a good dance beat.

Fagen's progression from Steely Dan to solo artist is smooth, no doubt helped by all the familiar faces he has brought along with him — Jeff Porcaro on drums, Rob Mounsey on synthesizers, Randy Brecker on horns and Greg Phillinganes on piano. On *Nightfly*, Fagen has taken the enjoyable but sometimes repetitious sound of *Gaucho* and given it some zing. The album has its flaws, but is highly recommended to anyone searching for a bridge from rock to jazz. It's enjoyable watching Donald Fagen grow, albeit in his dreams.

— Mark Peterson

## Funky Multi-National Anthems

**THE CLASH**  
**Combat Rock**  
Epic 37689

★★★★★  
\$8.98 list

*Combat Rock* has been on the charts since late May, but is worth mentioning again as the gift suggestion for a happy Ho Chi Minh City Christmas. Intended as a summational statement, this album is the most commercial Clash album thus far, and they don't try to hide that fact by variegating the pace. Side one doesn't quit rocking, while side two is nonstop experimentation. A compromise of sorts, but nevertheless the best album of 1982. One cut, "Straight To Hell," is worth the price all by itself.

— John Yuelkenbeck

**PAT BENATAR**  
**Get Nervous**  
Chrysalis 1396

★★  
\$8.98 list

Not to worry radio lemmings, Pat hasn't gone "punk rock." Despite the hair, Nina Hagen she's not. *Get Nervous* sounds exactly like the last three albums. Pat's voice transcends the tired songs we've all heard her do before and Neil Giraldo's grotesque guitar work screams annoyingly, like an early Cro-Magnon man hunting for food swinging an electric guitar at a tree full of wild rhesus monkeys.

— Brian Colgan

## Ghosts of Electricity

**DIRE STRAITS**  
**Love Over Gold**  
WB 23728-1

★★★★½  
\$8.98 list

Leaving behind the pop sound of their previous effort, *Making Movies*, Dire Straits delivers five expansive and progressive cuts on *Love Over Gold* that prove slick studio production doesn't have to be boring. Mark Knopfler's vocals and lyrics borrow elements of Ray Davies, Bob Dylan and Springsteen, all given a refreshing twist exclusively Knopfler's. Added to that are his uncompromising guitar licks, unique to Dire Straits. I refuse to believe "Telegraph Road" is over fourteen minutes long when it doesn't sound over five. A dark, moody piece, it questions the use of technology as a synonym for progress:

And my radio says tonight it's gonna freeze  
People driving home from the factories  
There's six lanes of traffic  
Three lanes moving slow

To make sure "Industrial Disease" wasn't on them, I had to listen to the last two Kinks albums again. The song captures the same comic cynicism perfectly. Likewise, "It Never Rains" recalls the tone and imagery of Dylan's "Desolation Row." To be sure, Knopfler is not copying. He's too subtle for that. Like all good students, he builds on his influences.

I rarely give an album five stars. *Love Over Gold* comes close, and if it had been a double album, well... As is, I could listen to it all day and stare at the aesthetically delightful cover just as long.

— John Yuelkenbeck

**ROMEO VOID**  
**Benefactor**  
Columbia 38182

★★  
\$8.98 list

Romeo Void's intense dislike of fun is infectious but it depletes your faculties. There is one wonderful exception: the Ric Ocasek-produced "Never Say Never." The band hip-heartedly throws the rules of the singles game at you, not only leaving you cringing self-consciously but also burning to dance. The songs sound like the Motels, had Martha Davis ever been kicked out of one for lewd and lascivious behavior.

It is from there things go wrong as vertigo and angst take hold of Debora Iyall's pen. Her lyrics become superficially nihilistic as she strives to become the Sylvia Plath of rock. The friends she sings about, hookers, strippers or both, are adrift in the spit and psychological bondage of any red light district. They are unpleasant characters unpleasantly rendered in song. "Meet me in the bathroom, don't call it a head," "there's no money in boyfriends," and "it's more fun when you wanna go out but stay inside," are examples of her words that, under scrutiny, are no more profound than if Betty and Veronica were describing a shopping trip.

Without question, the band is talented. Iyall's voice has that chameleon quality that melts the word singer into song stylist. Benjamin Bossi's steamy saxophone shakes the songs out of their repose, but all too briefly. As an ensemble, they are the Psychodelic Furs with a female vocalist and though I like the Furs, the Fur-nature here is pure factory outlet.

— Steve Walker

**ADAM ANT**  
**Friend or Foe**  
Epic 38370

★★★★  
\$8.98 list

Whatever Sex Music for Ant People means to you, it is, to Adam Ant, the basis for 11 original songs and a cover of The Doors "Hello I Love You" (wherein Ant convincingly auditions for the Jim Morrison role in the film version of "No One Gets Out of Here Alive"). Adam's hypersexuality abounds, and whether he is hotly pursuing the "Something Girls" or on the receiving end of a royal screw from the British music press, we are not talking innuendos. "I like your face you dig my eyes/Come on now honey, try this on for sighs," are not exactly words from a shy college freshman.

This is not to say Adam Ant is profound, though "marriages are made in heaven so what the hell happened to mine" is a clever

## Rock

line. He recognizes his limitations, makes full use of his assets and turns out, well, party music for ant people. In "Goody Two Shoes," Ant most closely parallels the ant music of his former band's *Kings of the Wild Frontier* album. An aggressive acoustic guitar jousts with a spirited trumpet for dominance while the refrain, "Don't drink, don't smoke, what do you do," reconciles the two. The end result is more fun than anything on the Go-Gos' *Vacation* album.

— Steve Walker

**JOHN WAITE**  
**Ignition**  
Chrysalis 1376

★★★  
\$8.98 list

The Babys were an excellent pop-rock singles band, capable of such breathtaking hits as "Every Time I Think of You," "Midnight Rendezvous" and "Gimme Your Love." Waite was the voice behind the Babys and his solo LP, produced by Pat Benatar's axeman Neil Giraldo, has the same exciting hard edged pop punch of his former group. Waite works well in the crowded radio rock competition, trying to regain some of what he lost to the latest crop of corporate rock hustlers who couldn't play a Creedence tune if their lives depended on it.

Good background music for a sixteen-year-old chick in a pinto chewing gum to the beat of the car radio up full blast with her head out the window screaming at some seniors in a hopped up Nova.

— Brian Colgan

**THE BEATLES**  
**20 Greatest Hits**  
Capitol 12245

★  
\$8.98 list

**JOHN LENNON**

★★

**The John Lennon Collection**  
Geffen 2023

\$8.98 list

**GEORGE HARRISON**

★★½

**Gone Troppo**

Dark Horse 23734-1

\$8.98 list

**Gasp!**

Once again, Capitol Records, motivated solely by greed, has issued a collection of recycled Beatles songs. Those red and blue double-album compilations would have sufficed to introduce these unknown Liverpudlians to any Fab Four dilettantes who may exist. But no — we've since been treated to the same music categorized as *Love Songs*, *Rock and Roll Music*, *Reel Music* and now *20 Greatest Hits*. Of late, only Beatles at The Hollywood Bowl and *Rarities* have had any merit, the latter only

for hardcore Beatlemanics who appreciate a mono "Helter Skelter" with extra beeps and no "I've got blisters on my fingers."

What clever re-packaging motif will the Capitol execs think up next? *The Best of the Drug Years?* *George Martin's Favorites?* *McCartney Death-Hoax Music?* Maybe they'll eventually give us the unreleased songs and outtakes that must be buried in their music vault instead of their bank vault.

Geffen Records has the same motivation in issuing *The Lennon Collection*, a mixture of *Shaved Fish* and *Double Fantasy*, which everyone already has. But, hey — the new George Harrison album, *Gone Troppo*, has some variety on the first side, although the lyrics are the usual fluff. Side two quickly slips back into the monotonous rut that's characterized all Harrison material except his one worthwhile offering, *All Things Must Pass*.

— John Yuelkenbeck

**TOM PETTY & THE HEARTBREAKERS**  
**Long After Dark**

Backstreet Records 5360

★★★  
\$8.98 list

How can one man tap the same fountain and keep coming up with so many good songs about turgid love? Tom Petty & The Heartbreakers' *Long After Dark* is another compilation of love songs with all the trimmings — pain, pining and some optimistic hopes thrown in for good measure.

The album is typically Tom except for the final cut, "A Wasted Life," which includes some laid back island sounds and Petty chirping "uh uh owwww" while convincing a friend not to give up on life.

The drums and guitars administer repeated heavy blows from beginning to end on "One Story Town," a fiery way to start out an album. Petty provides a vocal surprise by dropping an octave on the word "town."

Even if you're sick of synthesizers, the machine that's programmed to bounce lightly along in "You Got Lucky" is easy to live with. It's the first single to be released from the album and is, like "Don't Do Me Like That," another warning song: "You better watch what you say/You better watch what you do to me/Good love is hard to find/You got lucky babe when I found you."

The inevitable comparison with Roger McGuinn pops up again as Petty pleads, "Deliver Me." It includes some fine guitar work, but there are also traces of subtle keyboard work.

The consequences of loving a romantic gad-fly are the subject of "Change of Heart," sure to become an anthem for those involved in fractured relationships. "You never needed me/You only wanted me around/It gets me down." Hesitant guitar chords, nice harmonies and interlaced repetitive chorus lines make this one a pleaser. Then, skepticism is laid aside during "We Stand A Chance." When Petty charges up to the bridge, "I'm so moved/I'm so changed," you believe him.

Guitarist Mike Campbell co-wrote nearly half the songs. "Between Two Worlds" is the Petty/Campbell version of a stripped-down Harlequin romance:

"I got a dirty, dirty feelin' that I just can't shake

Yeah my brain keeps burnin' and my body just aches

I know a woman's body is only flesh and bone

How come I can't let go?"

Howie Epstein does justice to the bass guitar, but Ron Blair steps back in on bass for this cut and is given special credit.

No new musical strategies emerge on *Long After Dark*, but who else conjures up better episodes about you know what?

— Vicki Atkins



## Skanking 82

1982 has been a year of growth and acceptance for reggae music, not only internationally but domestically as well. On a local level, we Kansas Citians have had more opportunities to enjoy top acts this year than ever before, such as the prestigious Black Uhuru with Sly and Robbie, Gregory Isaacs with Roob Radius, Peter Tosh, Jimmy Cliff and other making the rounds. There was a lot of serious skanking going down.

Besides the international favorites, we've also had our own heroes, the Blue Riddim Band, who between cross-country touring and their sensational guest spot at Jamaica's Sunsplash festival, continue to pack every venue they choose to play in K.C. and Lawrence. Another new local addition is the Zoo, who have a great reggae/ska sound that's fun to listen and dance to.

For the masses, groups like the Police and Men at Work continue to infiltrate the FM consciousness which dictates a large percentage of the nation's listening habits. Hopefully these breakthroughs will encourage

listeners to dig a little deeper to find out where this significant sound is really coming from. There are countless Jamaican groups who possess the ability to create crucial sounds but they get so little exposure that only those on the island or die-hard roob freaks here or in England ever catch on to them.

## Reggae

Since there is virtually no airplay of reggae music, it can be difficult deciding what is hot and what is not. Although there is more and more music being recorded, it's sounding more and more the same. There are only a handful of musicians that continue to experiment and innovate and whose talents continue to blossom rather than stagnate.

—Willi Irie

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## Power Outtage

DIANA ROSS

Silk Electric

RCA 4384

\$8.98 list

Andy Warhol did the cover art for the album jacket, which is Diana's face on front and back. Open the album jacket, and there's Diana's face on both sides of the inside. Pull out the album and you'll find Diana's face on both sides of the label — "Face" A and B. Perhaps that's because Diana Ross produced this album for Diana Ross Productions, which could be part of the problem.

"Face A" is especially troubling. Maybe Ms. Ross was the victim of a bad mix, but her lead vocals often sound more like background vocals. For the same reason, "Still In Love" is something you'd rather hear Barbra Streisand sing, just to put some punch behind the lyrics. Ross experiments with several musical styles. In "So Close" Ross tries to put across a late '50s sound with a sophisticated update. She attempts to rock on "Fool For Your Love," but again the guitars override the vocals and the percussion sounds as if it's coming from a cave.

On the plus side, Michael Jackson wrote and produced the steamy "Muscles," and that Jackson craftsmanship comes through in the percolating guitars and slinky singing. Some mellowing pretty string arrangements and a myriad of extra musicians lend a full sound to a couple of other songs.

"Love Lie" features the album's best arrangement—interesting, quirky harmonies and some knowing lyrics about cooled-out

affection:

Whenever I hold you, you never  
look into my eyes. Surprise.  
Whenever I kiss you, you never  
want to lose control. So cold.  
Love lies ... 'cuz it doesn't last  
forever.

This classy lady has always been able to sing the soft stuff and yet still belt with the best of them. But here, there's too much silk and not enough vibrating vocals to make it stick. In the final cut, Diana pirates and adapts the old saying, "I am Me, good or bad." She forgot to include mediocre. *Silk Electric* could use a battery recharge.

— Vicki Atkins

CHARLENE

Used to Be

Motown 6027

\$8.98 list

If you had occasion this past summer to listen to Top 40 or Adult Contemporary radio, you probably heard that romance novel in capsule form, "I've Never Been to Me," as rendered by the warbling songstress Charlene.

Well ... her second hit single and album have been released. Somewhat legitimized by phone-in duet vocals by Stevie Wonder, the song "Used to Be" identifies all the world's problems and offers, in four minutes, love and truth as the solution. What an original idea!

I doubt that anyone with the intelligence of a dried sponge could make it through this without wincing. No doubt that by the time you read this, "Used to Be" will be well on its way up the charts to instant success.

— Tony Proccacini

## Warp Dancing

GRACE JONES

Nipple to the Bottle

Island 099964

\$5.98 list

This woman is totally out of control, but with that wonderful flair that is Grace Jones. This album does sound a lot like "Bumper," but who cares? On this new venture, she explores a bit more into the reggae side of dance. It's already getting club and radio play and I'm sure it will keep us dancing this winter.

— Michael Schmidt

PATRICK COWLEY

Mind Warp

Megatone 1004

\$8.98 list

For those of you who are into disco, Patrick Cowley is no stranger. His *Megatron Man* LP is a masterpiece work of electronic music, but *Mind Warp* reveals another side of him. This album could be labeled dance music or electronic-mind-blowing music. Just because it has a beat, don't pass it by.

— Michael Schmidt

LONNIE JOHNSON

Woke Up This Morning Blues

In My Fingers

Origin 23

\$8.98 list

Lonnie Johnson Bluebird #13

French RCA

\$19.98 list

Delta blues legend Robert Johnson so admired guitarist Lonnie Johnson that he claimed they were related. Perhaps Robert's admiration sprang from Lonnie's flexibility. Lonnie recorded with everyone from gut bucket singers like Texas Alexander to jazz men like Louis Armstrong.

When he led his own group, as on both these collections, Lonnie's style derived from what he was exposed to — a mixture of blues and early jazz, and it was that jazz background that gave him a wider technique than most contemporary bluesmen. Johnson's vocals were well developed, sometimes sounding croony.

The original jazz library record documents some of Johnson's earliest work for Okeh Records from 1927 to 1932. Like many artists, his earlier recordings are often adventuresome. Some songs, like "Blues in G," are almost top-heavy with licks. After a period of inactivity Lonnie started recording for Bluebird Records. The French RCA draws its material from these files.

The outstanding pianist Joshua Althetimer accompanies Lonnie, as does Lil Hardin of King Oliver fame. The best aspect of these records is Johnson's composing. Songs like "Why Women Go Wrong" and "Trust Your Husband" are straight forward, common sense advice on love problems. While most blues singers are full of shallow passion, Johnson tells you to treat your wife like a person and "don't you know she just wants to spend some happy times with you."

— John Redmond

## Blues

CLIFTON CHENIER and HIS

RED HOT LOUISIANA BAND

I'm Here

Alligator 4729

\$8.98 list

Roll back the rug! The Zydeco Man is here.

Some years ago in Lawrence, Kansas, the legendary music critic, Robert C. Wilson, told me the tale of the King of the Bayous. Clifton Chenier. Wilson said that Chenier played music. Zydeco music (a blend of blues and Cajun) on an accordion, of all things. Wilson also said that Chenier's Red Hot Louisiana Band included brother Cleveland Chenier, the famous rub board player. A rub board, for those not in the know, is a corrugated metal version of the old wash board, worn around the body like a vest, and played by rubbing bottle openers across its surface. Wilson at last told me that I could hear the remarkable Chenier Brothers and their ensemble live, in Lawrence, very soon.

Needless to say, I eagerly awaited my chance to see and hear this incredible band, and I wasn't disappointed. And neither will you be if you buy Chenier's latest LP, *I'm Here*. Clifton, his brother Cleveland, and the rest of the Red Hot Louisiana Band are definitely here with this red hot record. Zydeco is bluesy, it rocks and it swings. (Check out Clifton's version of "In The Mood," on side two.) It's nothing if it ain't dance music.

Clifton Chenier is the King of Zydeco—a true one-of-a-kind artist on yet another great album from Alligator.

— James David



# Sultan of Swing

**STAN GETZ**
**The Master**

Columbia 38272

★★★★★

\$8.98 list

It's always exciting, to me at least, when some beautiful jazz material from an unreleased session suddenly appears. That's the case with this recent release of an October 1975 session by Stan Getz. At that point in time, Stan released material that took him in a different direction than the straight-ahead jazz approach that most of us wanted to hear.

Side one opens with a sadly neglected Al Dubin and Harry Warren standard titled "Summer Night." After a nifty rubato intro, Stan is off and running at a nice medium tempo. That great Getz sound and style is very much in evidence. The other track on side one is a contemporary work by the fine guitarist/pianist Ralph Towner called "Raven's Wood."

Side two opens with a long reading of one of jazz's greatest ballads, "Lover Man," by Ram Ramirez. This is Stan Getz at his lyrical best... the Stan Getz I enjoy the most.



There is also lots of room for Dailey. The second track on this side, and last of the album, was actually the first one recorded at the session. It is the marvelous movie theme written by Bronislaw Kaper for the 1952 film of the same name, "Invitation." Although usually done as a haunting ballad, Stan swings it from start to finish.

— Dick Wright

**BOBBY HUTCHERSON**
**Solo Quartet**

Contemporary 14009

★★

\$8.98 list

If you like bells, chimes, the vibraphone, xylophone, marimba and boo-bam, you'll find enchantment in Bobby Hutcherson's new album, *Solo Quartet*. I, however, developed a fear of someday being taken hostage by leftists doorbells.

Side one consists of Hutcherson on bells, chimes, the vibraphone, marimba and boom-bam. With one exception—John Koenig plays bells on "The Ice Cream Man," dominated by heavy, pulsating boom-bams. The monotone is interspersed with the light twinkling of bells, but it doesn't fit. It's sort of like Lena Horne tackling a Russian Dirge.

The album opens with "Gotcha." Eclectic at the outset, it gradually percolates into a

discernible rhythm, sounding almost like a coffee commercial jingle.

Hutcherson takes the more conventional quartet approach on side two. His talent on vibraphone becomes infinitely more alluring when blended with McCoy Tyner's lyrical piano, and guided along by Herbie Lewis on bass and Billy Higgins on drums. The quartet's intimacy is clearest on "Messina," a free-form composition in which Hutcherson and Tyner lunge at one another with swirling solos, only to retreat into reconciled unity.

If a bit self-indulgent, the album nonetheless breaks some new ground. Hutcherson, in showing off his prowess on the mallet instruments, has tried to make musical sense out of some unlikely material. He succeeded, to a degree. But who will listen?

—Mark Peterson

**JUDY CARMICHAEL**
**Two-Handed Stride**

Progressive 7065

★★★★★

\$8.98 list

You are a young jazz pianist making your recording debut. You have the option of either fitting into the current jazz market with original material or recording jazz standards in a style of which you have become prodigious, a style many consider extinct. What would you do?

Judy Carmichael has successfully chosen the latter avenue. The twenty-nine-year-old, self-taught pianist from Lynwood, California leaves no doubt about her status as a contemporary stride pianist. (Stride is the style that followed ragtime. James P. Johnson and Fats Waller were the original masters.)

Carmichael has obviously chosen selections well within her repertoire and shows authentic technique in her delivery. The cuts on the album represent the staple crop of tunes you could hear in any bordello in the 20s. She plays rags of Fats Waller such as, "Honeysuckle Rose," "Viper's Drag" and "A Handful of Keys" as well as other sentimental numbers like "Ja-Da." On that particular tune you can barely find the piano, due to the great sax lines that alto saxophonist Marshall Royal blows. The feeling on the album is upbeat and positive, without blinding you with the bright, jumpy sound that a lot of ragtime/stride pianists have commercialized. This quality is due in part to the outstanding sidemen on this album.

Seasoned saxophonist Royal helps to tone down the highly syncopated rhythms, making them more listenable. You'll also hear two Basie alumni — guitarist Freddie Greene and drummer Harold Jones. Providing the strong bass line is Red Callender. Never do these gentlemen stray from the support so necessary to a new player. They add just the right amount of sound to an album that celebrates a renewal of an almost lost style in jazz piano. This album presents a new talent capable of capturing the feeling and technique of the great stride pianists.

— Martha Hamblen

**AL COHN**
**Overtones**

Concord 194

★★★★★½

\$8.98 list

I always think of Al Cohn as the sort of Pete Rose of jazz: Mr. Hustle and Consistency. For many years, other musicians sang his praises to the high heavens while the majority of the buying public was more familiar with the work of Stan Getz, Zoot Sims and others of the Four Brothers persuasion.

After some years working mainly as a writer and arranger, Al is now recording most prolifically for the Concord label, so more and more fans are becoming aware of what other musicians have always known: that Al is "too much." This latest album puts him in the company of two of the most respected players in jazz — pianist Hank Jones and bassist George Duvivier. Also featured is Akira Tana, the fine drummer with the Heath Brothers since 1979, and as a most pleasant bonus, Al's son Joe on guitar.

Side one of the album contains three Cohn originals (he writes as well as he plays) and one of Cole Porter's "swingingest" standards, "I Love You." The three Cohn tunes are: "P-Town" (a nice finger-snapper), "Woody's Lament" (I assume for his old boss, Woody Herman) and "High On You."

## Jazz

Side two opens with a nice original by pianist Jones titled "Vignette." Next comes another fine Cohn tune, "Pensive," featuring great ballad tenor work by Al. The third track is a seldom-heard Herb Magidson-Jule Styne gem called, "I Don't Want Anybody At All." Why this tune isn't done more often is a mystery, especially after hearing Al's blues-drenched version. The closer for the album is another obscure standard, Cole Porter's "Let's Be Buddies."

— Dick Wright

# Suppertime Blues



John Lee Hooker

Take a steaming kettle of red beans and rice, add a heaping panful of saucy barbecue chicken, put a little mixed greens on the side, spice with ten hours of lowdown blues and you've got the recipe for the Kansas City Blues and Heritage Festival Sunday, December 5 at the Uptown Theater.

National headliners will be John Lee Hooker and Luther Allison. Hooker, a legendary Mississippi blues guitarist and vocalist, represents the evolution of the blues tradition as well as having influenced rock artists such as the Rolling Stones, Eric Clapton and the Animals.

Allison grew up in the Chicago blues tradition and has established his own style which is best described as a combination of B.B. King and Jimi Hendrix.

Joining the headliners will be more than 60 musicians who keep blues alive in Kansas City. They include: Tom Bark and Street Life, Blue Plate Special, Priscilla Bowman,

Leon Estell, Rich Hill and the Riffs featuring Ida McBeth, the George Jackson Swamp Blues Band with "Ironjaw," the Jazz Musicians Foundation All-Stars, the Kansas City Blues Band, Sonny Kenner, King Alex and the Untouchables, Roy Searcy, Benny Spellman, the 360 Degrees Band with "Monkeyman", Ed Toller, "Cotton Candy" Washington, Mike White, Claude "Fiddler" Williams, Chick Willis and the Stoop Down Band and Lawrence Wright and the Starlighters.

The blues festival is sponsored by the Kansas City Blues Society and is held in conjunction with the society's annual membership drive. Admission is \$7 for the general public, \$6 for members of the Friends of Jazz and \$5 for members of the Blues Society. The cost of food is not included in the price of admission.

—B.W. Rose

Spend Christmas with

# Ella Fitzgerald

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## Two Fers!



Give the gift of jazz!



# Pulcinella: Discovery of the Past

## STRAVINSKY

★★★★★

Pulcinella (complete ballet), concertino for 12 instruments.  
Ann Murray, Soprano;  
Antony Rolfe Johnson, Tenor; Simon Estes, Bass; Ensemble Intercontemporain conducted by Pierre Boulez.  
RCA Red Seal 4415 \$9.98 list

## STRAVINSKY

★★★★★

Pulcinella (complete ballet), Suites Nos. 1 and 2 for small orchestra. Yvonne Kenny, Soprano; Robert Tear, Tenor; Robert Lloyd, Bass; Academy of St. Martin-in-the-Fields conducted by Neville Marriner  
Angel Digital 37899 \$12.98 list

It was Diaghilev who suggested to Stravinsky that he might orchestrate some of Pergolesi's music, because of the successful Ballet Russes production of the one act comedy ballet *Les Femmes de Bonne Humeur*. The composer Vincenzo Tommasini had arranged a selection of music for the ballet by Domenico Scarlatti. Stravinsky took up the idea, but did not stick at mere orchestrations, turning the delicate Pergolesi fragments into something much tougher than was expected. Even though Diaghilev disapproved, Stravinsky later declared, "*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late work became possible."

Although the performances on both discs are excellent, any recommendation must go to Boulez, simply because his vocal soloists offer a more natural performance. Both the tenor and bass soloists in the Marriner recording sound somewhat forced, particularly Robert Tear in the first song, "Mentre l'erbetta pasce l'agnella." Also, the Boulez and Ensemble performance of the Concertino tops my previous favorite with the Boston Symphony Chamber Players on Deutsche Grammophon.

Sonically both recordings are better than



Stravinsky

average but not outstanding. Angel Digital provides a livelier and brighter string sound. RCA's analog sound is warmer and better balanced, and more natural. Also, Claudia Visiolli's translation of the *Pulcinella* text on the Angel Disc is slightly more detailed than the translation found on RCA.

## SCHOENBERG:

★★★★★

Lied der Waldtaube (from "Gurrelieder"); Serenade, Op. 24, Ode to Napoleon Bonaparte, Op. 41.  
Jessye Norman, John Shirley-Quirk, David Wilson-Johnson, soloists; Ensemble Intercontemporain, Pierre Boulez conducting  
CBS Masterworks 36735 \$10.98 list

The score for the Serenade Op. 24 was begun in September 1921 and completed in April 1923, a period when Schoenberg was crystallizing the technique known as "serialism," the method of composing with 12 tones which are related only with one another. Schoenberg wrote, "In twelve-tone composition consonances...dissonances...almost everything used to make up the

ebb and flow of harmony are, as far as possible, avoided." At first Schoenberg felt the need to return to classical forms (thus the movements titled "March," "Minuet," "Theme and Variations," etc.) in order to establish his 12-tone-row technique.

Bass-Baritone John Shirley-Quirk does wonders with the cruel vocal line, and Boulez is in supreme form, directing a strong and convincing interpretation of the work. The Ensemble Intercontemporain offers an impeccably polished performance which will make this album a necessity for the Schoenberg collector, easily topping recordings on Oiseau-Lyre, Nonesuch and Maestro Boulez's previous performance on Everest.

The Ode to Napoleon Bonaparte, a later work, is based on the poem by Byron which makes a bitter attack on Napoleon. Schoenberg felt this poem was very relevant to the dictators of the Second World War and Schoenberg's music matches the text to perfection, both emotionally and technically. The Ode is an analysis of human weakness, with its references to Beethoven (the third symphony and fifth symphony with its opening "victory" motive) used to mock all human pretentiousness. It exists in two versions — Op. 41a for reciter, piano and string quartet, and Op. 41b, arranged for string orchestra at the request of conductor Arthur Rodzinski.

Again, the performance by Boulez and the Ensemble is superbly done and well paced, far superior to the old Nonesuch recording with Jacobson and the Claremont Quartet in electronically simulated stereo.

Those familiar with soprano Jessye Norman's complete recording of the "Gurrelieder" on Phillips with Ozawa and the Boston Symphony Orchestra (and the live broadcast on PBS earlier this summer) will also enjoy her fine interpretation with Boulez on this recording. CBS's smooth pressing complements Boulez and the Ensemble,

making this a rewarding recording.

## Some Great Buys for Christmas Shoppers:

**BEETHOVEN:** Symphonies (9) complete, Lenore Overtures 1-3, Fidelio, Egmont, Coriolan Overtures; Concertgebouw Orchestra Eugen Jochum conducting. Phillips Festivo Box 6770 028 (7 discs, specially priced)

**BEETHOVEN:** Symphonies (9) complete; Vienna Philharmonic, Karl Böhm conducting. DG Bargain Box 2720 116 (8 discs, specially priced)

Both are fine sets. The special prices make these a great way to start someone's classic collection with some essential work.

**MOZART:** Symphonies 25-41; Berlin Philharmonic, Karl Böhm conducting DG Bargain Box 2720 114 (7 discs, specially priced)

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**BACH:** Brandenburg Concerti (6) S. 1046/51; Concentus Musicus Wein, Nikolas Harnon Court conducting. Telefunken 6.35620 (2 lps, digital).

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**MOZART:** Le Nozze di Figaro; Te Kanawa, Popp, Von Stade, Ramey, Allen, Moll, soloists. London Philharmonic Orchestra, Sir Georg Solti, conductor. London LDR 74001 (4 discs, digital)

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Delightfully performed and beautifully recorded, this set will make a fantastic gift for the discriminating opera listener.

— Michael Henry

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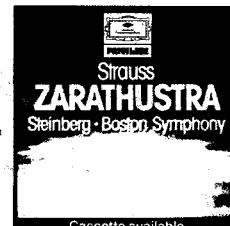
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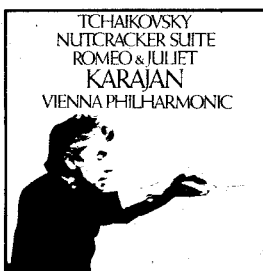
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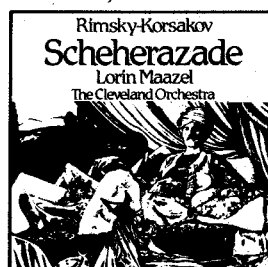
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## Doug Moore Film Reviewer, KCUR-FM

If a film critic can be considered controversial for hating *My Dinner With Andre*, then KCUR-FM critic Doug Moore is a reactionary. "What people see in it, I'll never understand," he said. He found it pompous and stupid. Its French director could be a reason as well, since he prefers American/apple pie movies like *E.T.*, *Officer and a Gentleman* and Frank Capra films. Also, he finds himself at any film with Peter O'Toole or Mia Farrow, though seeing 600 films a year tends to include every working actor alive.

As a professor of film history at UMKC, Doug Moore is strongly influenced by the historical aspects of film, never tiring of the silent miracle *Birth of a Nation* or William S. Hart's work. Moore looks to the day when movies return to the tried and true pure narrative format, "with a story and characters, with long shots, medium shots and close ups. And you don't have to actually view the sex...I think people are starved for relevant stories, as in *Kramer vs. Kramer* and *Missing*."

Moore said the sci-fi cycle we're now in is just a reflection of our electronic age. "Tron was made because video games are big." However, he feels it's probably being pushed further than it ought to go. "When you have a *Star Wars*, you're bound to have ad nauseum imitators. It's what nudity was to the late '60s and early '70s. We'll probably always have it, but someday it will be like: Ho-hum, there's a special effect."

Asked if there was a particular film that turned him against foreign films, he replied, "Last Year at Marienbad. I remember thinking, 'What the hell is all this fuss about?'"



**John Tibbets  
Dan Crutcher  
Film Reviewers, KXTR**

That the pairing of film critics is sellable is without question, but for what purpose? John Tibbets and Dan Crutcher wish to leave the boxing to sports programmers and the indoctrination to Reverend Moon. They want, instead, to present films to the public in such a way that complements instead of contradicts. For a while, they had the chance on Channel 4's "Screening Room" and are currently doing the same on KXTR radio.

As host of "AM Live" on Channel 41, Tibbets reviews films alone, not so neutrally professing a love of science fiction and fantasy films (though he hated *The Sword and the Sorcerer*). Hardcore social realism attracts him also, like last year's *Missing* and Jean Renoir's '30s classic, *Rules of the Game*. A positive review will only come if he has been moved, by either the story or by dazzling special effects.

People fuming that good films aren't being made any more ignores the fact that turkeys have been produced since the nickelodeon. Tibbets feels the issue hinges on what people expect when they venture to the movies. Violence shocks and repels but violence, as part of our world, must be addressed on film, as was done in *The Wild Bunch* and *Taxi Driver*. So, too, is ignorance a part of our world, a big reason why the recent version of *Tarzan*, the Ape Man was a financial

success. However, Tibbets' tolerance for ignorance is small.

Dan Crutcher, in and out of town to oversee a production of a play he has written, has a schedule obese with going to the movies. He sees every film as having some entertainment value—a position he tries to express in his reviews. Who is he to judge how many severed heads people want to see? If blood and guts is for you, he will point out the fun slasher fans will have at the various splatter films he reviews. This is not to say he always likes these films—he hated *Halloween I and II*. But he liked Tobe Hooper's *The Fun House*.

For him, picking a favorite film is as difficult as picking a favorite child. It will suffice to say he has a couple hundred. Thirties screwball comedy is his favorite genre, maybe because Crutcher is something of a screwball himself. As to what he dislikes, on *Blade Runner*: "I didn't know shit had sprocket holes." On *Neighbors*: "I envied my wife who slept through it." He felt *Pirate Movie* was pathetic, though Kristy McNichol is to him "what Jodie Foster is to John Hinckley."

Crutcher sees reviews themselves as entertainment. When "Screening Room" was on the air, he and Tibbets had less than three-and-a-half minutes per film, hardly enough time to be informative, much less entertaining. They look forward to working together on television again, but where and when remains to be seen.

## Jack Poessiger Film Commentator, KYY5

Publicity director for Commonwealth Theatres Jack Poessiger has a duty as a pusher, not only for Commonwealth houses but for any and all films that would be of interest to the 16-30 age bracket known as KY-102 listeners. Instead of actually reviewing films, Poessiger explains what is being shown and why, looking inside out from an industry perspective. With four years of "Jack Goes to the Movies" under his belt, he continues in that capacity to tune his audience into what they might find interesting. His personal interests are presented as well and his shunning of "message films" is often noticed. He wants entertainment pure and simple, from the tear-jerking character films like *Officer and a Gentleman* to belch and fart films like *Stripes*.

As current president of the United Motion Picture Association, Poessiger hosts Showarama, a convention servicing exhibitors, the 2nd largest in the Midwest. During his twelve year association with Showarama, he has come to know and admire Clint Eastwood, who is involved in all aspects of filmmaking. "I can show him what's the latest in projection equipment and he'll be interested. He's not fluff, like so many stars. He's smart."

These days, the public too is much more aware of the film business than ever before. "These people grew up with film. They know directors. In the old days, people would say, 'Who's in it?' Now the young people say, 'What's it about?' In the old days, if a film wasn't doing too well, you could change the campaign, change the title. We did that with *Town Without Pity*—changed the name to *The Shocker* and sold a lot of tickets. But now it's very hard to fool the public. They're too sophisticated."

Immigrants to the United States in 1957 from Leipzig, Germany, it may be no coincidence that the time favorite film is *Dr. Zhivago*. Though he liked *My Favorite Year* and despised *Tron*, his latest favorite stars are Jerry Lewis and Mariette Hartley. "My ultimate fantasy is that Mariette Hartley mouths off to James Garner once too often and he hauls off and knocks her teeth out."

**Editor's note:** There's a new kid on the block. Theater critic Robert Eisele is now also reviewing films for the Kansas City Business Journal.

**Next month:** A look at Kansas City's reviewers of books, music, dance, theater and restaurants.

# KC Flick Picks



## If You're Wrecked . . .

**Rio Bravo** (1959)

Summit One Cinema, Dec. 15-16.

Strange. Floodlit as bright as a soap opera and as talky as a Western as you'll ever see. ("I'm going to throw you the gun now." "Okay. I'll catch it." "Here it comes." "I got it.") This film has a cult following of Howard Hawks freaks, but I liked its glow of surrealism.

**Infra-Man** (mid-70s)

Fine Arts, Dec. 18 (midnight show).

A laughable gem that played well in New York but bombed when it played last April at the Bijou. Don't miss it this time. It features some of the most ridiculous monsters I've ever seen. The director must have been concerned about getting his money's worth out of the costumes because he apparently instructed the actors to jump up and down and vigorously shake their rubbery, numerous arms at the slightest excuse. Not very frightening.

## Don't Miss . . .

**Hard Day's Night** (1964)

Bijou, Dec. 25-31.

Remember how you strained to hear the Beatles over all the screaming when this film first came out? Go see this early Marx Brothers style comedy about the Beatles on tour in England again, this time in better viewing conditions. The print is new and the sound is redone, and this version is prefaced with the original trailer.

**Gates of Heaven** (1980)

Bijou, Dec. 10-11.

A documentary about a pet cemetery (you want funding for what?). Sounds mind numbing, but supposed to be very amusing. Ebert and Siskel loved it and included in on their ten best list for 1980.

**Ben Hur** (1927) Fine Arts, Dec. 5

**Ben Hur** (1959) Fine Arts, Dec. 19-21

Why not see both versions? As to the more recent one, the memorable chariot race



**Ramon Novarro, Ben Hur (1927)**

scene alone (my landlady once effused, "It seems like those chariots are going to jump out at you") is worth the price of admission. Also, if the only Charlton Heston movies you've seen are *The Omega Man* and *Earthquake* and you're confused about his legendary status, go see *Ben Hur* and you'll suddenly understand.

—Donna Trussell

# X-Rated

by Toots La Rue

## American Desire

I must admit that the film *American Desire* tried some diversions besides sex to keep your attention. Instead of the typical dump hotel room, the setting was a much nicer, rustic country home—the old beach house routine. However, the effect was spoiled somewhat by the interior, which looked like a dump hotel room with a little makeup.

Occasionally I thought I knew what the plot was about. I gathered that a couple was having problems and was trying to "spice up" their relationship. An Asian woman appeared suddenly, and so did someone's father. There were some scenes in a house across the street from a cemetery. And there you have it.

There was no ending—just fade to black.

## Dallas Schoolgirls

This film took place at a slumber party, where three old friends exchanged "life experiences." Some well-known actors and actresses were featured, including Misty Middleton and R. Rolla, but some of the "unknowns" were *Hee Haw* rejects who fit into the Texas scheme but not much else.

The performances were average at best, but sometimes the director had the well built, voluptuous actresses attempt to play themselves at an earlier age, a big mistake.

Consistency was good, as the actresses, when clothed, carried through the theme by sticking to western wear.

Some readers have inquired about what it's like to go to the X-rated movie house. For those too shy to go and find out for themselves, here is a synopsis of a recent evening:

The woman at the counter is dressed in the usual November style—red satin shorts, a black sparkly halter top and black velvet fur shoes. I ask to buy a ticket and she put the cigarette she was smoking in her mouth and took a drag, sold me a ticket, ripped it in half, exhaled smoke and turned her back on me.

I walked into the musty smelling theater and, in the darkness, stumbled to the front where I took a seat. No one was eating popcorn—it's not your usual moviegoing experience. There were some previews, but generally, one movie runs right into the next and you hardly realize it, unless you're trying to keep track, like me.

It's strange, alright, but then, there's no screaming kids, either.

by Smitty

1

Today marks thirty years in my life and I hope the next thirty is Wednesday not like the past thirty. One of the more popular groups to come out of the West, **Steel Breeze**, will be at the Uptown for only \$5.25 at 8 PM. Or how about breezing over to the Jazz Haus in Lawrence to hear **John McNeil** and his guest, **Bob Bowman**, at 9 PM.

2

Guess who's at the Uptown at 8 PM? **Guess Who**. If you are tired of guessing, grab the ol' hubby and stop by Stanford and Sons to hear Bill Ribick and his style of comedy.

3

At 7:30 and 10 PM **Richard Pryor** will be on celluloid at the Sunset Strip tonight and Saturday at UMKC Haag Hall Annex at 52nd and Charlotte, Room 116. It also plays Sunday at 7:30 PM, \$1 for students and \$1.50 for the public. There's also a midnight showing tonight and Saturday of Monty Python's **Life of Brian**. If you want to rock around the clock, **Nazareth** will be at the Memorial Hall at 8 PM for \$9.50. If you're all fingers, **Thumbs** will be at Adrian's tonight and Saturday at 8 PM.

4

**Peter Gabriel**, an innovator in contemporary music, is at Memorial at 8 PM for \$10.50 — well worth the admission. **Westport Ballet** is performing at Park College at 8 PM. Or go to the Midland Stage II and welcome Phil Joseph of **Mimewock**, back from his engagement at the World's Fair. It's at 8 PM, also on the 11th and the 18th. For ticket info, call 421-2404.

5

**Neil Diamond** is souled out — sorry if you missed this one. **The Second Annual Blues Festival** is happening tonight at the Uptown. they are bringing John Lee Hooker, Luther Allison and 13 local bands. It all gets underway at 1 PM. If you don't like getting blue, tip toe over to Park College to see the Westport Ballet at 3 PM.

6

If you're into the Plaza, any group wishing to sing **Christmas carols** call Patty at 753-0100. She will give you a time and place. Or how about a **horse and buggy** ride? Call 931-2330 or 764-2646.

7

On Tuesdays at 9 PM, the Point is comedy. **Go and see Elliot Threatt, C. Wayne Owens, Edmond Johnson** and many others for no cover. (If you're lucky, maybe Edmond will do some "juggling.") City Movie Center is showing local talent tonight — filmmaker Steven Hill Brown's **Self Image** is at 8 PM. **Blue Riddim Band** is playing a benefit at the Uptown at 8 PM. All proceeds go to Planned Parenthood. \$6 gets you downstairs and it's \$3 for upstairs. Don't cry for me, you twerp. **Evita** is at the Midland tonight through Sunday at 8 PM

## WANTED BY FBI

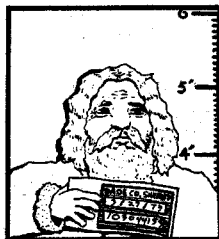


Photo Taken  
1973



Photo Taken  
1975



Photo Taken  
1976

### NICHOLAS KRISTOPHER KRINGLE

#### INTERSTATE FLIGHT • CONSPIRACY • BURGLARY

Known Aliases: "Saint" Nicholas, Kris Kringle, Sandy, Sandy Claws, Rudolph the Red

Description: Subject is five ft. four inches tall, weighs 277 lbs. silver-grey hair, blue eyes, ruddy complexion, stout build; known to affect "hippie type" appearance.

ATTENTION — Subject is known to have committed numerous break-ins and forcible residential entries and has crossed interstate boundaries to elude capture. Subject pilots light aircraft, and is suspected of smuggling contraband within United States borders. Subject is also known to control large gang of henchmen headquartered in foreign country. Approach with caution — considered armed and dangerous.

art: Brooks DeSoto

## DECEMBER

and at 2 PM for the Saturday and Sunday matinees.

8

Why not go to the zoo and watch the animals hide from you? It's only 75 cents for adults and it's open seven days a week. At Adrian's you can see **Jason and the Nashville Scorchers** for a \$2 cover.

9

Oh, what fun it is to ride, over to Stanford and Sons to see **David Naster** and his funny way of things from 9 PM to midnight.

10

It's time to get your hair cut in a mohawk, dye it white, put on your pasties, get out your chains and sleaze over to the Uptown to see **Wendy and the Plasmatics** at 8 PM, all for just \$9 or \$8. If you are not into that, run over to the Hyatt and see **Steve Miller** this afternoon and Saturday at 4:30 PM. **Ida McBeth** and the **Rich Hill Trio** will be at the Jazz Haus in Lawrence at 9 PM.

11

Hello, it's me, **Todd Rundgren** and **Utopia** will be at the Uptown at 8 PM — with tickets \$10 and \$9. Celtic musicians **Gerald Trimble** and **John Cunningham**

will play at All Souls Unitarian Church. Tickets are at Classical Westport. **Anne Stewart** will be at Pierson Hall, UMKC University Center at 8 PM. Tickets are \$1.50 for students and \$3 for the public.

12

Only 13 more days till the big one. Don't overlook Westport Square for your shopping. Footlights has some wonderful gift ideas. **Max Groove, Franklin Mint** and **Borderline** are having a benefit for the Spinal Cord Society at the Uptown at 5:30 PM. \$6.50 gets you in. An "Old Wave Wash Up a New Wave PJ Party" at the Jazz Haus in Lawrence at 9 PM. Sounds like fun.

13

All I want for Christmas is for it to be over with. **Svelte and Gangly** are appearing at Midland Stage II at 13th and Main at 8 PM. They will give us "Mime, Juggling and other Nonsense."

15

Tonight and tomorrow night Harling's Bar has **Danny Cox** and **the Extenders** playing from 9 PM to 1 AM tonight and tomorrow.

16

Ladies and gentlemen, please welcome straight from L.A., **Ms. Diane Ford** tonight at Stanford and Sons, now through the 19th.

17

For all you little people out there, the **Mortal Micro Notz** will be descending upon Adrian's tonight and Saturday.

18

One of KC's outstanding jazz trios, **Pete Eye** is at the Alameda Plaza every night except Sunday, so stop in and hear him tickle those white ivories. Don't forget to swing by the Jazz Haus in Lawrence to hear the **Jazz Haus Swing Band**.

20

Stop in at the **Sub's Pub**. I'm sure Kathy or Cat will get your spirits high. At 5:30 PM they serve tacos and "Happy Draws".

21

When was the last time you were at **Milton's**? Why not tonight? I hear that their bad check wall has gotten a little bit larger.

22

Looks like **Danny Cox** and **the Extenders** are extending their stay at Harling's and they'll be there tonight and tomorrow beginning at 9 PM.

23

Tonight through the 26th, Stanford and Sons will host "The Best of KC Comedy" with **John Pinney, David Naster, Paul Orwick** and **Walter Coppage**.

#### Wock on the Wild Side



Phil Joseph of Mimewock

31

Let's bring in the new year right and go see **Danny Cox** and **the Extenders** at Harling's tonight. **Jeff Cesario**, straight from Minnesota, is at Stanford and Sons Comedy Shop at 9 PM. He's ready for a big bash. **McBunns** is at the Jazz Haus in Lawrence playing the "History of Rock 'n' Roll" at 9 PM. What a way to break in the New Year. Well, another one down the drain.

If you know of an upcoming event that could be listed in the calendar, call 561-2744 or drop a line at 4128 Broadway, KCMO 64111.



425  
westport rd.

756-0382



..... Fri.    Sat. .... Sun.    Mon. .... Tues.    Wed. .... Thurs. ....

"EXTRAVAGANT  
BRAZILIAN COMEDY"

—Vancou City, N.Y. TIMES

★★★★★

"Xica is provocative,  
doubly so, once for  
the sensual appetites,  
once for the mind."

Pat Aufderheide,  
CHICAGO READER



CARLOS DIEGUES

"Zeze Motta is riveting as  
an individual and as  
an actress." Gene Siskel

CARLOS DIEGUES

# XICA

(Shee-ka)

UNIFILM presents "XICA" starring ZEZE MOTTA,  
produced by JARAS BARBOSA, directed by CARLOS DIEGUES  
original music performed by ROBERTO MENEGAL and JORGE BEN.  
A UNIFILM Release C 1981 Prints by THE LAB

"VOLUPTUOUS 'XICA'  
WILL SEDUCE YOU!"

—Arthur Winters, N.Y. POST

Dec. 1 - Dec. 9

Fri., Nov. 26 6:00-8:00  
Sat., Nov. 27 8:00-10:00  
Sun., Nov. 28 1:30, 4:30-6:00  
11:00  
Mon., Nov. 29 6:00-8:00  
Tue., Nov. 30 6:00-8:00  
Wed., Dec. 1 6:00-8:00  
Thurs., Dec. 2 6:00-8:00  
Fri., Dec. 3 6:00-8:00  
Sat., Dec. 4 8:00-10:00  
Sun., Dec. 5 1:30, 4:30-6:00  
11:00  
Mon., Dec. 6 6:00-8:00  
Tue., Dec. 7 6:00-8:00  
Wed., Dec. 8 6:00-8:00  
Thurs., Dec. 9 6:00-8:00

11 Fri., Dec. 10 5:00-7:00  
Sat., Dec. 11 5:00-7:00

**Gates of Heaven**

17 FRANCO ZEFFIRELLI'S  
18

**BROTHER SUN,  
SISTER MOON**

Fri., Dec. 17 6:00-8:00  
Sat., Dec. 18 8:00-10:00

24

**Closed**

**Happy Holidays**

12

**Harold Maude**

Sun., Dec. 12 1:30, 7:00-11:00  
Mon., Dec. 13 5:00-7:00

19

**STANLEY KUBRICK'S  
CLOCKWORK  
ORANGE**

Sun., Dec. 19 2:00-11:00  
Mon., Dec. 20 5:00-11:00

25

**the BEATLES  
A HARD DAY'S NIGHT**

Sat., Dec. 25 5:00-7:00  
Sun., Dec. 26 1:30, 7:00-9:00

14

**Gaslight**

Tues., Dec. 14 6:00-8:00  
Wed., Dec. 15 6:00-8:00

21

**BREWSTER MC CLOUD  
BREWSTER MC CLOUD**

Tues., Dec. 21 5:00-7:00  
Wed., Dec. 22 5:00-7:00

27

**THE GREATEST ROCK & ROLL COMEDY ADVENTURE**

NOW IN  
DOLBY STEREO

**plus!**

'wings' animated  
SEASIDE WOMAN

16

**'CLOSED'**

**OFFICE PARTY**

23

**LOUISE BROOKS  
PANDORA'S BOX**

Thurs., Dec. 23 6:00-8:00

31

The story  
of "O" continues  
in the Orient—  
beyond  
fantasy...  
beyond  
inhibition...  
beyond  
love itself.

KLAUS KLINSKI and ISABELLE ILLIERS in

**FRUITS OF PASSION**

A JAPAN/France CO-PRODUCTION

KLAUS KLINSKI in FRUITS OF PASSION with Isabelle Illiers and Anelle Dombase  
Directed by Shuji Terayama Released by SUMMIT FEATURE DISTRIBUTORS, INC. © 1982

Based on the novel "Return to the Château" by Pauline Réage, author of "The Story of O"

**K.C. Premier**

Fri., Dec. 31 5:00-7:00  
Sat., Jan. 1 5:00-7:00  
Sun., Jan. 2 1:30, 7:00-11:00  
Mon., Jan. 3 6:00-8:00  
Tue., Jan. 4 6:00-8:00  
Wed., Jan. 5 6:00-8:00  
Thurs., Jan. 6 6:00-8:00

# Memories Misused

At his best, Jim Morrison was an intellectual interested in knowing and experiencing as much as he could as soon as he could. He wanted the world now, a world that included literature, theater, mysticism, music, drugs and, of course, sexuality. At his worst, he became caught up in his "temperamental artist" image, at times coming off sophomoric and undisciplined instead of truly eccentric.

Strange Daze picked Morrison's least memorable side to portray in their recent Doors tribute at the Uptown. If this version of Morrison had performed at that infamous Miami show, he would have been arrested for inanity instead of obscenity.

The band, perhaps out of shame, never introduced themselves and studiously avoided direct facial lighting even though only two members made any attempt at resembling the originals. The other two must have assumed that no one knows what Ray Manzarek and John Dinsmore look like anyway. Strange Daze just couldn't decide what they wanted to be when they grow up: a *Beatlemania*-style revue or simply a band that plays Doors songs.



Photo: Ronald Jurgeson

The rowdy, "crazy" crowd loved the show, indicating that history will remember Morrison as an early promoter of the "sex drugs and rock and roll" mentality. The extant film clips of the Lizard King, however, show his hedonism as one of many theatrical devices he used to put distance between himself and the audience to further his mystique. This

"Jim" was one dimensional, having only a repertoire of dirty words and using the microphone as a phallic symbol.

"Jim's" voice was a bit high-pitched, but remarkably competent, although some lyrics often came close to parody because of his exaggerated sneer. The music wasn't exactly designed for a true Doors aficionado either. With the exception of the stagey opening recital of a few lines from "The Celebration of the Lizard," Strange Daze stuck to the compilation albums for their material. More esoteric interjections such as the beautifully simple "Indian Summer," "Yes, The River Knows" or even "Horse Latitudes" would have brought more depth to the performance. By the way, Morrison didn't have a beard during his "leather pants" period and he wouldn't have put much enthusiasm into the Krieger tune "Love Her Madly." He didn't even want to sing it on *L.A. Woman*.

The Morrison revival began around 1978 when Elektra released *An American Prayer*, a spoken poetry album augmented with new music by the other three Doors. *Apocalypse Now* featured "The End" in its opening and climactic scenes, but things started snowballing when the Hopkins/Sugerman biography *No One Here Gets Out Alive* scaled the best seller list and suggested Morrison may still be alive. A newly mastered and re-mixed *Greatest Hits* collection followed, and the Doors are now receiving as much airplay, if not more, than in their heyday.

Morrison published a book which is now back in print, entitled *The Lords and The New Creatures*. It was more a collection of images and meditations than a book of poems, but insightful nevertheless. One of the best Doors recordings, *Morrison Hotel*, is also one of the least familiar to today's Strange Daze type audience. An evening exploring it would have been better spent than with this interpretation of what the Doors were all about. This "new" Jim Morrison deserves a mercy killing.

—John Yuelkenbeck

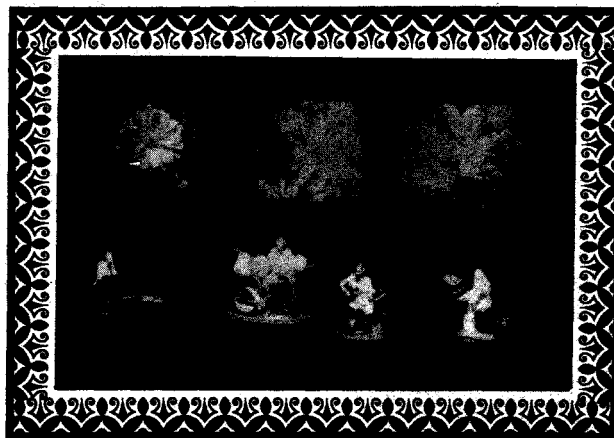


photo: Randy Reed

## Eau d'Mello

I wanted to like the "Fresh Aire Concert of Multi Images" by the Mannheim Steamroller. Although the group's publicist had provided all kinds of material hyping the event as "exquisite" and "something powerful," I went to the Lyric Theatre November 13 with a completely open mind. Unfortunately, the Fresh Aire folks did little to fill it up.

Their performance certainly didn't lack effort, but I came away just slightly "mellow" for the experience. For those not familiar with the Mannheim Steamroller and their "Fresh Aire," a brief description is in order. This is the type of group that inspires the comment, "Oh honey, let's unscrew the bottle of Lambrusco, turn on the gas logs in the fireplace and put Fresh Aire on the turntable. Too bad it's not on 8-track."

Four musicians, all talented multi-instrumentalists, put on a "live" show backed by pre-recorded music and sound effects. The show is enlivened by film, special effects and a 10 projector computerized "visual display" (a slide show by any other name).

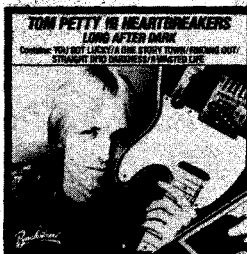
The musicians are all accomplished professionals and the show is a marvel of technical gimmickery. Perhaps I've become jaded after years of rock and roll show biz pizzazz, because the Fresh Aire show didn't break any fresh ground for me. That isn't to say that the rest of the audience didn't like the show. Saturday's near capacity house

loved the performance. Standing ovations were the standard of the evening. You could tell when the group decided to give an encore — they put their headsets, connecting them with mission control, back on. There's no life on the stage — just operators connected by headset to a computer telling them when to play, with no improvisation allowed.

For this audience, fog machines, strobe lights, multi-image slide shows and the Mannheim Steamroller's brand of classically-based music with a jazz/rock rhythm is all very new and exciting. The middle aged lady seated behind me actually oohed and aahed during the strobe light sequence. A well-to-do, over 40 gent was heard to say that when he's had a tough day at corporate headquarters, he unwinds by putting a Fresh Aire LP on the stereo. That really sums it up. Fresh Aire: music to soothe the savage executive.

I didn't find myself tapping my toe during the concert or humming any of the tunes afterward. All this show did for me was relax me a little, like a mild sedative. I don't like the idea of a computer-generated musical event designed to lull me into a state of mindless bliss. I'll take my music live and my musicians alive, thank you.

—James David

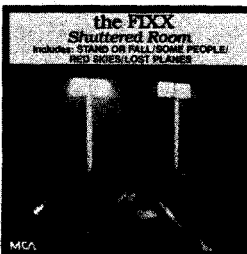
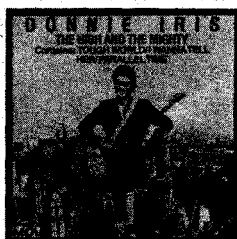


### TOM PETTY AND THE HEARTBREAKERS LONG AFTER DARK

AVAILABLE ON BACKSTREET RECORDS & CASSETTES

### DONNIE IRIS THE HIGH AND THE MIGHTY

AVAILABLE ON MCA RECORDS AND CASSETTES



### THE FIXX SHUTTERED ROOM

AVAILABLE ON MCA RECORDS AND CASSETTES



MCA RECORDS

## Wendy O. Williams Exposes Herself

by John Yuelkenbeck

In support of their new album, *Coup d'etat*, the Plasmatics will perform at the Uptown December 10. Lead singer Wendy O. discussed (or is that disgusted?) the state of the world, the status quo and the emperor's new clothes with me.

**Q.** Your press release interview is very articulate. As spokesman for the Plasmatics, why aren't any of the songs on *Coup d'etat* credited to you?

**A.** Many people work on putting the songs together, and I don't write whole songs. I am behind them, but I don't do it 100%.

**Q.** With the current economic downswing, is conspicuous consumption still an artistically viable theme?

**A.** Certainly. What I strike out against is the icons of society. People should be more concerned with themselves than with these objects. Some people might say what we do is insane, but to me it's one of the few breaths of sanity in an insane world.

**Q.** Did you lose any rawness on *Coup d'etat* by spending more than your usual couple of days making it?

**A.** No, we needed the space. If you can't grow at what you do, why bother? Instead of ten songs, we did a hundred and then picked ten.

**Q.** How do you plan to build on what you did here earlier this year?

**A.** I guess you'll have to buy a ticket. We've

played to crowds of 33,000 when there haven't been any of our records in town. This time we have new material out ahead of us. What we do is uncompromising, revolutionary rock and roll. That sugar-coated crap on radio and video removes content and meaning, leaving only the Hollywood finish.

**Q.** You have a new video for your song "The Damned." Does it have a Hollywood finish that adds to the status quo?

**A.** We do what we feel. The video isn't just the producers using a lot of special effects to jerk themselves off like in the others. Our art is very cathartic. You feel good after experiencing it.

**Q.** But can art be so aggressive that it loses its impact?

**A.** To me the only art form that's any good is aggressive art, and the only hope for the planet is to overthrow the status quo.

**Q.** What's the difference between the "catharsis" of a Plasmatics concert and the shock effect of someone like Ozzy Osbourne?

**A.** (Pause.) I like Ozzy. By the way where did you think the cover of *Coup d'etat* was photographed? I'm taking a poll.

**Q.** Germany?

**A.** Germany's a real contender. A lot of people say Beirut, Lebanon. Actually, it was taken in the Bronx, on the exact spot where Reagan and Carter gave speeches on rebuilding the inner cities all over the United States. It's anyone's back yard, anywhere U.S.A. We didn't do a thing to it.

When The Rolling Stones hit the road, they let the inevitable "last time" rumors help sell their shows, tour merchandise and current album. Always a bit more blatant than other acts, The Who have made their swan song official. The announcement has left fans depressed, accountants happy and Schlitz brewers ecstatic. The closest to Kansas City that this band's last waltz will come is a December 6 appearance at the Checkerdome in St. Louis, an American League beer re-match with those National League Clydesdales. The tickets? A paltry \$16, by mail order only.



In many ways, it's worth the price. Sure, the high ticket prices, corporate sponsorship and The Who's book, *Maximum R & B* (currently on sale) all point to crass commercialism, but so what? The Who is most noted for their live act and if they want to go out in style, they deserve the big bucks. They also deserve credit for introducing their successors, The Clash, to a larger audience.

Photos: Richard Barnes. The Who - *Maximum R & B* © 1982 by Richard Barnes.

## Who's Last Laugh

In the studio, The Who leaves as its oeuvre a canon of inconsistent and patchy ideas, a few of which are fully realized and quite powerful. Their brilliant *Who's Next* is followed closely by two slightly flawed near-masterpieces, the ambitious and pretentious *Tommy* and the self-indulgent *Quadrophenia*. From here you have to go to individual songs for several insightful flashes over a couple decades' time: "Summertime Blues," "Squeeze Box," "Who Are You," "Mary-Anne With the Shaky Hands," and many more.

The new album, *It's Hard* is a fairly listenable but not altogether spectacular record that critics are declaring a masterpiece simply because it's so much better than *Face Dances*. What wouldn't be? The same thing happened when *Tug of War* followed *McCartney II*. Townshend's lyrics still have a didacticism bordering on preachiness, and the music repeats those familiar tempo downshifts that parallel the introspection of the words, making me wonder more and more whether Townshend is really articulate or just garrulous.



"I've Known No War" is the best cut because the music is a gutsy necessity, not a backdrop for Rev. Townshend. The witty "Athena" would be more enjoyable if the "Look into the face of a child" stanza didn't bog it down, just as the "It never rains under my umbrella" section does for the otherwise catchy "Why Did I Fall For That."

"A Man Is A Man" has a nice sentiment, but "One Life's Enough" should have been given to Greg Lake to cover. "Cooks County" and "Eminence Front" shoot for early John Lennon primality, but they're no more than repetitious sermons. Even the John Entwistle tunes have lost their caustic touch. I loved his "Roller Skate Kate" (she's gone to that great skating rink in the sky), but the only contrast to Pete on *It's Hard* is the horn section that opens "One At A Time."

The showworn theme of the closing number, "Cry If You Want," is saved by a scorching guitar solo. Unfortunately, the "Let your tears go" chorus sounds like Alice Cooper's closing rhyme in "School's Out." Earlier I mentioned the inconsistent recording history of The Who. Sometimes they turned it into an advantage when they mixed several competing elements together to produce a sound that brought them to the edge and occasionally out of control. The glossy *It's Hard* lacks this. But who's kidding who? Let's face it: this is the better of the two Pete Townshend albums currently on the market only because it has better vocals.

Obviously rushed to press to remain current, Richard Barnes' *The Who: Maximum R & B* book has a weak binding and could use a little more text, but it's a pretty decent photo-essay that traces four equipment-smashing mods through celebrated rock status and road retirement. Boo Who who? Cry if you want.

—John Yuelkenbeck



## PARODY HALL CALENDAR

Mo	Tu	We	Th	Fr	Sa
		1 John Bayley Reggae, Soul	2 Texas Rattle Cats R n R	3 The Artists R n R	4
		8 To be Announced	9 Bel Airs R n B	10 The Misstakes R n R	11
		15 Last Chance Rockabilly	16 To be announced	17 Kelley And The Kinetics R n R	18
20 Fools R n R	21 Face	22	23 The Secrets* R n R		25 The Secrets*
27 Blue Riddim Band Reggae	28	29 Zorro & The Blue Footballs X-Rated R n B	30	31 The Artists R n R	1 The Morells Shake n Push

# HE'S BACK!



John Bayley

# Boob Tube Dude

I had a refreshing interview with Allen Hunter, an MTV VJ (Video Jock), and I was surprised that he was as entertaining off the air as he is on the tube.



— Smitty

- Q.** Do you feel MTV is as popular as it is because you are expanding into new music that the radio doesn't cover?
- A.** It's a combination of things. Certainly you can't deny the novelty of it — the guts of the station to play the new music, and the visual aspects have to be some of the more important things that make it exciting for everybody. It's all in one package and it's all the time.
- Q.** Do you see more violence coming in, with videos like the new Plasmatics or Supertramp songs?
- A.** That is the sort of thing the committee considers, but I don't see a trend.
- Q.** The Supertramp video, "It's Raining Again," started out easy going, then suddenly the guy's being beat up in an alley.
- A.** That one was tastefully done, though. I was afraid it was going to be worse, but it was brief and illustrative of the story. It was almost a downer, but it picked up a bit at the end.
- Q.** Do you have a favorite video?
- A.** A lot of us are into "Shock the Monkey," but that changes as new one's come in. Peter Gabriel is the hottest one right now.
- Q.** Will MTV branch into R&B or Jazz videos?
- A.** Probably not MTV, but maybe an off-shoot channel. Who knows what the guys upstairs have on their minds? In fact, other channels are already in the works, they just haven't gotten on the air yet. There's going to be a country and western

channel, a classical channel, and a rhythm and blues channel as soon as they can work everything out. Just like radio, different stations for different music. As for MTV, rock and roll can mean punk, new wave, or straight-ahead music like the Rolling Stones. As rock grows, so will we.

- Q.** What feedback do you get from radio stations?
- A.** Out attitude is that we want to be friends with the radio stations, and in many towns we hook up with them and scratch each other's backs. Some stations still feel MTV is a threat. They think we are taking away their audience, but most stations are expanding their playlists because of the things we play.
- Q.** There's still a lot of good music not getting airplay.
- A.** Yeah, unfortunately. We try to play as much as we can. Some people don't understand that sometimes music on vinyl is not on video yet. Or like Trio, a local group out of Germany, has a video that we can't get the rights for, to put it on regular rotation.
- Q.** How much has being a VJ changed your life?
- A.** It's pretty low key on the street. People in Manhattan are indifferent because they deal with so many stars. I travel with my coat collar up and my hair scruffy and no one bothers me. But it is a thrill doing in-store appearance like I will in KC.
- Q.** The VJ's all seem to get along well on the air. Did you know each other before MTV came along?
- A.** No, we were all strangers who got together about four days before going on the air. We had a dinner and they told us, "Here are your fellow VJ's." But it's just great and we're one big happy family.

## Decaffeinated Kitty

He was once the host of a children's program.

Today, "Uncle Ed" Muscare is the bespectacled, oddly dressed host of *All Night Live* who has a craving for hats. Uncle Ed may be the host to worn-out prints of B-movies, *Twilight Zone*, and the Three Stooges, but it is his feline friend Caffaina who steals the show.

Caffaina doesn't sing, tap dance or know how to give CPR. She'll never make it on a "chow-chow-chow" commercial, much less give Morris any competition. What she does best is what most *All Night Live* viewers would be better off doing. She sleeps.

I asked Uncle Ed why Caffaina was so laid back. "I feed her before the show and she's very content," he told me. "The place is home for her." Vicious rumors still persist in the metro area that Caffaina may be on kitty-cat downers.

Regardless of her lack of talent, Caffaina



art: Brooks DeSoto

maintains her queenly space, resting nightly on her heart-shaped pillow. Not so with Uncle Ed, who continues to present his unsolicited (he calls them "impromptu") meandering monologues.

— David Pearl

## Fall Channel Flipping

The fall season of old and new TV programs has jelled and there is a definite slowdown in channel flipping. The Nielson ratings won't tell the whole story behind the success or failure of the fall lineup. Therefore, a few biased observations are in order:

**Little House: A New Beginning** (or Continuation of Tears Minus Mike, Caroline and the Kids)

Laura Ingalls Wilder and her beefcake husband, Almanzo, continue in the tradition of slice-of-life sagas. The premiere featured Michael Landon crying as he left town to begin a new job as a clothing salesman (?) in Chicago. The neighborhood pals all danced and cried together.

### Dynasty

Gay son Steven has left home and a new son is suddenly on the scene. This season's most melodramatic moment occurred when Claudia dumped the doll off the skyscraper. Everyone thought it was the Jeff-Falon baby.

Foiled you kids.

### Falcon Crest

Power struggles, lies, murders, sordid affairs and a daughter whose corn bread isn't done. Lana Turner appears as the Gioberti children's grandmother and Jane Wyman enters her second season as matriarch of this family that's full of grapes and out for blood.

**Knots Landing** (or West Coast Peyton Place)

Home wrecker Abby (Donna Mills) continues her cross-show schemes with *Dallas*. Karen (Michelle Lee) remains the cute, tell-it-like-it-is-to-everyone-on-the-block mom. Early in the season we found Karen bringing her boyfriend in the house of a "picnic."

### Filthy Rich

I have nothing but total disdain for this silly attempt at humor. Characters walk around and talk seemingly to the walls.

— David Pearl

## Tragic Scenes from Westport History

art: Brooks DeSoto

### COWTOWN BALLROOM

Originally it swung and swayed at 31st and Gillham as the El Torreon, one of the hottest dance halls of the 20s and 30s. Then it hopped and bopped as a roller rink until, at last, it found itself a dance hall again, only featuring acts such as Alice Cooper and Captain Beefheart. Alas, now it sits in mute silence as a storehouse.



### FREEDOM PALACE

Another KC hotspot, but for folks of a paler persuasion, was the Pla-Mor Ballroom at 33rd and Main, which featured damn near every big swing band of the 40s. Time passed and it was off to the Pla-Mor for a few frames of bowling. When the 70s hit — BAM — Freedom Palace rocked and rolled to the Who, Johnny Winter and loads of others. Of course, you can't stop "progress," so they leveled the place and put up a caddy dealership.

## Why I Love Westport Women (Or Why I Hate Mission Hills Girls)

Second in a Four Part Series

I can think of nothing more illustrative of the difference between Mission Hills girls and Westport women than something that happened recently in the neutral territory of Seville Square Theater. As the lights came up on the end of *The World According to Garp*, my date and I sat stunned and motionless. I noticed an old girlfriend bounce up a couple of rows ahead. "Wasn't that cute? Let's go to Starker's," she chirped to her date.

I hate to typecast, but let's face it, stereotypes often live up to themselves. Since high school I've moved from the cheerleader to the post-hippie Westport woman. These were the women that, in high school, were not considered good looking due to lack of gigantic breasts and giggles. But now they are appealing with a subtle beauty that far surpasses the flashy, contrived good looks of Mission Hills girls. The lines around the eyes of the Westport women, possibly gathered through many evenings spent alone or with others not meeting the standards of adolescent boys, only lend more character to their already interesting faces. The faces of Mission Hills girls, on the other hand, are like the surfaces of swimming pools—smooth, unmarked and boring.

My shyness is more easily endured and more quickly lost with Westport women. These women tell me they have found my stumbling around them very endearing. As one woman put it, "There is something touching about a man who will unmask himself on a date, cry at a movie or knock over all the glasses on the dinner table trying to make a toast to me."

There is another feature about Westport women that I admire. They tend to be less superficially judgemental than aspiring "liberal" types from the burbs. I don't care what that Mr. Rose said in the last issue, being from Johnson County isn't an automatic sin and wearing an Izod shirt doesn't bar you

from their homes. If you are more interested in seeing a Three Stooges Film Festival than a Fellini movie, Westport women don't think you're *de classe*.

Westport women look beyond the presumed sex roles. They can actually open doors and can hold them open for others. They can put on their coats all by themselves and get into cars under their own power. For a man not to assist a Mission Hills girl in any one of these activities would most likely end the relationship. And chances are the date was hard to arrange for the guy in the first place. Mission Hills girls expect a certain amount of glib and snappy conversation before they'll even agree to go out. Westport women laugh harder at the joke that fell through, the suavity attempted but missed. These women sometimes ask *me* out, which is not only a relief but also quite flattering. I could never quite accept the fact that I had to do all the asking with the Mission Hills girls and that if I didn't ask, someone else would. These women are marketing themselves and I was expected to play the stock market like everyone else.

There is much more chance that a Westport woman will remain a friend after the heat and grunting is all over. These women seem more willing to work from the outside in, rather than the inside out. Oh, that sort of frolicking with the young professional women who inhabit the fern bars can be fun for a couple weekends. But after a bit, the emptiness of it all sinks in and bar chitchat just won't get you through another evening.

I want to be able to go to my umpteenth viewing of a tear-jerking classic film at the Bijou and know that my companion will likely be crying, too. And we won't be going to Starker's afterwards.

— Ursell Elbert

Next month: the women have their say.

## E.T. Mom . . HOME

Dee Wallace looked up from the black limousine with a broad smile on her face. The Wyandotte County Kansas native, ac-



companied by her TV/film actor husband Christopher Stone, appeared November 7 at the Glenwood Theater to promote her new film *Jimmy the Kid*. Starring with Ms. Wallace in the comedy is Paul Le Mat, Gary Coleman, Ruth Gordon and Cleavon Little.

Through arrangements made by Wallace, proceeds from the premier are to benefit Cancer Action Inc., a United Way organization whose executive director is Wallace's mother, Maxine Bowers, of Kansas City, Kansas. Dee Wallace projected a friendliness and unpretentiousness to the friends and autograph seekers who had come to see her. For many she was still little Dee Bowers who hadn't changed a bit. "I am glad I can be here to help my mother in this commitment," Wallace said. "I only wish I could stay longer."

— David Pearl



# The Grass Is Greener on Sony Trinitron



photo: Maria Geurra

by Michael Cawthon

Andy Warhol once predicted that in the future, everyone will be famous for 15 minutes. The future is now for Kansas City performance artist Bill Harding. His performance piece received international news coverage at the Nelson Gallery in September, and on November 3 he appeared on Johnny Carson's Tonight show.

What has been the object of all this attention? A car... or, more precisely, a grass car, a grass suit and Harding's performance that accompanies these props. Harding grows grass on cars and clothes by using an adhesive that keeps the seeds attached until

the grass begins to sprout.

**Q.** What led you to become a performance artist?

**A.** My art developed from painting and sculpture to more spectacle-oriented works. I love putting myself "on the spot," and when you do a painting or sculpture in the traditional sense, that puts you at some distance from the audience. I'm trying to make more of a direct contact. I'm more interested in getting an immediate feedback and response. I consider my work to be a kind of experiment in which I can study people. I love to paint, but the world is so saturated with paintings, both good and

bad, that I just don't think it's a very effective medium anymore. Performance is more direct and it forces me to be honest about my influence on people.

**Q.** Do you consider your work art or theater?

**A.** My ideas grew more out of an art experience than a theater one. Many artists are no longer content to sit in a studio and repeat history. There are so many things happening politically and technologically that artists must take a more active role, a more public-oriented stance. The kind of popularity the rock musicians have made many visual artists envious. I think my performance is basic enough that it can appeal to a wide audience. I'm trying to break out of the elite concerns and issues that have surrounded art. The car is pretty, but it's also relevant to social and ecological issues. I'm excited about the scientific and medical implications of this piece.

**Q.** What was it like being on the Tonight show?

**A.** They brought me to a hotel the day before, although I didn't want to leave my grass car in someone else's care. I think I was more scared to get in the limo than to go on the show. When I got there they put me in a little room with my name on the door. After a while we went over some questions he might ask me.

It all happened very fast. I was just a commercial away and then I watched him give my intro on a tiny screen backstage. Everyone just told me to have a good time, but my mouth was dry.

Actually, I enjoyed it very much. The Tonight show is perhaps the most popular show on television, and here's

this young man who comes on and he grows grass on things. But I really did feel that, not only did the audience find my work very entertaining, but I was also saying things the audience could identify with and respond to. And being in Los Angeles made me realize what a symbol the car really is. It's impossible to function without a car in LA.

**Q.** Who do you see as your influences?

**A.** My influences have actually come more from science and anthropology. I've always been fascinated by that, always read a lot of science books. But, as far as artists go, I think you could cite Buckminster Fuller, Yoko Ono and Chris Burden.

**Q.** Do you see yourself as an ironist in the sense that Marcel Duchamp was?

**A.** The grass car performance is satirical but it also is a very positive message. The car becomes a living animal. Machines are only an extension of our mind — we control them. I think art has much more power to change society than Duchamp gave it credit for.

**Q.** Sometimes an artist like Joseph Beuys suggests to me that we chuck technology altogether and return to a more primitive state. Do you go along with that?

**A.** The important thing is to always be in touch with our instincts. You can never have pure nature again and who wants pure technology? What I am suggesting is the delicate balance between these two forces for survival. Beuys is not direct in his approach. His ideas are terrific but they are too obscure for most people to decipher. If you want to effect change you have to start with the secretaries and milkmen.

## Omigod! KC's Galleries Are Sooooo Bitchen

No one will deny that the center of Kansas City's art scene is the Nelson-Atkins Museum, but that doesn't mean their hallowed halls have the final word on local art. Unfortunately, that midtown monolith's national reputation overshadows the several private galleries in town, which fill in the gaps created by a conservative and prestigious institution that has become stuffy and overwhelming.

The Nelson does offer important temporary exhibits, such as the current display of modern art on loan from MOMA in New York City, which runs through December 12. The Museum has a superior permanent collection and gets good mileage out of their Asian exhibits, but the Nelson-Atkins' stature also means certain things either can not or will not be done.

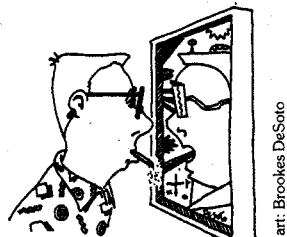
For instance, local contemporary artists are unlikely to be found in the museum unless they are featured at one of their regional art presentations, the Mid-Four Exhibit, or the Mid-America Picture Show. Local artists, however, can find exhibition space at the Batman Gallery at 825 Westport Road or the Gallery Woodstock at 904½ Westport Road. The Batman Gallery is particularly fervid in supporting local artists and photographers, whereas the Gallery Woodstock has occasionally displayed works by students. Sometimes overzealous to highlight local artists, though, these Westport Road galleries may contain exhibitions that barely rise above the mediocre, and occasionally the quality falls embarrassingly low.

The nationally known contemporary artists who are more firmly established usually find their way to the Douglas Drake Gallery at 4500 State Line or the Morgan Gallery at 5006 State Line. The intimidating atmosphere here leaves a lingering impression that the State Line galleries exist solely for patrons willing and able to spend \$9,000 to \$28,000, as prices ranged in a recent show. However, mixed in with the box office draws are some local artists with merit. Both galleries open to the public on Saturday and provide worthwhile viewing not likely to be found elsewhere in town.

Showcasing major talent doesn't

necessarily guarantee quality, though. The Morgan Gallery once sponsored conceptual artist Chris Burden's insipid stunt, "You'll Never See My Face in Kansas City," in which he wore a ski mask during his entire stay here.

The academic galleries are housed at the Kansas City Art Institute and the University of Missouri-Kansas City. Here they often feature works by faculty and students, but



art: Brookes DeSoto

the effect is sometimes too insular for a general audience. The strong point of both academic galleries is their role as hosts for traveling shows exploring particular themes. Recent successful examples include "Chicago Imagists" at the Art Institute and the "Cuts" show at UMKC that featured woodblock prints by Tom Wesselman and Roy Lichtenstein.

Photographers and patrons have a photography gallery, 291, at 904½ Westport Road. Contrast, Westport's newest gallery, is next door and it also features photography as well as graphics. Contrast is an offshoot of the magazine of the same name and has a daring atmosphere. Both galleries lean heavily on the side of local artists.

Many of these galleries change shows monthly with openings the first Friday of the month featuring wine, cheese and other chic delectables served to the artistically hip. However, if your main goal is to see the art as opposed to being seen with the art, go after the shaven-meet-the-unshaven parade dissipates.

-Michael Cawthon

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A stylized, high-contrast black and white illustration of two high-heeled shoes. The shoes are depicted from a side-on perspective, showing the heel and the side of the foot. They have thin straps across the foot and a high, pointed heel. The illustration is minimalist, using only black outlines and solid black areas for the heels and some shading on the footbeds.

## Going to California



Yes, Virginia, there is a difference between Foster Brooks and Orson Welles.

Remember the last time you were at the liquor store and there were some dark bottles in the bargain bin marked three for \$5 and you got all excited and lugged home a case? If the friends you served it to are now either ex-friends or deceased, this expose is for you. On the other hand, if you don't care if you're wine resembles battery acid, feel free to move on.

With today's California wines, the general rule of thumb is if it comes in a jug with a screw top and is called "Chablis" or "Burgundy", or worse yet — "light Chablis", stay clear. These are the generic wines which

are usually a blend of cheap wine grapes grown in the hot San Joaquin Valley region. These wines infuriate the French, whose real Chablis and Burgundy areas produce some of the world's best wines.

Unlike most countries, which label wines by region, California wines of high quality are usually sold by the name of the grape. Some of the best white wine grapes, respectively, are Chardonnay, Sauvignon Blanc, Johannisberg Riesling, Chenin Blanc and Gewurtztraminer. The best of the red are Cabernet Sauvignon, Pinot Noir, Zinfandel (unique to the state), Merlot, and Barbera.

The best grapes are generally grown in Napa and Sonoma counties, whereas the wines labeled simply "California" can be made of grapes grown anywhere in the state. California law will soon require that a wine consist of 75% of the grape named on the label, but better producers use 100% to make their wines.

Amie Rodnick

**ATHENA on Union Hill**  
11 E. 31st St.  
Mon.-Fri.: 11:30 AM-2PM  
Mon.-Sat.: 5:30PM-10PM

Picture yourself on a hilltop having dinner in a small, elegant, open-air restaurant watching the Aegean Sea shimmering under a Maxfield Parrish sunset. The candles are flickering in the cool sea breeze and the faint sound of a bouzouki wafts through the evening air as you sip ouzo in anticipation of lamb a la grec, plump, ripe olives, dolmas and pita bread grilled to perfection with just a hint of olive oil. For desert you have thick Turkish coffee with flakey baklava melting on your tongue.

Suddenly, from out of nowhere, a sharp nasal twang says, "Gimme that ketchup, Billy Bob. What time do them belly dancers start shakin' roun' this place? Hey! Boy! I want coffee, not a thimble full of this hehah river mud. An brand me sugar and milk whilst yer on your feet and doan be all day a doin' it neither. An what'er these little black

balls for? Looks to me like they's servin' the squirrel parts thatotta be throwed out. Good thing we lef the girls over to the Budgettel so's they could watch theyah TV programs."

That's right ya'll—you're still in wonderful KC. Even though there are no soft

## Dining

breezes or seaside tables with a view, the delicious food makes a trip to Athena on Union Hill a must for those who would rather indulge in authentic Greek cuisine than watch belly dancers. Where else can you eat gourmet food while dressed in overalls? The owners, Yannis and Susie Vantzios have done an excellent job in creating a casual atmosphere where one can enjoy a fantastic meal without much advance planning, high fashion or fat pocketbook.

Lillian Dish

**ADRIAN'S**  
5406 Troost

I'm always glad to see a new live-music club open its doors in Kansas City, but in the case of Adrian's, I'm especially pleased. In taking over the building previously occupied by Pizza U., Adrian Lonnecker has rid the city of one of its more abominable fast-food establishments.

Although no more mutated pies oozing a substance resembling pasteurized process cheese spread will emerge from the ovens, a pizza-parlor ambience haunts Adrian's like a spectre. Lonnecker's plans to make the club's back room into a grill and game room could turn this situation to an advantage. Details remain to be worked out, but Lonnecker envisions a back room area accommodating a pool table, video games and a grill serving "fresh food made to order." Hours of operation would be extended into the daytime. Conceivably, one could satisfy a craving for Pac Man, punk rock, nachos and a gin and tonic all in the same setting.

For the time being, however, Adrian's is open three days a week as a rock 'n' roll club. Lonnecker books local bands to play on Fridays and Saturdays. Wednesday is "Talent Night," the night guitar cases line the walls as musicians of every caliber and persuasion show up to play on their own or with the assistance of the house band, Ed Toler and the Evil Scoutmasters. Those wanting to perform need only sign the list at the door and await their turns. At present there is no charge on Talent Night, but Lonnecker said one may be instituted later. (The usual cover is two dollars.)

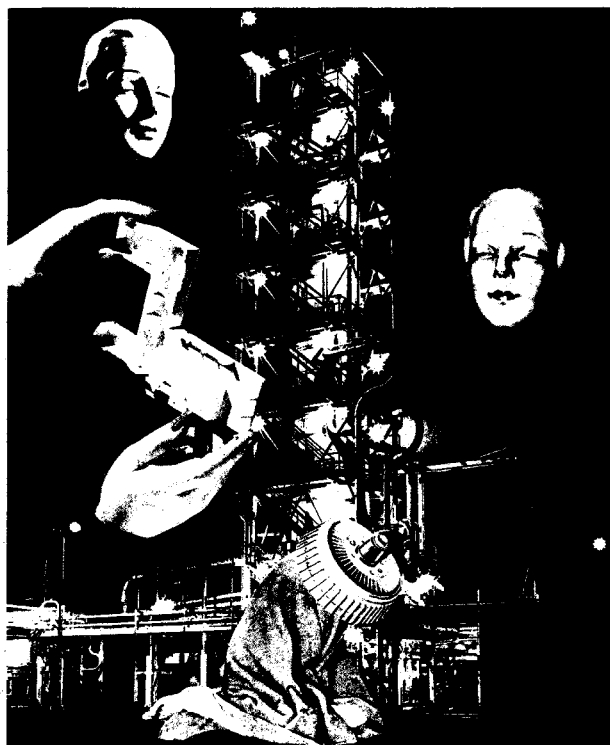
Adrian's is small and tables are few, so anyone lacking the stamina to stand or dance all night would be well advised to arrive early. The music starts between 9 and 9:30 PM on Fridays and Saturdays. "Talent Night" gets underway at 8 PM.

The hour and a half I witnessed of Adrian's first ever Talent Night was not without its hitches. The house sound system presented problems for the Backbeats, a two-man, two-woman rock band whose

terse set was all but inaudible. "Next time we play here, we bring our own sound system," muttered one band member afterwards. The band that next took the stage failed to live up to the promise of its 20 minute sound check. The sound mix was exquisite, but the music was dull 12-bar blues. (Had I arrived earlier, I could have witnessed a guy picking up a piano with his teeth, according to some reports.)

I have high hopes for Adrian's Talent Night. People drifted in and out of the club during the time I was there, but the sign-up sheet at the door was full and the one band that deserved it got a truly enthusiastic reception. Such interest bodes well for the future of Talent Night.

Eden Stone



Richard Hoefle

## Drawing Board

### WAITING FOR THE WICKER MAN

I have a fear of becoming emotionally involved in Walt Disney movies, of reading backs of cereal boxes and understanding, of being terribly concerned about the clothes I wear.

The wicker man comes speaking of the weather, last night's television and Betty Crocker recipes.

Beware his touch.  
It turns you to rattan —

fingers lengthen, stomachs round rather than growl and one white picket fence morning you awake: hum songs like Lawrence Welk, read only human interest stories as you bring the happy face coffee cup to your lips and feel the hot wetness splashing your tan insides as softly you sing through straw teeth: "Gonna find a paper dolly I can call my own..."

Glen Enloe

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