

KC PITCH

DECEMBER 1988

KANSAS CITY'S ENTERTAINMENT MAGAZINE

ISSUE 97

FREE

Kansas City's airwaves
heat up.
Radio report
page 10

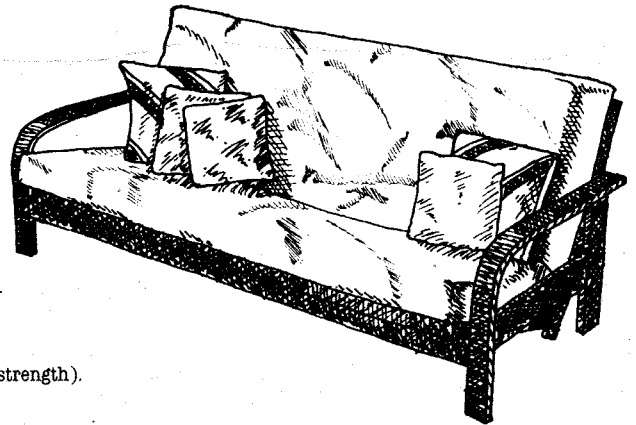
Superfan tackles Disneyland,
Danny Manning and
Bo Jackson.
Superfan
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News

ANTHONY HENGE

The alternative invasion

is it still alternative if everyone's doing it?

SUNDAY NIGHT IN WESTPORT IS USUALLY LIKE A Sunday night in a small town in Western Kansas. Unlike most evenings, the streets are quiet and empty except for a few tumbleweeds skipping down the road or a foraging pack of Irish wolves yelping for a cheap beer outside the closed doors of Kelly's. The military dog patrols aren't even out on a night like this—probably because the Crips, the Bloods and the other rumored LA infiltrator gangs are taking a day of rest. Even skate punks, street bands and pukka-bead vendors have better things to do.

But things may be different in 1989 if a few ambitious bars have their say. Both the Hearthrob and London's are offering an alternative personality to crumbing Sunday night TV programming.

Read carefully because this gets difficult. On Sunday nights, the Hearthrob isn't called the Hearthrob. Now it's **Club Pirahna** (sic). But don't try to come in the front door because no one is at home. To enter this bar just follow the vibrating walls to the rear and come in the Hearthrob service entrance. Once inside you'll find the old bar and its usual pinkness covered in black felt with a new attitude (maybe) and loud, neo-industrial-postmortem music to make your toes tap (compliments of BJ the DJ).

After hearing about this new idea, I thought the owner of the Hearthrob must be real smart. Just name a club after a carnivorous fish, play wild music and corner the market on skinheads, skate punks and satanists. But there must be less of them than Geraldo says because the majority of the bar's groupies are just adventurous Westport types and a smattering of art students.

Much of the reason for this dance hall's opening probably rests on the success of Eyes nightclub and its throng, many of whom journey from afar to hear cutting edge industrial grooves. Club Pirahna is banking on the fact that Eyes is closed on Sunday plus its own secret weapon; the club is using its two massive TV screens to feature the work of two Art Institute students, James Kazanjian and Bobby Harrison.

The students create "atmosphere videos" and are letting the club show their works to a dance floor crowd. The videos are in a quick flash sequence matching the rhythmic pounds of the sound system. The scenes remind you of a George Orwell neighborhood with black and white bombed-out industry shots from strange

perspectives.

Kazanjian says that much of the footage is shot in Kansas City. The pair present their work at the Lithium Gallery and explain that their concept is new to Kansas City but similar videos are used in a few bars around the country.

The response to Club Pirahna has been positive, but management needs to remind the bartenders not to wear their Hearthrob sweatshirts on Sunday.

On the other side of the block, London's is picking up the gauntlet by pulling a Bo Jackson deal. The bar has announced that Eyes groove engineer DJ Ray Velasquez has been drafted to begin a new Sunday sound night dubbed the "Electric Circus," a music menu of classic and current underground rock, reggae and ska.

Velasquez says that the playlist is "entirely different from the Eyes format." Examples of the artists include the Clash, the Jam, Sonic Youth, Elvis Costello, Skinny Puppy and Talking Heads. He explains that the music is more listener-oriented but as always, dancing is within the law.

The first night of air time proved to be a bit rocky because the DJ refused to "lay down a

single groove." Some of the patrons couldn't seem to handle the anti-Top Forty direction of the music, but hey, this is the only jam session in Kansas City that highlights the "classic underground" genre. With his new format, Velasquez hopes to continue his Eyes philosophy of total music integration (that means cool people and nerds can dance together).

The new post will not affect the "King of the Beat's" normal air time at the downtown location, but along with Club Pirahna, the two pubs may turn Westport Sundays into a teaming mass of dance freaks. Just make sure you don't tell the pizza vendors.

Excepting London's Sunday night attempt at new music nirvana, the year 1988 is ending on a plump question mark. Where is live and DJ-spun new music headed in Kansas City?

Jazz, Blues and Country availability hasn't changed much, but the uncertain realm of rock 'n' roll is currently up for grabs. The industrial dance halls are chugging at full steam, but who knows when that might die off. Except for a brief Bacchus bash re-opening, Parody Hall is still in a coma after it cancelled all shows in October with no word of rebirth. Management is still seeking new investors, but it's possible that the former heavyweight of alternative bookings may not pull through.

After discontinuing the Modern Mondays music series—which the area heavy metal authority paper, Banzai, called a "modern music disaster"—the Lone Star replaced it with local bands. Mondays are now oral hygiene jam sessions.

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KC PITCH

"All the news that's fit to pitch."
December 1988 Issue 97



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'Tis the season's big event

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KC Pitch

207 Westport Road, Suite 203
Kansas City, Missouri 64111
(816) 561-6061

Publisher Hal Brody
Exec. Editor Hearne Christopher
Senior Editor Donna Trussell
Managing Editor Scott O'Kelley
Art Director Keith Buchanan
Advertising Hearne Christopher
Printing Neff Printing
Distribution Richard Jacobi

Contributing writers
Danny Alexander, Ed Bieler, Joe Bob Briggs, Mary Buntin, David Cantwell, Anthony Henge, Fred Hopkins, Leroi, Gary Martin, Art Mayo, Larry Miller, Westy Rhodes, Shane Shanks, Chuck Shepherd, Brian St. John

Illustrations Steve Skelton

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why 32? why not?

1. RICHARD THOMPSON
Amnesia
Capitol 48845

2. DAN REED NETWORK
Mercury 834-309

3. JOHN HIATT
Slow Turning
A&M 5206

4. PIXIES
Surfer Rosa
4A.D./Rough Trade 803

5. ZIGGY MARLEY
Conscious Party
Atlantic 90878

6. GRAHAM PARKER
Mona Lisa's Sister
RCA 8316

7. OINGO BOINGO
Boingo Alive
MCA 8030

8. RANDY NEWMAN
Land of Dreams
Reprise 25773

9. R.E.M.
Green
Warner Bros. 25795

10. UNDERWORLD
Underneath the Radar
Warner Bros. 25627

11. WOMACK AND WOMACK
Conscience
Island 90915

12. SMITHEREENS
Green Thoughts
Capitol 48374

13. UB40
A&M 5213

14. ROBERT PLANT
Now and Zen
Es Paranza 90863

15. MIDNIGHT OIL
Diesel and Dust
CBS 40967

16. WAS (NOT WAS)
What Up, Dog?
Chrysalis 41064

17. TRACY CHAPMAN
Elektra 60779

18. KEITH RICHARDS
Talk is Cheap
Virgin 90973

19. BALAAM & THE ANGEL
Live Free or Die
Atlantic 90869

20. TRAVELING WILBURYS
Volume One
Warner Bros. 25796

21. A.C.D.C.
Blow up Your Video
Atlantic 81828



Richard Thompson's "Amnesia" is the best of '88 Leroi says.

22. TALKING HEADS
Naked
Sire 25654

23. NANCY GRIFFITH
Little Love Affairs
MCA 42102

24. MISSION U.K.
Children

Mercury 834-263

25. FRANK ZAPPA
Broadway the Hardway
Barking Pumpkin 74218

26. JOE ELY
Dig All Night
Hightone 8015

27. LITTLE FEAT
Let it Roll
Warner Bros. 25750

28. JANE'S ADDICTION
Nothing's Shocking
Warner Bros. 25727

29. LIVING COLOUR
Vivid
CBS 44099

30. TONY CHILDS
Union
A&M 5195

31. IGGY POP
Instinct
A&M 5198

32. EDIE BRICKEL & NEW
BOHEMIANS
Shooting Rubberbands at the Stars
Geffen 24192

The Classic Cup

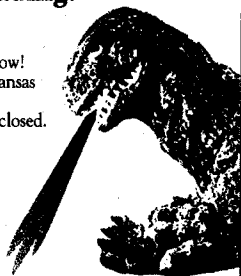
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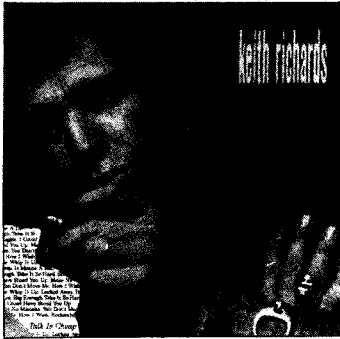
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Reviews

Keith soars, Bird lives



KEITH RICHARDS
Talk Is Cheap
Virgin 90973

Mick and Keith have been bickering back and forth for decades: "Don't push me, man," Mick rants. "I'll put out an album of my own." To which Keith returns, "Go ahead. Just 'cause you're the star doesn't mean I need you."

And a few years back, ego maniac that he is, Mick finally decided to make good on his word. Unfortunately the results of his solo efforts have been—to be nice about it—a bit unimpressive. But now, Keith Richards, old Skeletor-face himself, has decided that talk is cheap.

"Take it so Hard," the first single, is—there's no better way to put it—kick-ass rock and roll. Like the best of the Stones (that means "Exile," not "Tattoo You"), it's sloppy and rough around the edges, but still polished and crisp and sharp enough to bury the hook forever into your skull.

Most of the rest of "Talk is Cheap," with its jolting, juke-joint piano and bluer-than-blue guitar, follows the same pattern to only slightly less satisfying results. This is a fine solo debut. At the very least, it's one hell of a lot better than anything Mick's done recently.

The one notable exception to the form is "Make no Mistake." Featuring the Memphis Horns, the song sounds like it should have been one of Al Green's Hi label b-sides. That is until Keith lays down his gravelly, whiny, worldly-wise vocal and we're reminded that great soul singing isn't all falsettos and swoops, it's what's

inside too.

Folks complain about Keith's singing so much you'd think he had a voice like Buddy Hackett. Sure, Mick's voice is more tuneful, no argument. But on "Talk is Cheap," Keith proves that his singing can sometimes be a whole hell of a lot more soulful. And if you don't know the difference...well, you probably already spent your money on "She's the Boss" anyway.

—David Cantwell

indifferent movie-goer probably wondered what all the fuss was about, after sitting in the same seat for 160 minutes.

Undoubtedly the most imitated, devoutly admired and painstakingly explored musician of the century, the film brought to life, in a sincere and straight-forward way, all the Bird lore that's been circulating for the last 30 years.

As the movie resuscitated Charlie Parker the man, the soundtrack likewise breathes new life into his music. On his studio recordings, Bird is amazing. Live, the man was said to be astounding, blowing chorus after acrobatic chorus, inverting chord changes, splicing on different melodies, playing fluid and clean without ever repeating a line.

His legendary concert performances have, thanks to the 78's time limitations, remained just that. The only sound recording techniques of the day that could handle extended performances left much to be desired in the fidelity department. And though Bird devotees will listen reverently to the dozens of live recordings that have been released, their quality will again lead the uninitiated to wonder what all the fuss is about.

To enhance the music's sound quality for the film—most of the music in "Bird" takes place on the bandstand—without sacrificing any of Parker's performance, producer Clint Eastwood and musical supervisor Lennie Niehaus utilized the latest technology for the soundtrack.

The original tapes were mopped-up digitally, with everything stripped away except for



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Parker's original parts. Then, present-day musicians were brought in to "play" with Parker in the studio. The music wasn't just spruced up, but actually rebuilt from the ground up, using Charlie Parker's playing as the framework. The result is a treat, giving the "Bird Lives!" cliché a whole new meaning.

Not only do we get to hear players like Barry Harris, Walter Davis, Ron Carter and Jon Faddis "in the studio" with Parker, we're also treated to four sonically-rehabed live performances that feature Monty Alexander, Ray Brown and others. And, best of all, a couple of never-released tunes from the private collection of Chan Parker finally make it to vinyl. These two songs, "All of Me" and "I Can't Believe that You're in Love with Me," were recorded in Lennie Tristano's apartment with Tristano on piano and Kenny Clarke keeping time with wire brushes and a telephone book.

Unfortunately, the producers swept Tristano and Clarke off in favor of Monty Alexander, John Guerin and Ray Brown. But maybe someday (Come on CBS, you've been sitting on these tapes for 10 years. Let's have the whole batch.) we'll get the real thing.

Occasionally, the sound is an obvious studio concoction. It would have been nice to have the cleaned-up Parker recordings accompanied by his cleaned-up sidemen like Max Roach and Fats Navarro. And this digital tampering could turn into the recording industry's version of colorization. But given the film's historical accuracy and

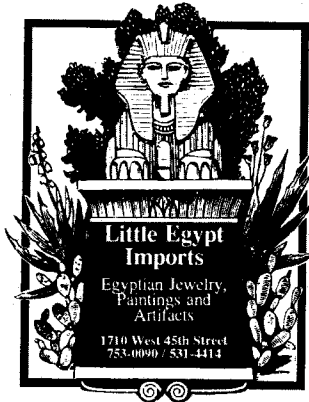
that these performances are actually enhanced and not just transformed—and the fact that the release of any new recordings by Bird is a cause for celebration—I'll take it.

—Art Mayo

**R.E.M.
Green**
Warner Bros. 25795

Over the years and many miles of vinyl, we've listened to the progression of Michael Stipe's voice from the low asthmatic bullfrog beginnings, over the scattered moments of mood and

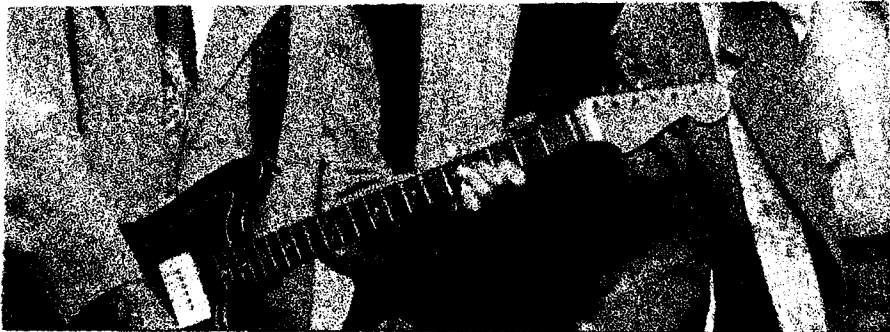
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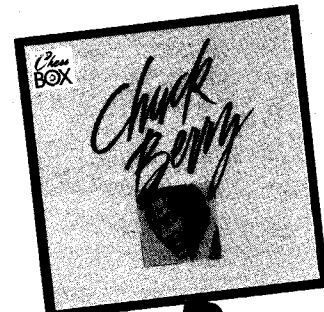


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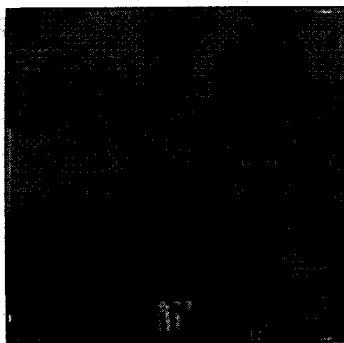


WILLIE DIXON

finally to the stage of raspy annunciation and clarity culminating in "Green," the Athens boys' latest and most-anticipated LP. Either the pressure of producers or the whim for change has led Stipe to grace his listeners with fairly audible lyrics.

But, much like a little boy who is chastized for mumbling and goaded to speak up, the voice doesn't always hold its character when forced to be heard across the table. "Green's" vocals may emphasize Stipe's warbled voice a bit too much, but the quality of lyric and the carefully crafted arrangements of Buck, Berry and Mills keeps the reigning king of alternative in its seat.

The bigtime radio presents on "Green" include "Pop Song '89," a Buck-styled song whose "Hello" lyric has been pegged as a Door's rip-off, and "Orange Crush," a song about the evil of Agent Orange and another product of the cookie



cutter that created "The One I Love" for a simple-minded radio audience. Both cuts repre-

sent a new, more developed and less original arrangement, but they can easily get the oldest fan up and dancing.

More vintage R.E.M. tracks include "World Leader Pretend," the only cut whose lyrics are printed on the album sleeve, probably because being political is expected of the band. This cut, as well as "You Are The Everything," "The Wrong Child" and "Hairshirt," offer a more acoustic and melodic approach to a style we are not used to hearing.

"Turn You Inside Out" does just that and happens to be the greatest fire and fury "Green" has to offer, mixing the best abilities of vocals and guitar the band possesses, while "Hairshirt" is its inspiring counterpart in the slow song category.

"I Remember California" has to be the most curious usage of writing, nearly comparable to the unique wording of "It's The End Of The World As We Know It." The ode to California (possibly after it's been nuked) recalls "redwood trees, wolverines, Trident submarines, lemons, limes and tangerines and traffic jams."

Possessing its ominous overtones, "Green" is quite a good product that will keep the new father Warner Bros. happy, and refuse to offend the fans that placed so much faith in R.E.M. since the days of "Chronic Town." The band

continues to avoid making an album that is mediocre. With that kind of standard, R.E.M. deserves to be richer than the average Arabian shiek. They should even be given the first born of Bon Jovi to teach it an ear for quality music.

—Anthony Henge

BELA BARTOK
Concerto for Orchestra
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 Charles Dutoit, Conductor
 London 421-443

I first heard Bartok's "Concerto for Orchestra" some years ago, an RCA Red Seal digital with Eugene Ormandy conducting the Philadelphia Orchestra, one of the first digital recordings and one of Ormandy's last. I've listened to many other versions after hearing that performance, and none of them have ever compared. Until now.

Absolutely every bar of this recording has musical direction. Not a note goes by uninterpreted. The woodwind players' sense of ensemble is unlike any I have heard; every phrase is together. Dutoit chooses perfect "affect" sounds for idiomatic Bartok phrases (on the opening of the second movement, for example—what a

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 Bob Bowman - Bass
 Tom Ruskin - Drums
 Richard Hale - Flute
 Chuck Berg - Tenor

Sherry Jones - Mike Ning

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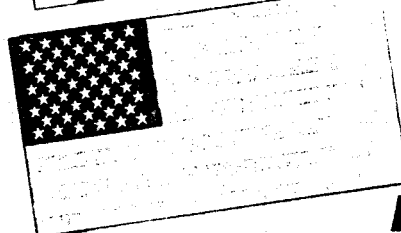
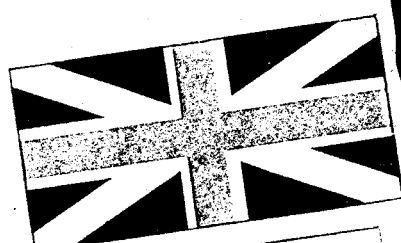
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drum sound!). The string textures are almost perfect. Technical accuracy is sometimes a problem, but can easily be overlooked for the overall effect.

The intonation in the cello and bass of the first movement, "Introduzione," is excellent. The dynamic is an absolute whisper, completely spine-chilling. The brass is powerful, in tune and never over balanced. "Giucio delle coppie," the second movement, is very pictorial, showing off this orchestra's ability to play rhythmically with accuracy. Great amounts of contrast make the "Elegia," the third movement, possibly the most

interesting of the whole piece. The "Intermezzo interrotto" is dreamy and placid, while the fifth movement, "Finale," shows off the incredible technical ability of the string section.

Obviously, Dutoit paid very close attention to details in this performance. The fidelity of this all-digital recording is magnificent, and worth every penny. Highly recommended.

—Brian St. John

SOUL SHOTS

Volume 6: Blue-Eyed Soul

Rhino 70042

Volume 7: Urban Blues

Rhino 70043

Volume 8: Sweet Soul Sisters

Rhino 70044

Volume 9: More Dance Party

Rhino 70045

Volume 10: More Sweet Soul

Rhino 70046

Volume 11: More Ballads

Rhino 70047

The trouble with most old soul packages is that they give you "Respect" followed by "My Girl" ad nauseum. But regardless of what '50s clubs, oldies radio and yupster-crisis TV show soundtracks would lead you to believe, there's a lot more to classic soul tunes than Aretha and the Temps. Rhino Records, the same label that resuscitated



tated recordings by Annette Funicello and Mamie Van Doren, now gives us the unqualified best collection of '60s soul recordings, part two (part one being their five-volume debut release of "Soul Shots" from 1987).

In putting this package together, Rhino has concentrated on the cream of the funky crop. Instead of the biggest names or heftiest chart toppers, the "Soul Shots" collection gives us some great one-hit wonders, forgotten classics, hits that missed, and lesser-known covers of solid soul.

The six albums (sold separately) that comprise this release run the gamut from soulful make-out

music ("More Ballads") to the hottest in white-boy R&B ("Blue-Eyed Soul") to scorching dance-floor classics ("More Dance Party") and the sultriest ladies of soul ("Sweet Soul Sisters").

Each LP is full of gems, with not a dog in the bunch. "Blue-Eyed Soul," revises the hot—and rare—recording of "Goin' Back to Miami" by Wayne Cochran and the long-out-of-print "Treat Her Right" by Roy Head, while "More Sweet Soul" gives us smooth, smoldering classics from Major Lance, The Showmen and Tyrone Davis, to name a few.

And if you're looking for a soulful party platter—but want to avoid those tired old Motown hits—check out "More Dance Party." With cuts like "(I Wanna) Testify" by pre-funk George Clinton's The Parliaments and "Goodbye, So Long," a frantic soul number from an even more frantic Ike and Tina circa '65, this one (like its predecessor, the first "Dance Party" album) lives up to its name.

—Art Mayo

DANIELLE DAX

Dark Adapted Eye

Sire 25818

For musicians, writers and other artistic people, it seems that a colorful childhood is a prerequisite for creative success later in life.

continued page 32

FUTONS

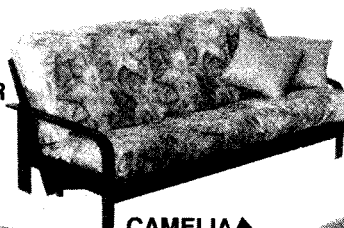
SOFA BEDS AND PLATFORM BEDS



LOUNGER

Converts from sofa to lounge to bed.

Twin \$249.
Double \$279.
Queen \$299.



CAMELIA

Solid Maple or Oak

Twin \$339.
Double \$379.
Queen \$409.

VIDA "A" FRAME

Pulls forward to convert into bed.

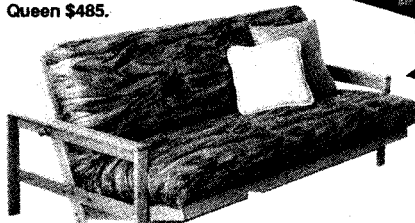
Twin \$405.
Double \$445.
Queen \$485.



ORCHID

Solid Hardwood

Double \$435. Queen \$475.



CHELSEA

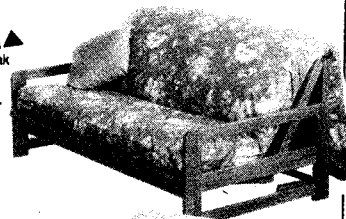
Converts from lounge to bed.

\$340.

VIDA

Solid Oak converts effortlessly from sofa to bed. Infinitely variable positions.

Double \$499.
Queen \$559.



THE FACTS ABOUT OUR FUTONS!

- Our Futons are handmade, not mass produced.
- We use only the highest grades of cotton (40% linter, 60% clean card and comb staple), which gives our Futons unsurpassed strength and durability.
- We have nine models of Futons available in six different sizes, including wool.
- Over 40 different frames to choose from and new ones coming in all the time.
- Enormous selection of covers including designer and Scotchguarded fabrics.
- Our Futons are fireproofed with 14% Borate which complies with even the California Product Safety Commission Standards...the most stringent in the country.
- Most items in stock... you'll rarely have to wait.

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FUTON
Company

WE KNOW OUR FUTONS!

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|--------|-------------|-----------|
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| DOUBLE | \$105 | \$130 |
| QUEEN | \$119 | \$149 |

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Radio report

KC airwaves heat up

sounds to warm your winter

Q104

THE #1 HIT MUSIC STATION

Ten thousand Free Money winners in just one day and a week-long trip to Tokyo to see Bon Jovi for New Years' Eve—just two of the big things planned for you in the next few weeks at the number-one hit music station, Q104!

1. BON JOVI Bad Medicine
2. WILL TO POWER Baby I Love Your Way
3. CHICAGO Look Away
4. Q MORNING ZOO Claycomo
5. POISON Every Rose has Its Thorn
6. GIANT STEPS Another Lover
7. ESCAPE CLUB Wild Wild West
8. BREATHE How Can I Fall
9. BEACH BOYS Kokomo
10. CINDERELLA Don't Know what You've Got Till It's Gone
11. GUNS & ROSES Welcome to the Jungle
12. U2 Desire
13. ANITA BAKER Giving You the Best that I Got
14. DURAN DURAN I Don't have Your Love
15. GEORGE MICHAEL Kissing a Fool
16. KYLIE MINOGUE The Loco-Motion
17. BOBBY BROWN My Perogative
18. ERASURE Chains of Love
19. BOY MEETS GIRL Waiting for a Star to Fall
20. TRACIE SPENCER Symptoms of True Love

Today's Rock'n'Roll.

KXXR

106.5
FM

KXXR 106.5 FM, today's rock 'n' roll, with December's hot top 20.

1. POISON Every Rose Has its Thorn

2. GUNS & ROSES Welcome to the Jungle
3. WHITE LION When the Children Cry
4. VIXEN Edge of a Broken Heart
5. BAD COMPANY No Smoke Without a Fire
6. JOAN JETT Little Liar
7. RANDY NEWMAN It's Money that Matters
8. VAN HALEN Finish what You Started
9. BON JOVI Born to be My Baby
10. MIKE & THE MECHANICS Nobody's Perfect
11. EDDIE MONEY Walk on Water
12. CHICAGO Look Away
13. BON JOVI Bad Medicine
14. STEVE WINWOOD Holding On
15. ALPHAVILLE Forever Young
16. VINNIE VINCENT INVASION Love Kills
17. DEF LEPPARD Armageddon It
18. KANSAS Stand Beside Me
19. EUROPE Open Your Heart
20. INXS Mystify

KLSI

KLSI 93.3 FM presents the American Artists Weekend from 3 p.m. every Friday to 8 p.m. Sundays. Listen to win a trip on American Airlines to a sunny destination in Florida. Listen to 93.3 KLSI for all details on our December Fun & Games.

1. CHICAGO Look Away
2. WILL TO POWER Baby, I Love Your Way
3. ANITA BAKER Giving You the Best that I Got
4. BREATHE How Can I Tell
5. BARBARA STREISAND & DON JOHNSON Till I Loved You
6. KENNY G Silhouette
7. PM Piece of Paradise
8. PHIL COLLINS Two Hearts
9. BOY MEETS GIRL Waiting for a Star to Fall
10. GEORGE MICHAEL Kissing a Fool
11. KIM CARNES Crazy in Love
12. JOHNNY HATES JAZZ Turn Back the Clock
13. FOUR TOPS & ARETHA FRANKLIN If Ever a Love there Was
14. LUTHER VANDROSS Any Love
15. BASIA A New Day for You
16. BOYS CLUB I Remember Holding You
17. MAXI PRIEST Wild World
18. JEFFREY OSBORNE Can't Go Back on a Promise

19. DENICE WILLIAMS I Can't Wait
20. TIFFANY All this Time

KFKF

Cash and Cruises! We're taking 60 people in January to Nassau in the Bahamas for four days and three nights on Carnival Cruise Lines! Listen at 7:20 a.m. for details. Don't miss Southern Pacific, Tuesday Dec. 6 and T. Graham Brown, Thursday Dec. 15 at Guitars & Cadillacs, 9:30 p.m. Tickets at all CATS outlets. Happy holidays from all of us at KFKF to you and yours.

1. KEITH WHITLEY When You Say Nothing at All
2. RICKY VAN SHELTON I'll Leave this World Loving You
3. REBA MCENTIRE I Know How He Feels
4. GEORGE STRAIT If You Ain't Lovin'
5. PAUL OVERSTREET Love Helps Those
6. VERN GOSDIN Chisled in Stone
7. LEE GREENWOOD You Can't Fall in Love
8. RODNEY CROWELL She's Crazy for Leaving
9. THE JUDDS Change of Heart
10. THE BELLAMYS Rebel Without a Clue
11. BARBARA MANDRELL I Wish that I Could Fall in Love Today
12. FOSTER & LLOYD What Do You From Me this Time
13. K.T. OSLIN Hold Me
14. LYNN ANDERSON Under the Boardwalk
15. BAILLIE & THE BOYS Long Shot
16. SOUTHERN PACIFIC New Shade of Blue
17. EDDIE RABBITT We Must be Doing Something Right
18. RANDY TRAVIS Deeper than the Holler
19. DWIGHT YOKUM I Sang Dixie
20. ALABAMA Song of the South

100.3 FM

KPRS

The staff and management of KPRS, The Hot 103, would like to wish all of our listeners safe and happy holidays. Stay tuned for the weather and traffic reports during the upcoming holidays.

1. THE BOYS Dial My Heart

2. CHERRELLE Everything I Miss at Home
3. VESTA WILLIAMS Sweet Sweet Love
4. ZIGGY MARLEY Tumblin' Down
5. SURFACE I Missed
6. JONATHAN BUTLER There's One Born Every Minute
7. ROBERTA FLACK Oasis
8. MICHAEL JACKSON Smooth Criminal
9. LOOSE ENDS Mr. Bachelor
10. STARPOINT Say You Will
11. BRENDA RUSSELL Get Here
12. PRINCE I Wish You Heaven
13. DONNA ALLEN Heaven on Earth
14. RENEE MOORE All or Nothing
15. TODAY Him or Me
16. SHEENA EASTON The Lover in Me
17. Z'LOOKE Can You Read My Lips
18. BOBBY BROWN Roni
19. ANGELA BOFILL I Just Wanna Stop
20. LAVERT Pull Over

WHB AM 71

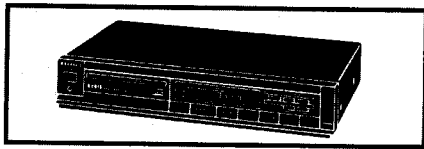
All oldies... All the time

AM 71 WHB has joined forces with Shawnee Mission Medical Center and the Johnson County Med-Act Employees Association to collect new or good used blankets this Christmas. You can help with The Great KC Cover-Up by donating a blanket. For a drop off point near you, call 576-7771. With Christmas right around the corner, WHB has compiled the top 20 rock and roll Christmas songs of all time.

1. BING CROSBY White Christmas
2. CARPENTERS Merry Christmas Darling
3. NAT KING COLE The Christmas Song
4. BRENDA LEF Rockin' Around the Christmas Tree
5. GENE AUTRY Rudolph the Red Nosed Reindeer
6. ELVIS PRESLEY Blue Christmas
7. YOGI YORGESSON I Just Go Nuts at Christmas
8. DAVID SEVILLE & THE CHIPMUNKS The Chipmunk Song
9. BOBBY HELMS Jingle Bell Rock
10. EAGLES Please Come Home for Christmas
11. YOGI YORGESSON Yingle Bells
12. ELMO & PATSY Grandma got Run Over by a Reindeer
13. ELVIS PRESLEY Merry Christmas Baby
14. ROYAL GUARDSMEN Snoopy's Christmas
15. THE RONETTIES Frosty the Snowman
16. CARPENTERS Have Yourself a Merry Little Christmas
17. JOSE FELICIANO Feliz Navidad
18. BEACH BOYS The Man with All the Toys
19. BRAD MASON Christmas in Kansas City
20. BURL IVES Holly Jolly Christmas

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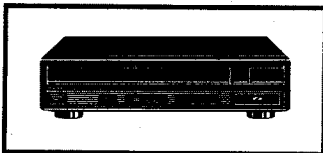
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WE SERVICE WHAT WE SELL!

Joe Bob goes to the drive-in

JOE BOB BRIGGS

A kinder, gentler Joe Bob *supercolliders and yuppie invaders*

WAXAHACHIE, TEXAS, WHICH IS RIGHT down the road from Grapevine, just got picked as the location for the Superconducting Supercollider, which they say is gonna create 7,000 jobs, which is good news for my cousin Cletis Coverdale, cause he's been living in Waxahachie for 12 years and never has got a job yet. The day after they announced it, Cletis came over to ask me what the Superconducting Supercollider was, cause he might wanna take a crack at it. Fortunately, they were sticking help-wanted ads in the Waxahachie paper asking for people that know how to run a Superconducting Supercollider.

"What it is, Cletis," I told him while he was rubbing the grease off his chin and wiping it on a doily, "is one of your union jobs. You've got to go over to Video Technical Institute and sign up for some refrigerator-repair courses, get some kind of engineering training, before you can work there."

Cletis told me how he used to work at the 7-11 Frozen Burrito Rendering Plant before they shut down and moved to Moline, Illinois, and asked

if they would transfer his papers.

"Cletis, Goldang it, listen to me! This is an entirely different thing! This is a scientific installation. It doesn't have nothing to do with refrigeration and/or convenience-store products. This is something the entire Texas congressional delegation has been sneaking around Washington trying to get for five years. Now listen up and I'll tell you how it works."

"I didn't realize," said Cletis, looking sheepish. "All them dozens of Congressmen, huh?"

"Full-time cheating, too," I told him. "This is a BIG deal. And, by the way, Cletis, get a haircut, you look sheepish. All right, here's the way it works. Your Superconducting Supercollider has got two aspects. One, your superconductor. That's self-explanatory. That's where you take a conductor, like a piece of copper wire that's been frazzled out on one end so you can hot-wire the TV to pickup NFL games when they're blacked out. And then it's not just a conductor, from the Latin "con," meaning "with," and "ductor," meaning "ductor." No, it's a SUPERconductor. So that means a passel of copper wire the size of the Sears Tower.

"Okay, that's the first part. The second part is you Supercollider. And here's where you come in, Cletis. You know what they're gonna do?"

"What?" said Cletis.

"They're gonna build a 53-mile tunnel in a circle under Waxahachie."

"Good idea," said Cletis.

"Why is it a good idea?"

"I've thought of building a tunnel under Waxahachie my ownself. I had a dream about it the other night."

Like I say, sometimes Cletis took a little STP oil treatment in his Ovaltine.

"And then once they get this tunnel built," I told Cletis, "they're gonna fire some protons around in there till they collide, and you know what that'll do?"

"Sounds like it'll probably reproduce the first half second of the beginning of the universe, replicating the Big Bang in a controlled environment, and creating a measurement for units of



Roddy Piper demonstrates a little Rayban Fu in "They Live."

matter smaller than man has ever witnessed, guessed at, or known about before this time."

"How'd you know that?" I asked Cletis.

"Read it in the want ads in the Waxahachie paper."

"Well, that's the job you got to have TRAINING for. So go over to DeVry Institute and ask for some proton-firing courses."

"I do believe I'd enjoy that, and it also fits in with my personal fulfillment life plan."

"And one more thing, Cletis."

"Yeah?"

"Let me know EXACTLY which day y'all plan to turn that thing on."

"Okey doke."

SPEAKING OF BUG-EYED YUPIES TUNNELING around under the ground, "They Live" is probably the best drive-in flick of 88, about these outer-space ghouls that live underneath El Lay, where they make Lee Press-on Nails commercials, talk to one another through their Rolexes, and send our riot squads to bulldoze the homeless. They're all from Andromeda, which evidently went 99 percent for Bush.

Our only hope for destroying the ghoulish satellite dish, which puts everybody to sleep so they can't tell they're sitting around in hot tubs with pus-face outer-space aliens, is Rowdy Roddy Piper, who just got into town from Denver and happens to be hanging around the shanty town when the Ghoul Police run through it with clubs and shotguns, killing blind street preachers for cutting into their profit margins. Fortunately, he recovers the anti-ghoul-squad hiding place, full of Magic Ray-bans, sunglasses that reveal the TRUE messages behind advertising billboards, like "Marry and Reproduce," "Consume," "No Thought," "Do Not Question Authority," and "Buy Neil Diamond Records." Not only that, when you're wearing the shades, you can see how's a ghoul and who's not.

Too bad that's not enough info to save the world. These are SMART ghouls. They've discovered that the Yuppies will collaborate—for silk shirts and Mercedes. We're talking "Invasion of the Body Snatchers" for the '80s.

Two breasts. 64 dead bodies. Yuppies from outer space. Blind preacher clubbing. Exploding TV studio. One of the most hellacious two-man brawls ever put on film. National Guard Fu. Garbage Truck Fu. Meg Foster Fu. Drive-In Academy Award nominations for Rasslin Roddy Piper, as Nada the shotgun-totin cowboy ghoul-hunter, for saying "Hey, formaldehyde face!" and "You know what you need? You need a Brazilian plastic surgeon!" and "Life's a bitch—and she's back in heat" and "Well, they ain't from Cleveland!"; Keith David, as Frank the sidekick from Detroit, for saying "Maybe they've always been with us, those things out there"; Peter Jason, as Gilbert the anti-ghoul organizer, for saying "The world needs a wakeup call, and we're gonna phone it in"; George "Buck" Flower, as the old coot who starts collaborating with the ghouls, for saying "It's BUSINESS, that's all it is—what's the threat?—we sell out every day"; and John Carpenter, the master, for making a full recovery from "Prince of Darkness."

Four stars. Joe Bob says check it out. ■

ROBERT WALDMAN

PHOTOGRAPHY



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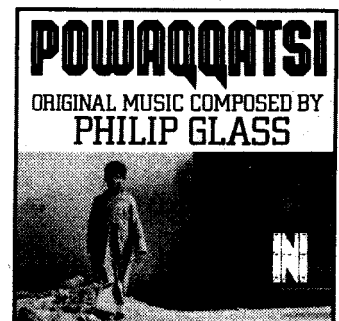
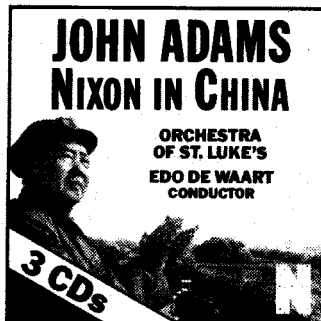
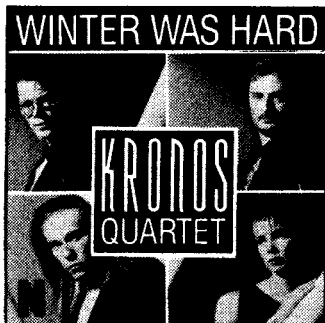


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PENNYLAINE

Superfan

ED BIELER

Superfan tackles Disneyland, Danny Manning and Bo Jackson

athletes in the magic kingdom

MY LEAST FAVORITE TV COMMERCIAL IS THE one featuring the sports hero who is going to Disneyland. Orel Hershiser is the most recent star to sign up for the trip.

Don't get me wrong, I don't consider Hershiser a greedy capitalist pig just because he yelled "I'm going to Disneyland" a few minutes after pitching the Dodgers to a world championship.

For one thing, it seemed honest. Orel Hershiser is the kind of guy who probably would celebrate a great triumph by going to Disneyland, even if nobody paid him to say so. He might even take his son.

Besides, the Disney people paid Orel \$50,000 for delivering that one line. And who would turn down that kind of work? For \$50,000 I'd walk naked through a toxic waste dump. And I know the value of money. By sheer coincidence,

\$50,000 is the exact amount I've dropped at Disneyland over the years.

Still, I resent the Disneyland commercials. In case you haven't seen one, they go like this:

The spot opens with action footage of Harry Hero winning the Super Bowl, World Series, Big Event; background music is "When You Wish Upon a Star. As hero is shown walking/running off the field, a warm, upbeat voice says "Harry Hero, you've just won the Super Bowl! You're on top of the world! Where are you going now?" Harry Hero looks directly into the camera and says "I'm going to Disneyland."

It's cute, I admit it.

But look, TV ads have already ripped off all the great rock and roll songs for ketchup and car commercials. They even turned Joe DiMaggio into Mr. Coffee. They've taken everything we honor and love and used it to sell a product.

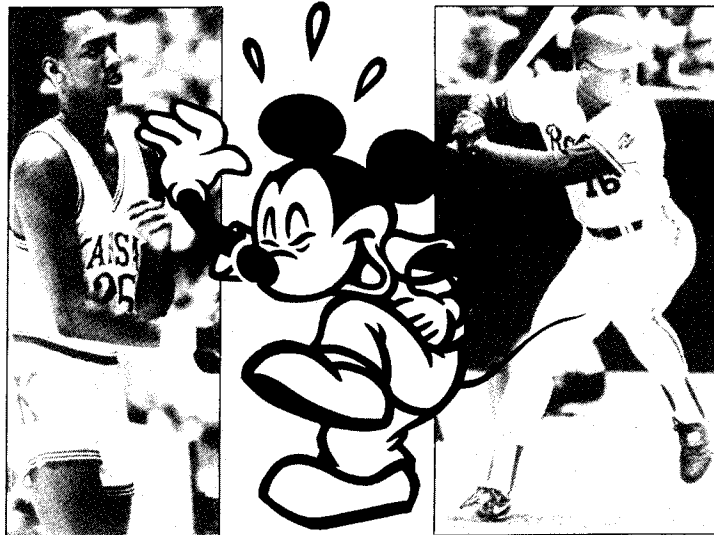
Is nothing sacred? Now even the pristine, shining moment of ultimate athletic triumph is gone, sold to Disneyland.

OK, the moment isn't actually gone. TV viewers can still enjoy that moment, if they don't mind sharing it with corporate America.

The Disneyland commercials seem spontaneous, but they aren't. Hershiser was asked to do at least four takes as he ran off the Oakland Coliseum field. In most of the news photos of Orel after the last pitch, the producer of the commercial is seen clinging to his side.

Fortunately, the Disney film crew got a clear shot of the final pitch of the game, so Orel didn't have to go back to the mound and strike out Tony Phillips again. ("Tony, this time when you miss, could you spin around and fall on your back?")

I don't expect the Disney people to drop an obviously successful campaign just because one grumpy sports guy doesn't like it. But maybe they'll consider broadening the concept. Why limit the field to the winners? Can't depressed people go to Disneyland too? How about Danny Manning for instance?



Mickey and some other characters

The spot could open with a shot of Manning and his agent storming out of the Clipper offices, slamming the door behind them. Cue music and peppy voice-over: "Danny Manning, you and your agent—that dippy guy there in the suit—have just been insulted by the Clippers' latest contract offer of only \$2 million a year..."

"You're obviously trying to take advantage of the Clippers' history of bumbling incompetence. You're banking on the fact that the Clippers have looked so doggone foolish in the past that they can't afford to let their number-one draft pick slip away now that they're on the brink of respectability.

"You know they'll do almost anything to sign you. You're hoping they will even lose their heads and forget that you're just not that great, that you're no Bird or Magic or Jordan, that you went scoreless against the Soviets.

"Now it looks as if the Clippers, despite the foolhardy ad campaign featuring you, are not caving in to your unrealistic contract demands.

"The season started without you Danny. You can't even get into a shirts and skins game on the playground because you might break a leg.

"The Clippers have gone to Philadelphia to

open the season. Where are you going Danny?"

"I'm going to Disneyland—as soon as I find where you're hiding and make you eat that microphone."

Or what about Jay Schroeder? I think a lot of us can relate to his frustration:

"Hey, Jay Schroeder, you recently arrived in Los Angeles and were supposed to be the answer to the Raiders' prayers. Instead you've looked more like the winner of a Marc Wilson play-alike contest.

"You came to play, but—surprise—the Raiders already have a starting quarterback. What now, Jay? Are you going to go quietly back and sit on the bench? Are you heading for the nearest tavern, there to sit in the dim light and stew about the unfairness of it all? Where are you going now, Jay?"

"That depends. Does Disneyland need a quarterback?"

Or how about "Gene Autry, you've gone to the free agent marketplace. You've gone to your minor league system. Trying to build a league championship team and failing for 28 incredible seasons, you've gone crazy. Now where are you going?"

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"I'm going to Disneyland. I hear they have a wishing well. I have some ballplayers I wish to throw in."

My hunch is that Disney will stay with its proven advertising formula. So next time I'm watching TV and that commercial comes on, I'm going to the bathroom.

Bo Jackson update

They made a striking contrast a few Sundays ago in New Orleans. There was Marcus Allen running, catching and blocking with his broken hand in a cast. And there was Bo Jackson taking himself off the field after two plays when, he said, a muscle tightened up on him.

The scene was regrettably reminiscent of last season. After showing some promise on a Monday night game, Jackson limped out two weeks later with an ankle injury and wasn't heard from again.

In modern professional sports, there is a baseball mentality toward injuries and there is a football mentality. Jackson appears to have come to the Raiders with baseball's. Putting it one way, Jackson isn't stupid enough to play football when he's hurt. Putting it another, he isn't a football player.

Clearly, to Bo Jackson, football is exactly what he said it was, a hobby.


Bo apparently sees football only as a chance to express himself, to prove that he has a talent for the game at the NFL level. And in his view, this can be done only when he is physically right.

Talent alone, however, doesn't make a football player. Talent is meaningless without durability, without an understanding that for better or worse, pro football is mostly played by people in pain.

There is, of course, no question of Jackson's physical courage. He obviously has that. It's a question of attitude.

For better or worse, a true football player is one who combines Marcus Allen's talent and attitude toward the game. The one winner in all of this is the Kansas City Roayls, who are lighting candles each Sunday, hoping Bo Jackson doesn't get permanently hurt. ■


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Profile

WALDMAN PHOTO



Have you bought a record from this man?

everyone else has

CORKY J. CARREL

Born February 18, 1956, Athens, Greece

Occupation Shop owner, Corky's Records, Tapes and Discs, 5732 Johnson Drive, Shawnee Mission, KS, record biz kingpin for nearly two decades.

Other interests Watching pro football, movies, collecting Bob Dylan and playing amateur hockey.

Sixteen years in the record business gives Corky Carrel a unique perspective on music and Kansas City. As part of the original Capers Corner team, Corky saw the birth of today's record industry, when the major labels banded together and independent record shops first came into their own as key players in defining trends in music. By the time Ben Asner closed Capers' doors in the winter of '85, Corky was well-known as a record seller who could be trusted never to steer his customers wrong, and always have a handle on what was new on the music scene.

So when Corky opened his store just two months later, a loyal following took their business to Johnson Drive. Upon visiting Corky's, the comfortable atmosphere and quality selection makes it immediately clear that this is a store run by a man with a genuine love for music, working close to what he knows best.

After speaking with Corky for nearly two hours about the myopia of rock criticism and the decline of Elvis Presley on one hand, and the subtle growth of Merle Haggard and the birth of new

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GARY MARTIN

The Red Dragon House

Chinese with an offer you can't refuse

IT'S FITTING THAT THE RED DRAGON HOUSE, WHICH features cooking from one of the world's oldest civilizations, is located in one of this city's oldest buildings. You'll find the Red Dragon on the corner of 8th and May Streets (directly across from Eyes).



Originally from China, owner Nam Phan came to Kansas City by way of Los Angeles and opened the popular Rainbow 1 Chinese restaurant in North Kansas City (currently run by his brother) about four years ago. Mr. Phan opened the Red Dragon House just four months ago, and was quickly discovered by the downtown-lunch crowd, packing them in to the tune of 350 plus daily.

Thirty-seven lunch specials are offered from 11 a.m. to 3 p.m. Monday through Saturday, ranging in price from \$4.50 to \$4.95 and including appetizers, soup, entree and fried rice. This has to be one of the most extensive menus in Kansas City. The dinner menu is increased to 125 offerings, with a brief description of the dish included under most items. It's nice to have a rough idea of what the Kung Bao Triple Delight is all about before making a hasty decision. If not for the fine print, I'll bet Jimmy Swaggart would order this in a minute.

The first thing you notice is that this doesn't look like a Chinese restaurant. Exposed brick walls, ultra-high wood ceilings with exposed pipes and large windows at table level give the

place a comfortable old-town feel. A stroke of design genius is the absence of the ubiquitous three-cornered oriental wall lamp with the red silk tassels. I don't have anything against Oriental interior design, but I have a feeling this item may be more for the American's eye than the Asian's.

The food is the main interest here, though, and Mr. Phan knows how to make it work. The hot and sour soup is one of the best in the city: rich chicken broth (but not thick from cornstarch) and mildly spicy, filled with pork, bean curd and bamboo shoots. Try this instead of the egg drop for a change.

Begin with pot stickers—fried dumplings with ground meat and vegetable filling—plump and delicious. One order is easily enough for two. Or if an Oriental meal just isn't complete without the crab baboon fix, they offer a very good version of this old favorite. The poo poo platter (for two) is a strange title, but a big combination platter of Oriental goodies. Even if you don't order it, it's still fun to say.

Unless you have something against shellfish, the neptune's catch in bird's nest is a real crowd pleaser. At \$8.95, this is one of the pricier dishes, but, combining sauteed crab meat, scallops and prawns served in a large edible nest formed of matchstick potatoes, still a real bargain. The orange chicken is another good bet; pieces of lightly-breaded, boned chicken, sauteed with orange peel in a spicy sauce with scallions, it's \$7.95 and very good.

Mr. Phan stresses the high quality of his ingre-

dients—fresh vegetables, large shrimp, real crab—and it shows. The portions are large. You'll probably be packing those little Chinese doggie boxes home with you.

Earlier, I referred to an offer you can't refuse, and here it is. If you don't like what you've ordered, for any reason, Mr. Phan will keep bringing food until you're satisfied, or you can tip your hat and there's no charge. But I doubt he's had any takers.

Red Dragon House, 312 West 8th Street, 221-1388. 11 a.m. to 10 p.m. Monday through Thursday; 11 a.m. to 11 p.m. Friday and Saturday and 11:30 a.m. to 9 p.m. Sunday. Prices range from .95 to \$10.95, excluding beverages and desserts. Full bar service. ■

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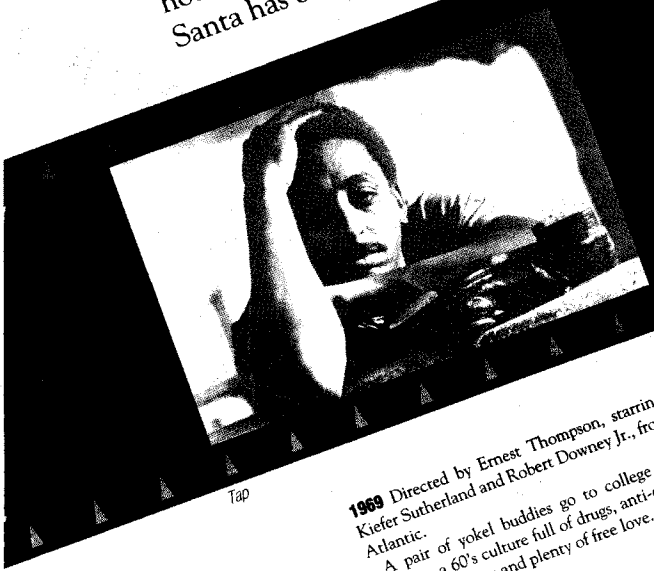


Santa Goes To Hollywood

AREN'T YOU SICK OF HAVING A MERRY Christmas around the fireplace with chestnuts roasting and Jack Frost harassing your only week of vacation? Well, Hollywood hopes you are, and wants you to do something about it. At the least you can take a few hours out of your tree trimming and go see what Santa has ordered at the movie theaters.

This year's Christmas movie season may be different than the rest because the film count is lower than the usual holiday blitz. Some may think the writers strike earlier this year has messed up Christmas, but in reality, the strike won't start biting the theaters until this summer. Nonetheless, the times are a bit lean if the release dates are any evidence. "Ernest Saves

Christmas" premieres on Nov. 11. "Ernest Saves Christmas" premieres on Nov. 18. "Ernest Saves Christmas" premieres on Nov. 18. "Ernest Saves Christmas" premieres on Nov. 18. "Ernest Saves Christmas" premieres on Nov. 18.



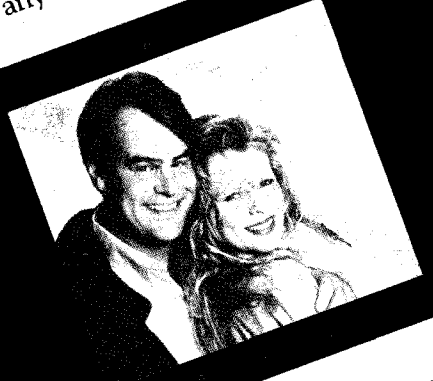
Tap

1969 Directed by Ernest Thompson, starring Kiefer Sutherland and Robert Downey Jr., from Atlantic. A pair of yokel buddies go to college and discover a 60's culture full of drugs, anti-establishment slogans and plenty of free love.



Chances Are

TAP Directed by Nick Castle, starring Gregory Hines and Suzanne Douglas, from Tri-Star. Washington, an ex-con dancer dealing with his father's legacy of tap greatness. Talent triumphs over doubt and Max invents a new style of dance and gets that father/monkey off his back.



My Stepmother Is An Alien

CHANCES ARE Directed by Emile Ardolino, starring Cybill Shepherd, Robert Downey Jr., Mary Stuart Masterson and Ryan O'Neal, from Tri-Star. Shepherd is a Smithsonian curator and the wife of some guy named Louie (Downey). Louie dies and comes back to life as Alex Finch and gets more complicated with Shepherd. The love net secret lover.

BEACHES Directed by Garry Marshall, starring Bette Midler and Barbara Hershey, from Touchstone. The friendship of Midler and Hershey spans four decades in this comedy.

MY STEPMOTHER IS AN ALIEN Directed by Robert Zemeckis, starring Cybill Shepherd, Robert Downey Jr., Mary Stuart Masterson and Ryan O'Neal, from Tri-Star. Shepherd is a Smithsonian curator and the wife of some guy named Louie (Downey). Louie dies and comes back to life as Alex Finch and gets more complicated with Shepherd. The love net secret lover.

THE BEACHES Directed by Garry Marshall, starring Bette Midler and Barbara Hershey, from Touchstone. The friendship of Midler and Hershey spans four decades in this comedy.

WOOD

premiered in the middle of November. "Scrooged" began later that month. Shows, with the writers strike, movies like "Thomas on Gilligan's Island" will open up in January or Easter. Here are many of the shows available during the Christmas season:



Rocket Gibraltar

OTHER IS AN ALIEN Directed by Richard Linklater, starring Dan Aykroyd and Kim Cattrall, from Weintraub Entertainment. Aykroyd is a science fanatic searching for E.T. who becomes romantically entangled with the lovely Kim Basinger.



Cocoon II: The Return

ROCKET GIBRALTAR Directed by Daniel Petrie, starring Burt Lancaster and Suzy Amis. On Levi Rockwell's (Lancaster) 77th birthday, with a party at their childhood home on Long Island. Rocket Gibraltar is an abandoned boat fixed up by the children for the old man and his greatest wish.

DIRTY ROTTEN SCOUNDRELS Directed by Frank Oz, starring Michael Caine, Steve Martin and Glennie Hedley, from Orion. A young con man from America (Martin) and a sophisticated swindler who poses as a prince (Caine) battle for turf on the French Riviera.

THE BOOST Directed by Harold Becker, starring James Woods and Sean Young, from Tri-Star. Riches and drug abuse haunt Lenny Brown (Woods) and his wife (Young) after an encounter with a slick LA businessman.



Tequila Sunrise

COCOON II: THE RETURN Directed by Daniel Petrie, starring Don Ameche, Steve Curtinberg, Wilford Brimley and Brian Dennehy, from Twentieth Century Fox. The government has discovered some of the alien cocoons, so all the old folks from the first movie come back to Earth to help rescue them. Along the way everyone gets to rethink what happened in the first movie.

FUGITIVES Directed by Francis Veber, starring Nick Nolte, Martin Short and James Earl Jones, from Touchstone. Just in time for Christmas, another buddy movie. This time it's a reformed criminal (Nolte) who goes on the lam with a bumbling single father (Short).

WORKING GIRL Directed by Mike Nichols, starring Melanie Griffith, Harrison Ford and Seymour Weaver, from 20th Century Fox. Griffith is Tess McGill, a secretary in a New York brokerage firm, clawing her way to the top of the corporate pile, and having to put up with a slimy boss (Weaver) and a distracting romance (Ford) along the way.

MISSISSIPPI BURNING Directed by Alan Parker, starring Gene Hackman, Willem Dafoe and Frances McDormand, from Orion. Based on a true story, Hackman and Dafoe are FBI agents searching for three missing civil rights activists in Mississippi.

continued next page



Chances Are

Working Girl

TEQUILA SUNRISE Directed by Robert Towne, starring Mel Gibson, Kurt Russell and Michelle Pfeiffer, from Warner Bros.
Mel Gibson is a drug dealer. Kurt Russell is a cop. They're old friends from high school. They both love Michelle Pfeiffer. Big trouble.

TWINS Directed by Ivan Reitman, starring Arnold Schwarzenegger and Danny De Vito, from Universal.
Verile, strapping Julius (Schwarzenegger) and short, dumpy Vincent (De Vito) are scientifically generated twins, separated at birth, who unite to find their mother.

WHO'S HARRY CRUMB? Directed by Paul Flaherty, starring John Candy, Jeffrey Jones, Annie Potts and Tim Thomerson, from Tri-Star.
John Handy is inept detective Harry Crumb, trying to solve the kidnapping case of a wealthy young heiress (Potts).

OLD GRINGO Directed by Luis Puenzo, starring Jane Fonda, Gregory Peck and Jimmy Smits, from Columbia.
An excitable revolutionary (Smits), a repressed teacher from America (Fonda) and an embittered, expatriate writer (Peck) meet up in turn-of-the-century Mexico.



Tequila Sunrise

Twins

Who's Harry Crumb?

Working Girl

TORCH SONG TRILOGY Directed by Paul Bogart, starring Harvey Fierstein, Anne Bancroft and Matthew Broderick, from New Line Cinema.
Fierstein's Broadway hit comes to the big screen in this story of a drag queen with an adopted son trying to pick up the pieces of his life after the murder of his mate. New Line's marketing head, Ron Wanless says "Torch Song" shouldn't be perceived only as a gay movie. "It has a poignant, human-relations kind of feel, like 'Kramer vs. Kramer' had."

THE NAKED GUN Directed by David Zucker, starring Leslie Nielsen, Priscilla Presley, Ricardo Montalban, O.J. Simpson and John Houseman, from Paramount.
What a cast! Montalban plays an LA businessman who is recruited by terrorists to assassinate the Queen of England on her trip to Southern California. With cameos by Reggie Jackson, an Idi Amin look-alike and director Zucker's mom as Nielsen's nagging secretary.

RAIN MAN Directed by Barry Levinson, starring Tom Cruise and Dustin Hoffman, from United Artists.
Conniving Charlie Babbitt (Cruise) tries to swindle a \$3 million inheritance away from his dim-witted brother, Raymond (Hoffman).

JACKNIFE Directed by David Jones, starring Robert De Niro, Ed Harris and Kathy Baker, from King's Road Studios.
'Tis the season: yet another buddy movie. De Niro and Harris are Vietnam vets whose friendship goes bad when one falls for the other's sister. Producer Robert Schaffel says "This is not a Vietnam film; it's a post-Vietnam film." Glad we asked.

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TWINS

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Profile

continued from page 16

sounds in today's industry on the other, it's clear that this man really does have a passion for his work. This is evidence enough for the impor-

tance of a mom-and-pop shop like Corky's in an age of identical shopping mall stores and MTV-driven marketing.

Can you pinpoint the moment you first knew how much you loved music? The first record I went out and bought was Tommy James & the Shondells' "I Think We're Alone Now." It's

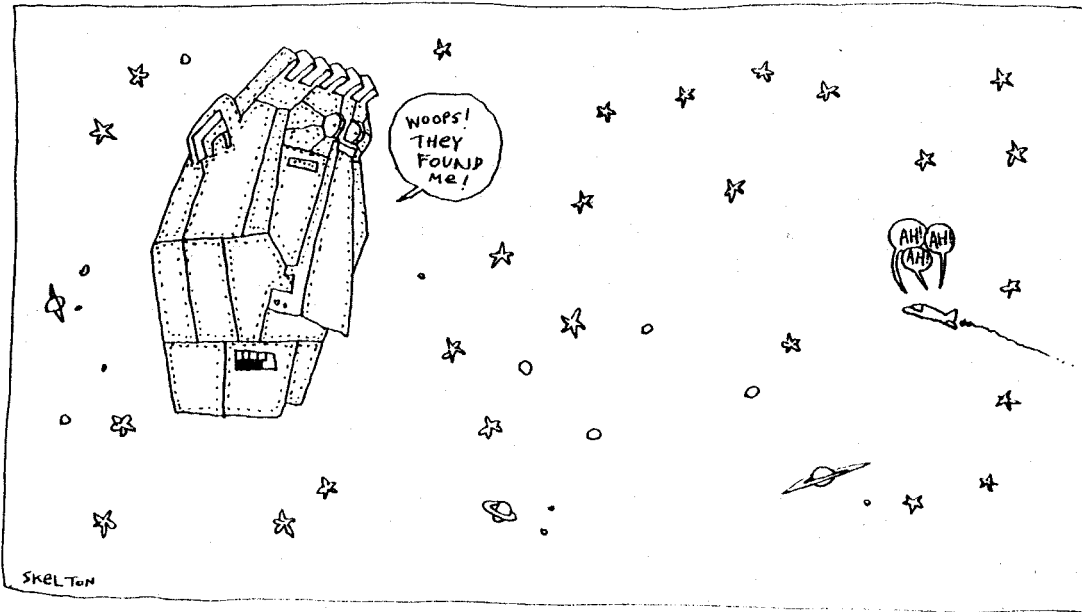
kind of ironic that here I am, 20 years later, selling copies of the same song by Tiffany.

Have you noticed a change in the musical audience over the years? I think maybe MTV has been too much of a good thing. People see artists around the clock, and, with concert tickets always going up, I'm seeing people walking on prices for the first time. It also seems like maybe this has turned concerts into social events more than musical events. I like to see music in a small club where an artist can just get up and play a song, where the emphasis is on the music.

What is the most exciting thing happening in rock today? I think artists like The Desert Rose Band, Graham Parker and John Hiatt, to name just a few, are important because, musically, they are straddling the fence between forms. And they each offer a genuine slice of life, which is what it's about.

Why do you think Corky's is successful? The location is good, with a deli next door and a barber shop across the street—it's a nice, quiet shop. But, I guess people just know that if they come to me, I watch out for them. I won't let them make any big mistakes. And I tend to remember my customers' tastes and can often point out things that might interest them. Also, I really share their interest. When a new record comes out, I'm as excited as anybody.

—Danny Alexander



God



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Mondo video

PROF. FRED HOPKINS

Homemade mondo

MOVIE AND VIDEO CRITICS OFTEN DO BAFFLING things. Roger Ebert freely admits to writing Russ Meyer's "Beyond the Valley of the Dolls," and Rex Reed even gave what could liberally be called an acting performance in "Myra Breckenridge." We all have this nutty, vainglorious urge to vomit our talent all over an unsuspecting public. I succumbed last May, when I produced my very own mondo film—"The Rock 'n' Roll Mobster Girls."

It all started with an idea about an unyielding gangster with a hemorrhoid problem who cold-bloodedly eliminates all opposition to his managing an all-girl punk band (played by Doll Squad—a real-life group). He gets them a top-40 hit, lots of gigs, and name recognition, but he never really wins the ladies' hearts or minds, so they decapitate him. It's sort of a Lydia Lunch-meets-The Godfather type of scenario.

I told two friends, Rick and Diana, about it and we all agreed, in an inebriated haze, that it would make an epic motion picture. A month later, these two schlemiels had written a script, and soon afterwards we shot the whole movie on a mind-bending three-day schedule. Two months and forty hours of editing later, our mondo movie monster was ready to be unleashed.

"Rock 'n' Roll Mobster Girls" runs 101 minutes and features punk/metal groups Cat Butt and Crisis Party as well as Scott McCaughey (of The Young Fresh Fellows) and Jeff Simmons (former bassist/rhythm guitarist for Frank Zappa and The Mothers). Borrowing from Ozzie Nelson's casting philosophy, we invigled the Doll Squad to play themselves. Of course, their characters are exaggerated—to my knowledge they've never really decapitated anyone—as is my personification of the bloodthirsty mobster, Bruno Moul-trock, whose character I loosely based upon the insane capitalistic puppet, Mr. Bluster, from the old Howdy Doody Show.

The film has been well-received critically and advance sales have been impressive. (Well, some copies have been sold, anyway.) In fact, "Rock 'n' Roll Mobster Girls" is out-renting Arnold Schwarzenegger at the outlets that carry it. Who knows, maybe we'll clear enough to make our second picture—"Attack of the Hideo-Poid!"

"Rock 'n' Roll Mobster Girls" is available from Demolition Films, 5339 25th NE, Seattle, WA 98105, (206) 524-0529 for \$19.95 plus \$3 shipping.

this month's hits

1. **The Serpent and the Rainbow** (MCA). Wes Craven's Nightmare on Haiti Street is a disturb-

ing, intellectual masterpiece. Unfortunately, most of Craven's fans lack an intellect, so it bombed.

2. **A New Life** (Paramount). Ann Margaret is always watchable, but Alan Alda's gucci-bag liberalism is awfully hard to digest. If Dukakis had been elected, we'd have seen a lot more movies like this.

3. **E.T.** (MCA). I met him at the Video Software Dealers Association convention in Las Vegas. Helluva sweet guy.

4. **Scavengers** (Academy). As far as films featuring stuntmen driving motorcycles out of airplanes go, this is one of the best.

5. **Vice Versa** (Columbia). The 43rd "identity change" movie to be released this year. If you've ever had any doubts about Hollywood producers being on drugs, this picture should resolve them.

6. **Shoot to Kill** (Touchstone). Sidney Poitier is an FBI agent who chases a psycho to the Pacific Northwest. Next he should go after cheap film companies that shoot in Canada and pretend it's the United States to save money!

7. **Switching Channels** (RCA/Columbia). If watching Kathleen "Body Heat" Turner bully, browbeat and bellow at Burt Reynolds for 104 minutes really starts your engine, you might enjoy this. Otherwise, do like the title says—switch channels.

8. **And God Created Woman** (Vestron). He also created non-actors Rebecca DeMornay and Donovan Leitch, son of the super-mellow '60s folk-rocker. DeMornay will always be lousy, but at least Leitch can ask his famous dad for guitar lessons.

9. **A Time of Destiny** (Nelson). Timothy Hutton and William Hurt in a pretentious, pedantic WWII romance which would have put audiences to sleep—if it would have drawn any.

10. **Bright Lights, Big City** (MGM/UA). Michael J. Fox is a Manhattan yuppie who worries about his identity while wearing \$400 suits and driving his new BMW. This is about as gritty as Fox ever gets.

2. **Blood Feast; Grosse Torsome; 2000 Maniacs; Wizard of Gore; Color Me Blood Red** (New Star). To call the late '60s gore films of Herschell Gordon Lewis amateurish, incoherent and repulsive is to damn them with faint praise. Don your mondo bibs and pass the ketchup.

3. **When the Line Goes Through** (Congress). Martin Sheen is a pathological liar who stumbles upon two beautiful blonde twins who are caring for their 130-year-old grandfather who lives on their front porch and periodically shouts "Hello there!" to imaginary passers-by.

4. **10 Violent Women** (World Video). Only two are violent, the others just pour a lot and run around in peek-a-boo nighties. Directed by Ted "Astro Zombies" Mikel, so if you're looking for restraint or taste—boy, did you get a wrong number.

5. **Return of the Killer Tomatoes** (New World). John "Gomez Addams" Astin, looking like Captain Kangaroo with jock itch, is a lecherous old scientific crank who's turning tomatoes into people. Can he be stopped by the Killer Tomatoe Task Force?

6. **Dead Heat** (New World). An electronic "resurrection machine" re-animates zombie cop Treat Williams, a socially-aggressive chicken and an insane, cannibalistic side of beef. Best line: "Zombie duck heads—what a concept."

7. **Killer Klowns from Outer Space** (Media). John "Animal House" Vernon is terrorized by obscene, asexual clowns armed with pop-corn ray guns and cream-pie projectiles. Aren't the '80s a fun decade?

8. **The Killing of Satan**. A Filipino/Hong Kong religious-martial-arts-exorcist-revenge drama with computer-generated special effects and snakes turning into naked midgets.

9. **Dinosaurs!** (New World). While setting off some explosives, an American engineer unleashes two giant dinosaurs and a caveman upon a small Pacific island. Some Republican peasants try to help him round up the critters, but an exploitative, grouchy, anti-American bureaucrat keeps lousing things up.

10. **Gamma Versus Gullon** (Celebrity). Two tiresome tots are abducted by gorgeous space cannibal ladies with dubbed Brooklyn accents who want to eat the twerps' brains and thereby acquire all the knowledge on earth. A flying space turtle intervenes. Even if he hadn't, they'd have been in line for a mighty "lean cuisine."



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mondo top 10

1. **Free, White and 21** (All Seasons). A licentious, utterly worthless, demeaning and completely irresistible sex trial movie by Mondo Hall of Famer Larry "Zontarr—Thing from Venus" Buchanan, who is to courtroom films what Marilyn Chambers is to laundry detergent.

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classics

1. **Crashout!** (Republic) 1955. William Tallman (Hamilton Burger from Perry Mason) is a neurotic, knife-throwing religious psycho who breaks out of the joint and is forced to hole up with a tough unwed mother who gives him lots of grief.

2. **Casino Royale** (Amvest) mid-'50s. The very first James Bond was American actor Barry Nelson in this rarely-seen TV show, and he played him as a surly New York playboy.

3. **Double Suicide** (Sony) 1969. Stylized tale of a bankrupt paper dealer's doomed affair with a courtesan is mesmerizing stuff. Named the best Japanese film of 1969.

4. **City that Never Sleeps** (Republic). Gig Young is an honest cop who must choose between staying with his rather prosaic wife and insufferable mother-in-law or running off with

sumptuous, sleek, salacious fan dancer Mala Powers.

5. **Port of New York** (Goodtimes) 1949. In his film debut, Yul Brynner is a vicious dope smuggler with a full head of hair. Scott Brady is the FBI agent who'd rather see him bald and behind bars!

cheapos

1. **The Invaders, Episodes 1 and 2** (Goodtimes). Larry "It's Alive" Cohen created this paranoid, rococo series about ruthless, persistent aliens hunting down David Vincent, architect. They never got him, but later found second careers selling marked-down gold chains on the Cable Value Network. (\$8.95)

2. **The Crimson Ghost** (Republic) 1946. Bland, mediocre hero Richard Duncan battles The Crimson Ghost, a loquacious looney in a cool skull mask who sounds like Andy Griffith on

acid. (\$29.95)

3. **Journey to the Center of Time** (Star Classics) 1967. Anthony "Hawaiian Eye" Easley is an idealistic scientist and Scott Brady is a grouchy, bloated capitalist. Together they pretend to be afraid of magnified lizards with faky-looking fins and stock footage of molten lava that we (and they) have seen a million times. (\$7.97)

4. **The Silent Partner** (Interglobal). Elliott Gould is an introverted bank teller who steals \$48,000 and blames it on a pathetic armed robber in a Santa suit. Unfortunately, Santa is Christopher Plummer, a psycho-sexual killer with almost no sense of humor, in this engrossing thriller. (\$8.95)

5. **The Hired Hand** (Kartes) 1971. Peter Fonda has called this eye-filling western, which co-stars Verna Bloom and Warren Oates, his best film. He's right. (\$14.95) ■

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- 2 WHEN YOU HEAR A STRANGE NOISE, TURN ON ALL THE LIGHTS IN THE HOUSE.
- 3 DON'T GO IN THE BASEMENT.
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December

Hot tips

music to spice up your holidays

If you've been wondering how to classify them, The Balancing Act plays "That Kind of Music." The Los Angeles quartet was issued this genre while trying to solicit airtime for a cut off their new album, "Curtains." Drummer Robert Blackmon recalls that while speaking with a major commercial station in LA, the DJ responded "we only play 'that kind of music' on Sunday and Tuesday at 11 o'clock."

As the pioneers of TKM, The Balancing Act is entering a new phase in their existence as a semi-acoustic cliffhanger quartet with receding hairlines and a taste for non-convention. Their boss, Miles Copeland and I.R.S., has begun to cultivate the stigma that the guys could be the next R.E.M., and in due course, make everybody a lot richer and happier.

"I don't think any of us in the band want to be the next R.E.M.," says Blackmon. "They've been so influential but we've already heard a lot of the next R.E.M.s. There's millions of them out there. I think I.R.S. is just wanting to notify the musical world that they are a label that is still interested in bringing a band from nowhere and making it something."

But, since the label swap R.E.M. pulled with

Warner Bros., it could be that Copeland's Cadillac is trying hard to fill the vacancy that its best player bolted from.

"Stylistically, we could never be them," reiterates Blackmon. "I think we would all like to be successful and have the influence that they've achieved, but when you place that burden on a band to be the next whatever, you really conjure up a lot of stylistic expectations and we're not a band who has the capacity or the desire to be mysterious like R.E.M. and shroud themselves in that 'rock star robe' thing. But if someone wants to give us a quarter of a million dollars to make our records, that's fine with me."

Even if they don't become Stipe-like, the Act has much to bounce on its knee. The debut EP, "New Campfire Songs," established their bent for off-center folk-rock, and the debut LP, "Three Squares and a Roof," used greater production and set their style in concrete.

"Curtains" signifies a significant jump into a more commercial potential, yet it remains faithful to the original core. Former Gang of Four brain Andy Gill was hired as producer for the new album and serves as a cattle prod forcing the Act to realize its potential.

"We wanted to go as far out in left field as possible to find a producer for this record," explains Blackmon. "We were interested in working with somebody who had no obvious relationship to what we were doing."

Blackmon says that the band went the whole gamut in looking for a producer. Brian Eno (U-2's button pusher), Tom Waits (the sandpaper croaker), and others not connected to folk music were considered for the job. Gill was highly respected by The Balancing Act and his response to the offer was "very enthusiastic," so the marriage was set.

"Making this record was no cup of tea," assures Blackmon. "Andy was good at encouraging us to rethink songs and get new ideas. The album is artistically and commercially beyond anything we'd ever imagined happening and it stands up as a product we can be proud of. We can still wake up and look ourselves in the mirror and say 'you're okay.'"

The band was skeptical about how the new record would be received, but according to Blackmon, "everybody's been very kind." With tags in Spin and Musician magazines, "Curtains" is getting its share of pats on the back.

The drummer explains that The Balancing



The Balancing Act

Act is a result of the members' frustration with playing in various cover bands around LA. It is ironic, however, that "Curtains'" emphasis track and MTV entry is a cover of Funkadelic's "Can You Get To That."

Blackmon responds rather sheepishly that using this tune as the lead single was not their intention. Evidently Uncle Andy and Papa Copeland wanted it that way. When Gill heard the band's version of the tune, he pushed for its inclusion on the new record. I.R.S. needed a quick single for its New Music Seminar sampler CD so the cover was reluctantly recorded. After Copeland heard the cut, and a Chicago station started playing it, the tune became the advance single of choice.

"There is this horrible trend right now that

only covers seem to be hits," says Blackmon. "We didn't want to be a band whose first impression was that of a cover band."

Few people remember the Funkadelic version so the Act considers itself lucky to escape that horrible stigma. But as time tells, the single has grown on the band enough that they can leave their terrible angst by the side of the road.

Of course, when multiple talents merge, sparks often fly. Blackmon explains that the band's life can often be competitive when everyone wants to give input.

"We create this myth within the band that there is complete harmony, but in reality, there is a lot of dissention some times," says the drummer. "There is a bit of contentiousness, but I think everyone has the ability to influence the band and everybody wants the band to be what they want it to be. But that's only natural."

While he may do most of the talking and have the most twisted insights, Bob Blackmon is not a card-carrying Dadaist as his press information may indicate. In comparing himself to the World War I era cult representing abstraction and anarchy, Blackmon emphasizes his tendency to be "fairly unpredictable and hard to read." "We do have a tendency to be real self-satisfied at times and I'm pretty impatient," explains Blackmon. "I like to throw things off a bit."

The Balancing Act is approaching the gun barrel that most bands of any intelligence usually experience; that being record company interference in the name of money.

"We are at a point where I think we wish we didn't think so much and could back away from it and be more like the kind of people that are expected to be in a band," comments Blackmon. "I think we stumbled onto this thing in a way

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that was not very premeditated."

"Curtains" proves that the band can indeed hold back the tide of commercial sludge and it appears that they will continue to exemplify an act that can make a major label happy and still be able to look in the mirror each morning without puking.

As a part of their exclusive three-week holiday tour, The Balancing Act will host the KC Pitch Christmas Party at the Grand Emporium on December 19. Blackmon recalls the Emporium as "a totally happening place" when the band are Grace's chow after a previous KC show. Without good barbecue in Kansas City it's entirely possible that the music would suffer terribly.

—Anthony Henge

rising again

The entire progression of the country-blues-rock genre—the music of sunny, Southern California pioneered by groups like Creedence Clearwater, Crosby, Stills & Nash and The Byrds over two decades ago—comes to a strong fruition in Southern Pacific.

The talent that makes up this band reads like a history of California rock. Their roster includes John McFee and Keith Knudson of the Doobie Brothers, David Jenkins of Pablo Cruise, Kurt Howell of Crystal Gayle's band and Stu Cooke, bassist and founding member of Creedence Clearwater Revival.

Tight vocal work and strong songwriting are two elements that have always distinguished the

country rock sound. And these talents are as solid in Southern Pacific as you're likely to find. Not only does the band produce the rough-hewn country sounds you'd expect from a band of this background, they also convincingly rip through some rock and roll numbers as well.

Catch Southern Pacific's country rock sound in two shows at Guitars & Cadillacs in Westport, Tuesday, Dec. 6.

rock with the rumblers

Check your samplers and sequencers at the door. Tommy Conwell and the Young Rumlbers play straightforward, on-the-edge rock and roll, with no special effects or gimmicks to get in the way. This band relies on raw playing, clear singing and crisp songwriting to put their point across.

From their early days in the trenches of Philadelphia's local-rock scene, the group has had a reputation for musical honesty. And their new album for Columbia, the aptly-titled "Rumble," proves it.

Unlike most recordings, "Rumble" is true to the sound of the band. Through the sensitive production of Rick Chertoff (Cyndi Lauper, Patry Smythe, The Hooters), the energy of Conwell and the Rumlbers was brought back alive. "Some people think producers force the artist to do what they want or think will sell," says Conwell, "But Rick is just the opposite of that. He tried to get me to be my best, which is a very

continued next page

al·ter·na·tive (ôl tur'nə tiv) *adj.* providing a choice between things —*n.*
1. a choice between things

Tues·day (tōoz'dē, -dā) *n.* [OE. *Tiwes dæg*, day of the god of war *Tiu*] the third day of the week

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|---|---|--|---|---|---|
| ALTERNATIVE ROCK 28 SCRUFFY THE CAT ADV BOSTON TIX AMERICAN MUSIC CITY FISH 'N ROSES LOS ANGELES | BLUES 29 OLIVER RILEY AND THE BLUES NOTIONS WINNER 1988 BLUES SOCIETY TALENT CONTEST | REGGAE 30 SONNY OKOSUN AND THE OZZIDI BAND NIGERIA YABBA GRIFFITHS AND TRAXX CHICAGO | BLUES DEC 11 RHYTHM KINGS | 2 LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER ROCKABILLY, BLUES JOHNNY J AND THE HITMEN NEW ORLEANS | 3 MIKE MORGAN AND THE CRAWL FEATURING LEE McBEE DALLAS |
| ALTERNATIVE ROCK 5 RUN WESTY RUN MILE ONE MINNEAPOLIS THE WEEDS MADISON, WI. | JUMP BLUES 6 JAMES HARMAN "EXTRA NAPKINS" BBQ SPECIAL NITE ADV TIX LOS ANGELES | R&B 7 BILLY PRESTON | 8 FUN RAISER FOR THE SUSAN WARDEN DANCERS 8PM LONESOME HOUNDGOS SUSAN WARDEN DANCERS + MORE T.B.A. | 9 LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER BLUES BUDDY GUY ADV TIX CHICAGO | 10 BLUES, SOUL OTIS CLAY AND THE CHICAGO FIRE CHICAGO |
| ALTERNATIVE ROCK 12 1/2 JAPANESE NYC FAITH HEALERS LITTLE ROCK GIN BANKERS MONDAY IS ALWAYS OLD STYLE DRAW NITE | R&B ADV TIX 13 HANK BALLARD & THE MIDNIGHTERS | REGGAE 14 INFRARED ROCKERS ST. LOUIS | ROCKABILLY LEGEND 15 SLEEPY LaBEEF ADV TIX | 16 LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER SOUL RUFUS S.D.I. ADV TIX | 17 YOU CAN MONKEY TO THE DOG OR DO THE FUNKY CHICKEN WITH THE WORLD'S OLDEST TEENAGER! THOMAS S.D.I. |
| ALTERNATIVE ROCK 19 I.R.S. RECORDING ARTISTS BALANCING ACT LOS ANGELES DANGTRIPPERS MAHOOTS | 20 DANCE ALL NITE AT B.C.R.'s CHRISTMAS PARTY | ROCKIN' REGGAE 21 IMPORT BEER IS FEATURED EVERY WEDNESDAY ADV TIX BONEDADDYS LOS ANGELES | BLUES ROCK 22 BELAIRS THURSDAY IS ALWAYS LADIES' GRAPE NIGHT | 23 LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER BLUES ROCK DEL REYS WICHITA | 24 GET READY FOR THE CHRISTMAS WITH THE BOOGIE STREET BLUES BAND |
| ALTERNATIVE ROCK 26 KC NEW MUSIC SNOWCASE SIN CITY DISCIPLES PEDALJETS ABSOLUTE CEILING | 27 THE BLUE BAND IOWA CITY | REGGAE 28 KC REGGAE SNOWCASE ONE DROP BAND INSTIGATORS | BLUES 29 EDDIE CHICAGO | 30 LITTLE HATCH'S HOUSEPARTY 6PM-8PM NO COVER CLEAR ADV TIX | 31 NEW YEAR'S EVE BASH WATER PARTY FAVORS |



Tommy Conwell and the Young Rumlbers

important goal, and the amazing thing is that he succeeded."

Other collaborators, including Jules Shear and fellow Philly rocker Robert Hazard, added to the band's raw, distinctive sound. "Most impor-

tantly," says Conwell, "Rumble' sounds like us."

But as powerful as the new album is, Conwell and the Rumlbers pack their most potent punch live. See for yourself, Tuesday, Dec. 13 at the Lone Star.

the original guitar hero

"Eric Clapton is God" is a cliché graffiti found on the mens' room walls of rock and roll clubs coast to coast. So who, then, is God's favorite guitar player? "Buddy's...by far and without a doubt the best guitar player alive" was Clapton's word in a 1986 interview in *Musician* magazine.

"I don't know what it is—it doesn't stand up in a recording studio, you couldn't put him on a hit record, but if you see [Buddy Guy] in person, the way he plays is beyond anyone," Clapton said after a jam session with Guy at Chicago's fabled Checkerboard earlier that year.

This jam session, which Clapton claimed totally revitalized his playing (and no doubt helped some adman dream up that Michelob commercial), is not a rarity in the career of Buddy Guy. Other guitarists as diverse as Jeff Beck, David Bowie and the T-Birds' Jimmie Vaughn, have been equally revived by Guy's playing.

In a *Guitar Player* interview, Vaughn said "One of my favorite records...is that live album 'This is Buddy Guy' (Vanguard 79290). That's the wildest guitar playing I've ever heard. It's actually berserk—to the point where if he'd done anything else, he'd have gone straight to hell or something."

George "Buddy" Guy was born in Lettsworth, Louisiana in 1936. By age of 20, Guy was in Chicago, where he immediately established himself in the blues community and became known for his intense style of playing. At this time Guy began his partnership with Junior Wells, which has continued for 30 years.

In the early '60s, Buddy Guy was a mainstay of blues recording sessions, providing the electric drive behind such greats as Muddy Waters and Howlin' Wolf, as well as recording solid tunes

under his own name and with Wells.

A European tour in 1970 produced an association between Buddy Guy, Junior Wells and the Rolling Stones, which led to tours, albums, a film and some legendary jam sessions, most notably at the Checkerboard Lounge, which Buddy bought in 1972.

Whether re-inventing the Chicago sound, grinding out some older standards, or dusting off



Buddy Guy

some haunting Hendrix-style blues, Buddy Guy's soul and spontaneity make the music come to life. See him at the Grand Emporium, Friday, December 9.

the Lone Star

DECEMBER 1988

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- Tues. Dec 13—
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TOMMY CONWELL and
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- Wed. & Thurs., Dec. 14 & 15—
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| 11 4 OUT OF 5 DENTISTS JAM NIGHT | 12 KXXR PRESENTS TOMMY CONWELL AND THE YOUNG RUMBLERS | 13 THE NEWSBOYS | 14 15 | 16 THE HOLLOW MEN | 17 |
| 18 4 OUT OF 5 DENTISTS JAM NIGHT | 19 20 | 21 SATIN RAGE | 22 | 23 24 | 25 |
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Trip Shakespeare

what a trip

Trip Shakespeare, another in a long line of top-notch rockers from Minneapolis, is returning to Kansas City.

But that should come as no surprise to their loyal local fans. Those in the area who are "Shakespearean" know that the three-year-old quartet, always a KC favorite, schedules a cowtown gig whenever they hit the road.

This time out, the Trips are touring in support of their second LP, "Are You Shakespearean?" which was released in mid-October. The group's debut album, "Applehead Man," released two years ago, was a regional smash and sold out its initial pressing in a matter of months, with a second pressing disappearing quickly after

that.

The new release is a total Trip endeavor. The nine-song record was produced and recorded by the band and released on the Trip Shakespeare label.

Aside from trying to fill the vinyl needs of avid fans, the band also seems to be perpetually on the road. They've played Kansas City numerous times, picking up a larger following whenever they pass through.

Initially, Trip Shakespeare was a mainstay at Parody Hall in the River Quay, always packing the place for their weekend engagements. But with that club's recent dormancy, the Trips have moved south to the Lone Star in Westport, where they play Tuesday, Dec. 6.

incredibly cool

For starters, the band members all list "The Creeping Terror" as their favorite film. And if that's not enough to tell you these guys are super hip, check out their LP "That's That" (Rounder 9015). The 13 tunes on The Incredible Casuals' debut album range from superb guitar rock to love songs to '60s pop, with a hot back beat and a lot of fun wedged in.

The group, comprised of guitarist Johnny Spampinato (brother of NRBQ founder Joey), Chandler Travis on bass (who lists "Chariots of Fire" and people with real jobs among his dislikes) and a drummer named Vince Valium (his solid beats do not live up to his name), got its start as a musical-comedy aggregation in the Boston area, opening for acts as diverse as George Carlin and Elvis Costello. These days, however, the Casuals claim to be making the switch from laughs to becoming serious musicians. "We've become 99 percent music and one percent comedy," says bassist Chandler Travis. (Now, Travis' humor is confined to his other band, Bozo Presley and the Perfect Love Balloons from Hell.) "We want people to think of us as a coherent rock and roll band. We have fond memories of the old days, but it hurts when people think that's what you're still doing."

Why would anyone think that these guys are anything but hard-edged rockers? Could it be Travis' claim to have "committed suicide by flyswatter on the Tonight Show, 1977" on his bio sheet? Or maybe it's their video, which features the band eating hamburgers to one of their songs ("The song is 'Don't Tell Me' and we eat-synch to it," says Travis).

Regardless of these quirks, The Incredible Casuals are exactly what rock and roll's all about—major fun. Check 'em out Tuesday, Dec. 12 at the Grand Emporium.

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DECEMBER

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|------|-----------------------|------------------------|-----------------------|--|----------------------|---------------------------------|
| 27 | 28 K.C. Blues Band | 29 Steve Halley DJ | 30 HABITUAL RITUAL | 1 "Steve" modern music at it's best | 2 Picture This | 3 |
| 4 | 5 K.C. Blues Band | 6 Parlor Frogs | 7 Picture This | 8 the CRAYONS | 9 | 10 |
| 11 | 12 K.C. Blues Band | 13 ABSOLUTE CEILING | 14 Picture This | 15 | 16 PLAIN JANE | 17 |
| 18 | 19 K.C. Blues Band | 20 KTHK Art Band | 21 the sons | 22 | 23 the HOLLOW men | 24 Mary Christmas We're Open |
| 25 | 26 K.C. Blues Band | 27 MaHoops | 28 HABITUAL RITUAL | 29 | 30 the HOLLOW men | 31 |

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| | | | | 1 CHARLIE AND THE STINGRAYS | 2 CHARLIE AND THE STINGRAYS | 3 CHARLIE AND THE STINGRAYS |
| 4 THE CLIQUE JAM NIGHT | 5 FAZE ONE | 6 FIANCE | 7 BACK SLIDERS | 8 BLIND DATE | 9 BLIND DATE | 10 BLIND DATE |
| 11 THE CLIQUE JAM NIGHT | 12 FAZE ONE | 13 FIANCE | 14 THE CLIQUE | 15 THE CLIQUE | 16 THE CLIQUE | 17 THE CLIQUE |
| 18 THE CLIQUE JAM NIGHT | 19 FAZE ONE | 20 FIANCE | 21 THE CLIQUE | 22 THE CLIQUE | 23 THE CLIQUE | 24 CLOSED |
| 25 THE CLIQUE JAM NIGHT | 26 FAZE ONE | 27 FIANCE | 28 RAMPAGE | 29 RAMPAGE | 30 RAMPAGE | 31 RAMPAGE |

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2-4•**Kansas City Symphony**, with the Kansas City Civic Chorus, 8 p.m. Dec. 2 and 3, 2 p.m. Dec. 4, Lyric Theatre. Call 471-0400.

3, 10, 17, 24, 31•**The 12th Street Ragtimers**, featuring members of The New Red Onion Jazz Babes, 4-7 p.m., every Saturday afternoon at the Old Stanley, 501 Westport Rd. Call 561-2677 for more info.

4•**Major Works Concert**, Combined Choirs and University Symphony Orchestra, James Ralston conductor, 3:30 p.m., Hoch Auditorium, free.

4•**Tchaikovsky's The Nutcracker**, concert version, presented by The Philharmonia of Greater Kansas City and the Grace and Holy Trinity Cathedral Children's Choirs, 7:30 p.m. at Tyler Chapel, Park College, free.

4•**Choral Arts Ensemble** holiday concert and tree lighting, 3:30 p.m., Kirkwood Hall, Nelson-Atkins Museum, free.

5-9•**Amahl and the Night Visitors**, presented by the Kansas City Community Opera Co. at the Scottish Rite Temple, 9:30 a.m. and 1:00 p.m.

6•**Trip Shakespeare**, pure pop from Minneapolis, The Lone Star, 561-1881.

6•**KU Wind Ensemble**, 7:30 p.m., Crafton-Preyer Theatre, KU, free.

6-11•**Lucie Arnaz** and guests in "On Broad-

way," featuring the music of Irving Berlin, Tuesday through Friday at 8 p.m., Saturday at 2 and 8 p.m. and Sunday at 2 and 7 p.m. at the Midland. Call 421-7500 for info.

8•**The Lonesome Houndogs**, a benefit Fun Raiser for the Susan Warden Dancers, 8p.m. at the Grand Emporium, 531-1504.

9•**Buddy Guy**, Eric Clapton's favorite guitar player, Grand Emporium, 531-1504.

9•**New York Saxophone Quartet**, 7:30 p.m. at UMKC's White Recital Hall. Tickets are \$10, \$8 for students and senior adults. Call 276-2700 for information.

10•**Otis Clay**, soul legend, Grand Emporium, 531-1504.

10•**Narada Christmas Showcase**, featuring synthesist David Arkenstone and pianist Michael Jones, 12 noon, 2 p.m. and 4 p.m. at the Town Pavilion, 11th and Main. Free.

11•**Tiberius Klausner** is joined by guitarist Douglas Niedt and Richard Cass on piano, in the UMKC Conservatory's White Hall Artists Series, 7:30 p.m. at White Recital Hall. Tickets are \$10, \$8 for students and senior adults. Call 276-2700.

12•**The Incredible Casuals**, fun-pop from Cape Cod, Grand Emporium, 531-1504.

14•**Marilyn Maye** with the Tommy Dorsey Orchestra, 8 p.m. at the Midland. Call 421-7500 for information.

14•**Kansas City Symphony**, with The King's

Singers, 8 p.m., Lyric Theatre. Call 471-0400.

15•**Sleepy LaBeef**, rockabilly guitar king, Grand Emporium, 531-1504.

15•**Kansas City Civic Orchestra and Kansas City Civic Chorus**, annual holiday concert, 7:30 p.m. at UMKC's White Recital Hall. Tickets are \$3, \$2 for students and senior adults. Call 276-2700 for more information.

15•**Kansas City Chamber Orchestra** with the Trinity Choir, Christmas Fantasy, Grace and Holy Trinity Cathedral, 13th and Broadway, Kansas City, 8 p.m. For information call (913) 383-1324.

16•**Lindsay Haisley**, Texan folksinger, River Hills Apartments penthouse, 8 p.m. Call Cross-Currents, 221-9865.

16-17•**Rufus Thomas**, the real king from Memphis, with S.D.I., Grand Emporium, 531-1504.

18•**Early Music Consort**, 1:30 and 3:30 p.m., Nelson Gallery, free.

18•**Handel's Messiah**, presented by the Philharmonia of Greater Kansas City with the Park College-Philharmonia Chorus, 3 p.m., Graham Tyler Memorial Chapel, Park College, free.

24•**Kansas City Symphony Christmas Concert**, conducted by Jeffrey Powell, 2 p.m., Lyric Theatre. Call 471-0400.

28•**Kenneth Whisler**, guitar recital, 7:30 p.m., Plaza Library, free.

THEATER

1-4•**A Lie of the Mind**, Inge Theatre, KU. For more information call (913) 864-3982

1-4•**Geech...The Moosical**, at the Quality Hill Playhouse. For information call 421-7500.

1-17•**The Hostage**, presented by Actors' Ensemble at the Blvd. Theater Saloon, 320 Southwest Blvd. Call 842-2700 for more info.

1-22•**Christmas all Over the Place**, presented by Theatre for Young America, 7204 W. 80th St. Tickets are \$4.50, \$2.75 per person for groups of 10 or more. Call 648-4600 for more information.

1-24•**A Christmas Carol**, Missouri Rep's eighth-annual production, Helen F. Spencer Theatre, UMKC. Call 276-2700 for more information.

1-31•**Move Over Mrs. Markham**, starring Dodie Brown, at Waldo Astoria, 7428 Washington. For more info, call 561-PLAY.

1-31•**The Three Little Pigs or Hamletta**, Thursdays through Saturdays (closed Christmas) at the Martie City Melodrama and Vaudeville Co., 13440 Holmes Rd. Call 942-7576 for more information.

4•**The Rocky Horror Show**, the stage musical version of the best rock and roll monster show of all time, a benefit for the Kansas City Free Health Clinic, at the Unicorn Theater, 3820 Main, 3 p.m., reception at 1:30 p.m. Prizes awarded for the best costume. For more info, call the clinic at 231-8895.

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DECEMBER

| MON | TUES | WED | THURS | FRI | SAT |
|---------|---------|---------|-----------------------|--|--|
| | | | 1 The B.B.B. Kings | 2 Rebecca Reed & PYRAMID BEN JUNEAU | 3 |
| 4 T | 5 A | 6 L | 7 | 8 | 9 10 IDA McBETH & FRIENDS MARY MELENA |
| 11 E | 12 C | 13 N | 14 | 15 16 17 <i>The Apollos</i> TOM HALL | 18 |
| 19 T | 20 R | 21 | 22 | 23 24 Ida McBeth & Friends THE STRINGERS CLOSED Merry Christmas | 25 |
| 26 E | 27 S | 28 | 29 | 30 31 Lonnie Ray's All Stars New Year's Eve Bash! | 32 |

16-18•Amahl and the Night Visitors, Crafton-Preyer Theater, KU. For more information call (913) 864-3982.

Through December•Shear Madness, at Crown Center's American Heartland Theatre. Tuesday through Saturday at 8 p.m., Sunday matinees at 2 p.m. Call 842-9999 for more information.

ART

1-31•Ellsworth Kelly: Works on Paper, drawings, sketches, collages and photographs by one of the premiere American abstractionists. At the Nelson-Atkins Museum of Art. Call 931-4ART for more information.

2-24•Kate Colle and Maddie Roseberg, exhibition presented by the Kansas City Artists Coalition, Wednesday-Friday, 11:30 a.m. to 3 p.m., Saturday 11 a.m. to 4 p.m., Kansas City Artists Coalition Gallery, 201 Wyandotte, free. Call 421-5222 for more information.

2-31•Odd Nerdrum, an "archaic realist" from Norway, Horizon Gallery of the Nelson-Atkins Museum. For more info, call 931-4ART.

2-31•Ansel Adams: Images of America, presented by Mid America Arts Alliance, Monday-Friday, 8 a.m. to 5 p.m., Fine Arts Gallery, Federal Reserve Bank, free.

4-31•Santa Fe Trail Series: Photographs by Joan Myers, Nelson-Atkins Museum. Call 931-4ART for more information.

FILM

7•Electric Shadows film series of the Media Workshop of the Kansas City Contemporary Art Center, "From the Pole to the Equator," 7 p.m., Irving Amphitheater, Kansas City Art Institute. For more information call 221-1036.

11•Architecture Film Series, sponsored by the American Institute of Architects, "Frank Gehry" and "Robert Venturi and Denise Scott Brown," 1:30 p.m., Atkins Auditorium, Nelson-Atkins Museum, free.

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News

continued from page 3

sions with 4 Out Of 5 Dentists. Even though they cancelled the series, the venue will try to furnish the town with occasional heavyweight college acts.

But the outlook isn't all that bad for '89. The Uptown Theater is carrying a good batting average with its recent bookings of noteworthy performers. Promoter Greg Tilton dispelled any rumors that a December 15 foreclosure auction at the theater will affect bookings in '89. "We'll operate as we always have," said Tilton. "We're looking for good things next year."

New West Presentations, who handles many of the Uptown shows, even appears to have a renewed interest in booking new music performances.

On Main Street, either Grace's food or the new neon blues mural is keeping new music supporters out in force at the Grand Emporium. The New Music Deal on Mondays has featured a number of outstanding performers from the college circuit.

Kansas City's first classy country bar, *Guitars and Cadillacs*, is even attracting a high level of new country performers. It just goes to show that Lee's Summit likes to party in Westport too.

Let's just hope that the first mediocre Pub Crawl in Kansas City history and a poor showing at this year's KC Blues Festival isn't an omen for next year. If jazz breaks down, we might as well sell our children and move to Alaska in shame.

birdwatch

The word is still mum at the Charlie Parker

Foundation, some two months after the less-than-awe-inspiring "world premier" of "Bird," the Clint Eastwood film on the life of jazz great Charlie Parker. The premier saw nearly 400 people turned away from the big screen when it was discovered the event was either over-sold or someone was overly zealous in handing out complimentary passes.

According to Foundation spokesman Eddie Baker, the final tally of money figures still isn't resolved. Baker said that a number of bounced checks from movie goers has held up the accountant's bean counting. The organization still declines comment as to the reason why so many patrons were denied entrance to the screening.

Psychowelder plus Pedaljets

First there was Cream, now it's the Traveling Wilburys. Even Kansas City is getting into the "supergroup" craze with some of its hometown favorites. Meet the Catherines, a pairing of Psychowelders' singer Ala Mandlebaum and members of the star-seeking Pedaljets.

The vocalist is happy to report that the formation is working on a demo tape and soon hopes to be jamming on area stages. Two heads are better than one; so somebody had better call the record labels.

Reviews

continued from page 9

Danielle Dax might have the perfect background for a singer/songwriter. Her brother was a Hell's Angel, her father was a banker and her grandmother was a fortune teller. Dax herself did unusual things like joining the punk Lemon Kittens and packing up her easel to take a painting tour of Kenya.

So what can be expected of Danielle Dax? Her publicist describes "Dark Adapted Eye," her first American LP, as "Liberace meets heavy metal Hindu." But publicists do have a tendency to go over the top.

The album is unusual, but not as inventive as you would expect. "Cathouse," the first single, is a dance tune that borrows heavily from the B-52s, featuring the same type of descending chromatic lines as "Rock Lobster," but throwing in some heavy guitar for a different effect.

Unfortunately, "Dark Adapted Eye," which combines new material with songs from Dax's earlier British albums, tries too hard to be different. Backgrounds are littered with gimmicky noises (spacey sounds, marching feet, etc.)

which are not interesting enough to add much to the album's overall sound. And Dax's voice—as shrill as Cyndi Lauper's but without the range—is overmanipulated on several songs. On occasion her vocals are twisted into sounding like a Chipmunks choir. She should just sing.

Even the lyrics can be too much of a different thing. On "Fizing Human Bomb," she sings of a "rotted martyr's bone, ringed with worm." Unusual? Obviously. Interesting? Not especially.

But on "When I was Young," the one slow song in the collection, Dax successfully combines her background noises, distinctive vocals and descriptive lyrics. The waltz is simple and melancholy, with enough rough edges to add some bitter to the sweetness.

On "Inky Bloaters" and "Touch Piggy's Eyes," Dax proves she can produce infectious music. The sound is eccentric, but not gimmicky. If only the rest of the album was this exciting.

—Shane Shanks

Hot tunes for a cool Yule

'tis the season

For a season that's supposed to be the most joyous of all, Christmas produces some of the most dismal music you'll ever hear. And not all of it has been recorded by Ray Coniff. Rock, blues and country and western have cranked out some pretty worthless stuff themselves.

I mean, if I had to choose between Steve and Edie's "Winter Wonderland" and Joan Jett's "The Little Drummer Boy," Mr. Lawrence and Ms. Gormet would win—hands down. And Madonna's recording of "Santa Boy" is so lame that it actually succeeds in making the phrase "merry Christmas" seem like a contradiction in terms.

But thankfully, there are plenty of exceptions to the general trend toward excruciating X-mas tunes; you just have to look pretty hard. Usually, the gems that you'll want to slap on your Yuletide party tape are buried on some otherwise snooze-a-rini LP. But now and then there's an album that, song for song, is worth owning in its own right.

The best Christmas tracks transcend being mere holiday favorites to become genuinely great songs all the year 'round. So, my Christmas gift to you is previewing all this trash, and then listing the stuff you won't want to live without. In other words, I've sat through 127 versions of "Jingle Bell Rock," so you don't have to. "Up on the Housetop," The Jackson 5 (from "Jackson 5 Christmas Album," Motown).

The rest of the J5's Christmas LP suffers from exactly the problem you'd expect—too much of Michael's talkin' cute to all the little kiddies. But this track, produced by the Corporation, has a groove as hot as anything these guys ever did, including "I Want You Back."

"A Christmas Gift for You from Phil Spector" various artists (Rhino).

Featuring tracks by the Crystals, the Ronettes and Darlene Love, this is widely regarded as the best rock X-mas collection of them all. And I'm not gonna argue.

"Santa Claus is Comin' to Town," Bruce Springsteen (Columbia).

The Boss cops Spector's arrangement from the Crystals' version, then rocks it up like only he can.

"White Christmas," Merle Haggard (from "The Nashville Christmas Album," Epic).

This is "White Christmas" like you've never heard it: a truly melancholy vocal and jazz guitar. "A Very Special Christmas," various artists (A&M).

There are some stinkers on this album, sure. But Springsteen's "Merry Christmas Baby," Run DMC's "Christmas in Hollis" and the Pretenders' "Have Yourself a Merry Little Christmas" constitute as good a bunch of holiday cuts as you're likely to hear. The highlight is Mellencamp's "I Saw Mommy Kissing Santa Claus," where he employs the "Lonesome Jubilee" production sound and reinvents the song. "2,000 Miles," The Pretenders (from "Learning to Crawl," Sire).

One of the most beautiful Christmas rock originals ever put to vinyl.

"Happy X-mas (War is Over)," John and Yoko (Capitol).

As good a refutation of Goldman's book as anything.

"The Stash Christmas Album," various artists (Stash).

Tracks by Louis Armstrong, Ella Fitzgerald, Lionel Hampton and Lightnin' Hopkins? I thought it was too good to be true until I played this record.

"Christmas Wrapping," The Waitresses (from "A Christmas Record," Ze Records).

A goofy, worthless band doing the song they were born to sing. Funny stuff.

"White Christmas," Bing Crosby (MCA).

Included on about a zillion collections, this one is still hokey, still played too much and still great.

"Blue Christmas" b/w "Santa Claus is Comin' to Town," Elvis Presley (RCA).

A-side and b-side, this is the best Christmas single ever. Sure lots of people have covered "Blue Christmas," but let's face it, the King is the only one you ever really believed. And the flip side is Elvis at his R&B best. You need this record.

Merry Christmas!

—David Cantwell

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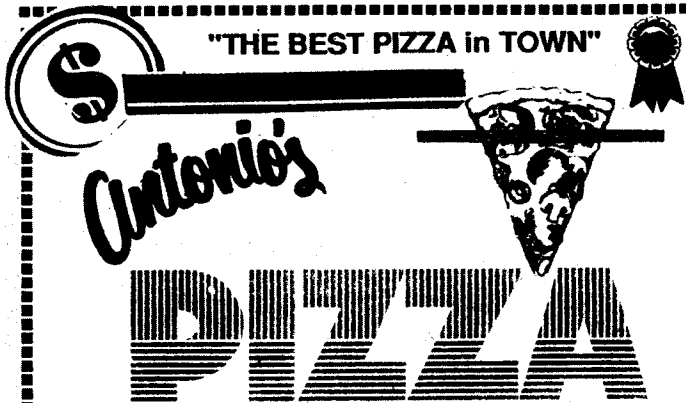
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| 25 closed | 26 open mic | 27 | 28 Ultra Violets Platonic Bondage | 29 Random Aztech | 30 Michael Finnigan w/ The Bill Lynch Band New Year Extravaganza L.A. | 31 Adv. Tix Friday Afternoon Club featuring Free Food compliments of RED HOT GARAGE |



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Weird news

All the news that fits

lead stories

- In May, a Brownsville, Texas jury awarded Steve Woolverton \$500,00 from the local Catholic diocese for negligence in refusing to stop sister Mary Kregar from seducing and carrying on an affair with Woolverton's wife, a guitar player in the choir Kregar directed.
- In Houston, Patrick Carl Johnson, 24, received only a 30-day jail sentence in June for stealing a \$195,000 Trailways bus after he promised to stay away from buses. Johnson estimates that he has stolen at least 100 buses since 1986 because of a 13-year fixation he says he developed when his mother dated a bus driver who let Johnson ride with him "for hours and hours."

government in action

- The Pasco County (Fla.) school system abandoned its 1987 billboard campaign to fight illiteracy. Its slogan: "If you can't read this, we can help."
- St. Lambert, Quebec, police Sgt. Jean Fortin, 52 and toothless, was suspended without pay in August because he refused to wear his dentures at work; residents had allegedly complained to the mayor about Fortin's ugliness.
- The Justice Department reported in June that 523 federal officials were convicted of corruption charges in 1986, compared to 94 in 1977.

• Florala, Ala., Mayor H.T. Mathis, 85, was impeached and removed from office in September on charges of mismanagement and improperly pardoning drunk drivers. He didn't help his cause in June by proclaiming a "National Voo-



doo Day" and appearing in front of the courthouse before a table of candles and with snakes taped to his shoulder.

the continuing crisis

- Sherry McDonald, an Indianapolis substitute teacher, was suspended during the summer for arranging for the well-behaved kids in her fifth grade class to line up and spit on the "bad" ones.
- Candidates for the Republican nomination for sheriff in Houston got out of hand last spring when E.D. McKinney and J.D. Mosier traded charges. McKinney said Mosier once stole a \$3 pin and also used campaign phone lines for "976" sex calls; Mosier said McKinney once ate a live roach.
- In August, biologists visiting the rocky beaches of Wrangell Bay in the remote Aleutian Islands (1,500 miles from the nearest city) found over 400 items of plastic trash washed up on shore, including bottles, garbage can lids, and a sprayer arm from a dishwasher.

police blotter

- Lamont Conley, 29, was booked in Fremont, Calif., in August for repeatedly hitting a grocery-store employee over the head with a frozen Cornish game hen he was accused of shoplifting.
- In August, Cook County (Ill.) jail inmate Victor Thomas, locked up on murder charges, escaped by getting the drop on guards with a "gun" carved out of a bar of soap.
- New York City Transit Sgt. Richard DeClara had his commission revoked in August for a 1983 incident, captured by a friend's camcorder, in which he strolled through Grand Central Station dressed only in hat, tie, holster, and shoes

and hassled a homeless person.

least competent criminals

- In August, a Los Angeles man who said later that he was "tired of walking," stole a steamroller and led police on a 5mph chase until one officer jumped aboard and brought the vehicle to a stop.
- Escaped Louisiana convict Shelbie Arabie, who had been taunting police for several months by sending them "having a swell time" postcards, was recaptured in Tavernier, Fla., in September during a routine traffic check.

odds and ends (mostly odds)

- By almost a 2-1 ratio, reports the US Postal Service, Americans prefer more, rather than less, junk mail.
- National Nude Weekend in Dawsonville, Ga., was capped in July by the skydive of eight men, wearing only parachutes, into a field at the Hidden Valley Nudist Resort.
- In 1986, 162 people aged 65 and over were treated for skateboarding injuries.
- Among the college scholarships offered for 1988 are \$700 for left-handed freshmen at Juniata College; \$1,000 for Ph. D candidates studying fungus; a scholarship for graduates of Mt. Carmel (Pa.) High School who don't drink or smoke or play rough sports or live anywhere except Mt. Carmel; and Harvard-Radcliffe scholarships for people named Anderson of Baxendale or Borden or Bright or Downer or Murphy or Pennoyer.

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oops!

- George Bush's August message attempting to woo the support of the National Letter Carriers missed its mark because campaign officials sent the message by Federal Express, whose deliveries the union refuses to accept.

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 DEATH BY DISCO
 INDUSTRIAL, ACID HOUSE, HIP-HOP

FRIDAY, DECEMBER 25TH
 HIP-HOP
 INDUSTRIAL, ACID HOUSE, HIP-HOP

DARAN...
DAMI...
PHILLIPS

Eyes

323 WEST EIGHTH STREET, KCMO