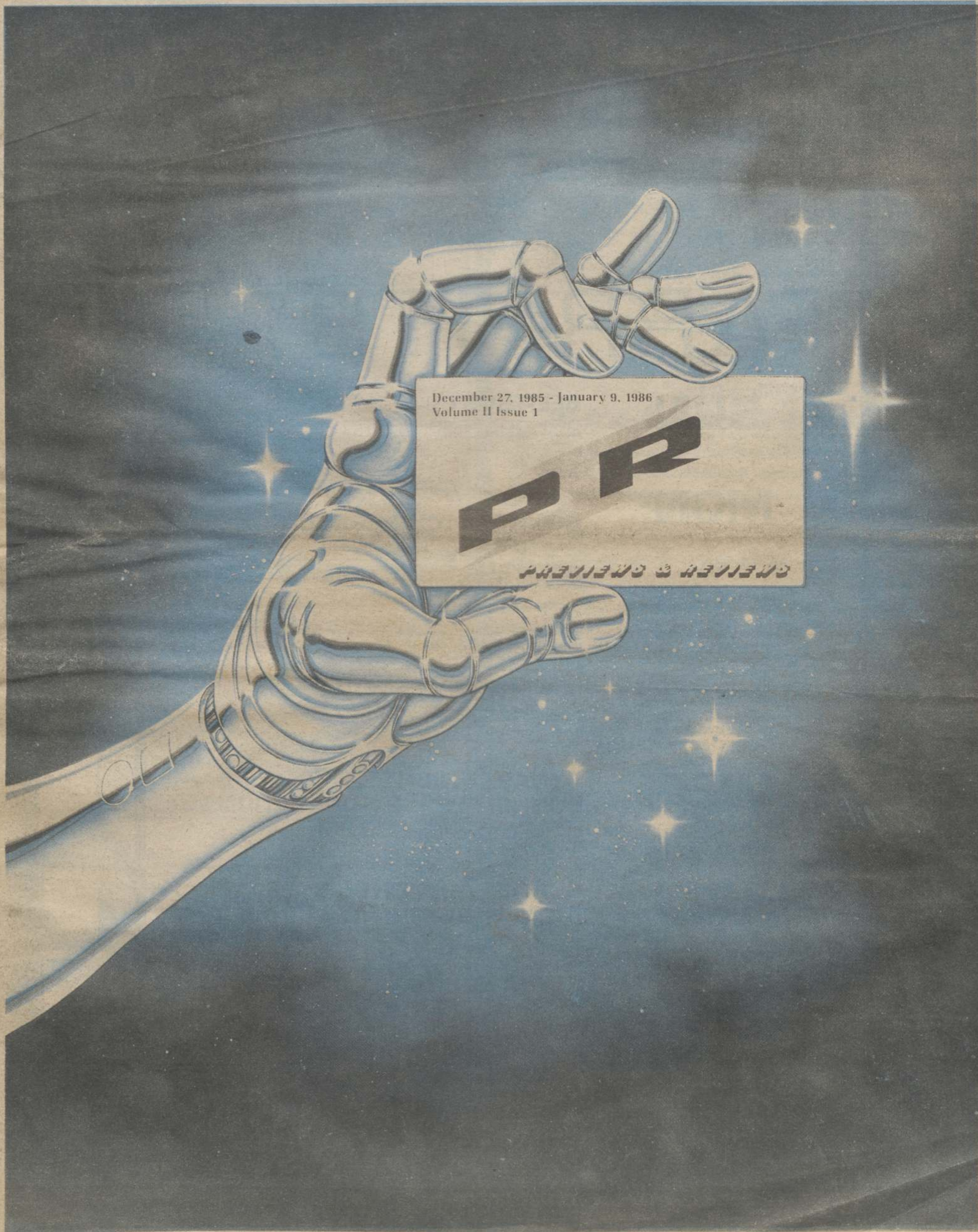


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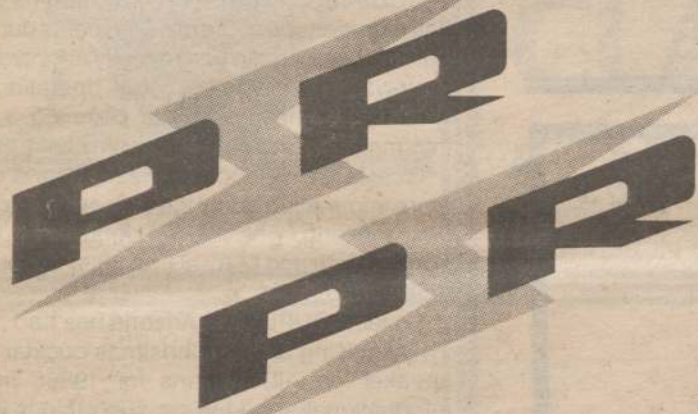
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VOLUME 2, ISSUE 1



COLUMNS:

Humanspace Book Review	Page 7
Dr. Green Jeans Plant Care	Page 8
Entertainment Review	Page 10
Leathernotes	Page 13
Classified Ads	
Community Bulletin Board	Page 14
The Music Report	Page 16

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Dear Readers,

1985 has proven to be a most intense year for us filled primarily with the undertaking of the publication of PR. 1986 is now at hand and with it comes new ventures for Larry & Ed. We will be taking (with this issue) a back seat role and handing the reins over to Robrt Pela, our very faithful and competent assistant (and author of The Music Report). This being our final editorial, we take this opportunity to thank you all for the overwhelming support in the launching and continuance of PR. Before getting soppy, we'll end this one here and bring on Robrt ... may he be given the same encouragement and reinforcement that we've received.

THANK YOU ALL!
 Ed & Larry

WHO THE HELL IS ROBERT?

This is the question which has been suffered bravely by fearless former *P&R* editors Larry Kramer and Ed Brick over much of this past week. Posed by bar-owners and barflies alike, the question was not unwarranted.

Although I've been with *P&R* since our first issue, I've kept a rather low profile. While Ed and Larry have been the visible force behind this newspaper, I have remained hidden behind my typewriter (my column, The Music Report, has appeared regularly in these pages) and before the paste-up table (newspapers do not magically appear — they are pasted together piece by tiny piece) where it was possible for me to be an integral part of these newspaper proceedings while still remaining "faceless."

Taking over ownership and operation of *P&R* means, at this point, that I will have the opportunity to meet the people who really make this paper happen ... our readers; bar and business owners and managers; and those persons behind the events and community activities that we cover. I look forward to meeting each of you — I'm grateful for your patience with us during this period of reorganization.

A note to our readers: I'd like to take this opportunity to remind you that this is *your* paper — and that, while you may not always be in agreement with all that is printed here, you have the opportunity to voice your opinion via any form of contribution to this publication. I invite each of you to drop us a line — let us know what *you* think of your paper. More importantly, let us know if you have something which you would like to contribute — on a regular basis or otherwise. We're always open to suggestions.

The strength of our community rests in each of us individually. Consider *P&R*, then, as an available outlet for your collective creativities, and this Editorial an invitation to each of you to become involved in your community.

Robrt Pela

A.A.F.T. COORDINATORS NEEDED

AAF-T is accepting applications for these voluntary (unpaid) positions:

Outreach and Educational Chair: The chair of the group handles publication, education for the media exposure in cooperation with the Executive Director, manages a committee of 20 members.

Counseling Chair: Request a person with appropriate counseling credentials to assist the Executive Director with the individuals with AIDS and their families or significant others. The Counseling Group works closely with the Friends Group and a committee of 18 counselors.

Volunteer Recruiter: The volunteer recruiter assists with the recruitment, and the application and screening procedures, for all volunteers. This position also communicates with all volunteers to monitor AAF-T's effectiveness in volunteer placement and ongoing volunteer support.

Contact AAF-T office or send resume or letter of interest: AAF-T, 5159 North 7th Street, Phoenix, Arizona 85014, 277-1929.

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COUPLES of Arizona is an organization formed for the purpose of providing a social/educational outreach to persons participating in an alternative lifestyle relationship. COUPLES welcomes the participation of both men and women in the positive social environment we are trying to create.

COUPLES of Arizona is four months old now and has experienced some growing pains during that time, but the membership has recently adopted a new set of by-laws and elected a new operating committee which is in the process of planning a calendar of informational and social activities for 1986.

Guests are welcome at meetings and activities. For more information about the club and the location of the next meeting, which is on January 4, 1986, please contact Beth and Mary at 831-5920, or Joel and Sherm at 961-1415.

So far, COUPLES of Arizona has had a swim party, Thanksgiving dinner, Christmas cocktail party, and a speaker on AIDS. Plans for 1986 include more informational sessions on such things as legal and financial concerns of couples, dealing with families, and improving communication. Social get-togethers will continue to be important.



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"OASIS MCC HALF-WAY TO FUND'S GOAL

For the past six months, Oasis Metropolitan
Community Church of Tempe/Phoenix has conducted
various fund-raising activities to promote its Building
fund Campaign. The goal has been to reach a
minimum of \$10,000 to serve as a down-payment for a
permanent church home in the Phoenix Valley area.

On Sunday, December 15, the half-way point was
reached — \$5,000. The Building Committee feels
optimistic, since the figure was reached only three
weeks behind schedule. The \$10,000 amount must be
raised by May 26, 1986 — the deadline for the year-
long Campaign.

Although the majority of funds has been contributed
through the offerings of church members and friends,
generous individuals in the Phoenix valley and the
Arizona Lesbian/Gay Task Force have also given to
the fund. Raffles conducted at UFMCC (Universal
Fellowship of Metropolitan Community Churches)
conferences were also sources of income for the
Oasis MCC Building Fund.

"We anticipate having our own church home by the
end of 1986," said Reverend Kay Palin, pastor of Oasis

MCC. "We have not yet selected an actual site. The
decision will be dependent on such factors as the
availability of land in key areas, the availability of a
vacant building, and the proposed cost of the building
itself."

"The search for a building is crucial at this stage of
Oasis' development. We are quickly outgrowing the
use of our current space." Worship services for Oasis
MCC are currently held at Danforth Chapel, an
interfaith building on the Arizona State University
campus in Tempe. The weekly attendance ranges
from thirty-five to forty people.

"Several professionals in the valley, plus University
students and staff have expressed a reluctance to
attend services at Danforth for fear of being seen with
the group, even though the Campus Interfaith Council
has been extremely supportive of our church, and
Sunday evenings on the campus are relatively quiet.
This factor makes a good argument for our need to
move off-campus."

Services are conducted Sundays at 6:00 p.m. in
ASU's Danforth Chapel, located next to the Memorial
Union. Parking is available along the perimeters of
Grady Gammage Auditorium. For more information on
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JANUS — "AS IS"

Todd Patterson directs "AS IS", which will be presented at the Phoenix Arts Council Building by JANUS THEATRE COMPANY, 302 W. Latham. Performances are scheduled at 8 p.m. January 10, 11, 17, 18, 23, 24, 25, and at 2 p.m. Sunday, January 19. A special performance to benefit the Arizona Aids Fund-Trust will be given on Sunday, January 12.

Tickets are available for \$6, general admission, \$5 for student and senior citizens with identification, and can be purchased at Humanspace Books, Inc., 2401 N. 32 St. (956-6336) and at FirstTravel Ltd., 5150 N. 7 St. (265-0666).

"AS IS" currently plays at the Lyceum Theatre on Broadway; this is the first presentation of the play away from New York. It is timely and powerfully real as a hospice worker directs the effects of AIDS on the relationship between two ex-lovers, Rich and Saul. Nothing is held back. WARNING: This play contains explicit scenes and language which may offend some viewers.

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HUMANSPACE BOOK REVIEW

Meg Umans

Long Way Home: the Odyssey of a Lesbian Mother and Her Children. Jean Jullion, author. San Francisco: Cleis Press, 1985. 259 pages; resource list. \$8.95 paperbound.

Eight years into her marriage, Jeanne Jullion recognized that she's lesbian; the sexual expression of an "eternal friendship" begun in high school shook the pieces into place. Her husband understood, and they agreed to drop the matter; they had enough other problems. At age 30, Jullion and the younger of their two sons moved to Oakland.

Most of *Long Way Home* describes Jullion's battle for custody of her two sons. When Jullion and her younger son moved to Oakland, her husband and older son remained in Italy with her in-laws. Both sets of parents found Jullion's lesbianism, and especially her openness, sufficient reason for her to lose custody of both children.

The situation evolves through Jullion's love relationships, her living arrangements, her involvement with women's activism and gay activism in the Bay Area, the unanticipated support and attention generated around her battle, and the frequent changes of attitude among all concerned.

Jullion and her supporters wanted the custody decision to be based on quality of parenting and home environment, and the evidence she presents shows that she's the better parent. Others saw it differently; found her reluctance to compromise working against the best interest of her children and herself.

No, I'm not going to tell you the ending. The story itself is what we need to know, and Jullion tells it well. Each of us can identify with some of her experiences — she had enough that her audience is almost universal — and our occasional or frequent empathy helps us to live the rest with her. Gay pride, women's solidarity, marriage, families, court appearances, lawyers... all of us.

The support that arose spontaneously in Oakland is unlikely to occur in most other cities. *Long Way Home* tells us about more than custody; it tells us about how people with experiences in common go about helping each other. We need to know how it happens, and how it can happen here... we already know why.

Reviewed by Meg Umans. Meg is a counselor in private practice in Phoenix and owner of Humanspace Books, Inc. *Long Way Home* is available from the publisher and at Humanspace.

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Care: Light:

Medium to high light areas are required for best color and appearance. Avoid full sun locations to prevent leaf burn. Some dieffenbachias can be used in low light areas for brief periods of time. (You may want to rotate two plants from low to high light to keep them both looking good.)

Water:

There is a fine line to follow when watering. Too little water will cause lower leaves to yellow. Too much water will cause rotting. The way I approach this problem is to allow the top 1/3 of the soil to dry between watering. This way you're not letting the soil get too dry and not saturating the soil with water.

Feeding:

Dieffenbachias seem to thrive on a little bit more fertilizer than most house plants so more frequent feeding may be the plan — but if your plant is doing well on regular feeding leave well enough alone.

Notes:

Dieffenbachias are native to several areas including Costa Rica, Columbia, Brazil and many man-made mutations have appeared in Florida nurseries. Dieffenbachias have parts containing an irritating juice that causes swelling of the mouth, throat and vocal chords if eaten causing pain and temporary loss of speech. Thus, the common name "Dumbcane."

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P. R. Entertainment Review

P. R. Entertainment Review

P. R. Entertainment Review

Hope everyone had a happy. I also hope that as you gather up all the torn paper and discarded boxes that there weren't too many disappointments.

Like a pile of gifts beneath the tree, the valley theatres are brimming with more choices than you can shake a candy cane at. And just like the morning after, regardless of the best of intentions, there are some gifts that are better than others.

Whatever it is that tickles your fancy — where film is concerned — you are bound to find it showing now. For those of you who like musicals there is the loonnggawaited film version of Broadway's loonnggeesstt running *Chorus Line* appropriately — if somewhat redundantly — entitled *A Chorus Line — The Movie*.

Whenever a movie is based on another medium it is a foregone conclusion that someone is going to say "It wasn't as good as the book, or play or whatever." In the case of *Chorus Line* I think the makers came as close to capturing the essence of the original as could be done with the lens of a camera. I consider it something of a blessing that I never had the opportunity to see the play. I have not heard much of the critical feedback and yet am aware that there are some who are aghast at certain changes made by director Richard Attenborough. For that very reason I am happy to be blissfully ignorant of these changes.

The story is about people putting their talents — and themselves — on the line for a chance to dance. It

begins with a typical New York *cattle call* audition attended by a multitude of hopefuls, all there for an opportunity to get one of eight available parts. The aspirants are methodically and ruthlessly picked over until there are something like sixteen or seventeen (I forgot to count) left. From these "finalists" we learn about their hopes, desires, pasts. We also learn a little about why they want so badly to be a part of the show — any show.

Most of the original songs are on hand, although the beautiful tune *What I Did For Love* is treated with less respect than I would have expected. The choreography is flashy and Attenborough keeps the camera moving at an almost frenetic pace employing practically every angle imaginable. (This is fine since he rightly chose to keep most of the film's action inside the theatre where it belongs.) There are only two readily recognizable actors present — these are supposed to be aspiring unknowns after all — but I'll not reveal who they are.

A subplot about an old love affair appears to have been tossed in for dramatic relief from all the hoofing. It also serves to illustrate that when a person has the gypsy in their soul — meaning the love for dancing — then nothing else can get in the way.

For the Gay rolodex we have a couple of dudes represented. One is upfront about his sexuality while the other is not. (The latter has a very touching scene in which he relates his parents' discovery of his lifestyle. You could have heard a pin drop.)

Chorus Line is an odd blend of fantasy and reality, drama and music. The jumping around between the different areas is a little hard to get used to at first (it reminded me of *Yentl* in that way). Eventually the sincerity of the whole cast won me over.

On the other end of the movie spectrum — way on the other end — is a science fiction offering. Mankind is out there colonizing the stars. A race of reptilian creatures called Draconians don't much appreciate it. During a battle in space one of each species finds himself (herself?) stranded on an uninhabited and slightly treacherous planet. If that were the only plot device, different kinds of living beings learning to get along, *Enemy Mine* would have been a knock-out. Instead it is merely a marvelous tour-de-force for Lou Gosset Jr., whose performance as the alien is the best reason for seeing this picture. Unfortunately his human partner (Dennis Quaid) doesn't have the same strength as an actor to balance things out. (Or maybe he's just too pretty.)

The last half of the story loses one of the leading characters and goes on to overemphasize the moral that we caught on to way back at the start. Allright, already. Creatures with different shoe sizes should learn to get along. But do they have to become spontaneously pregnant and give birth to mini-Lou Gossetts?

Die-hard fans of this kind of material will have a good time with *Enemy Mine*. Others will probably squirm in their seats. I liked it — with reservations.

I have been told that I really oughta come up with some kind of *List*. How about a list of the ten best movies of eight-five I *didn't* review for this publication? Or a list of the ten best movies of eighty-five that I meant to see but never got around to? How about waiting until we are actually into the new year before we start reflecting on the old one?

'Til Next Year!
Paul G. King



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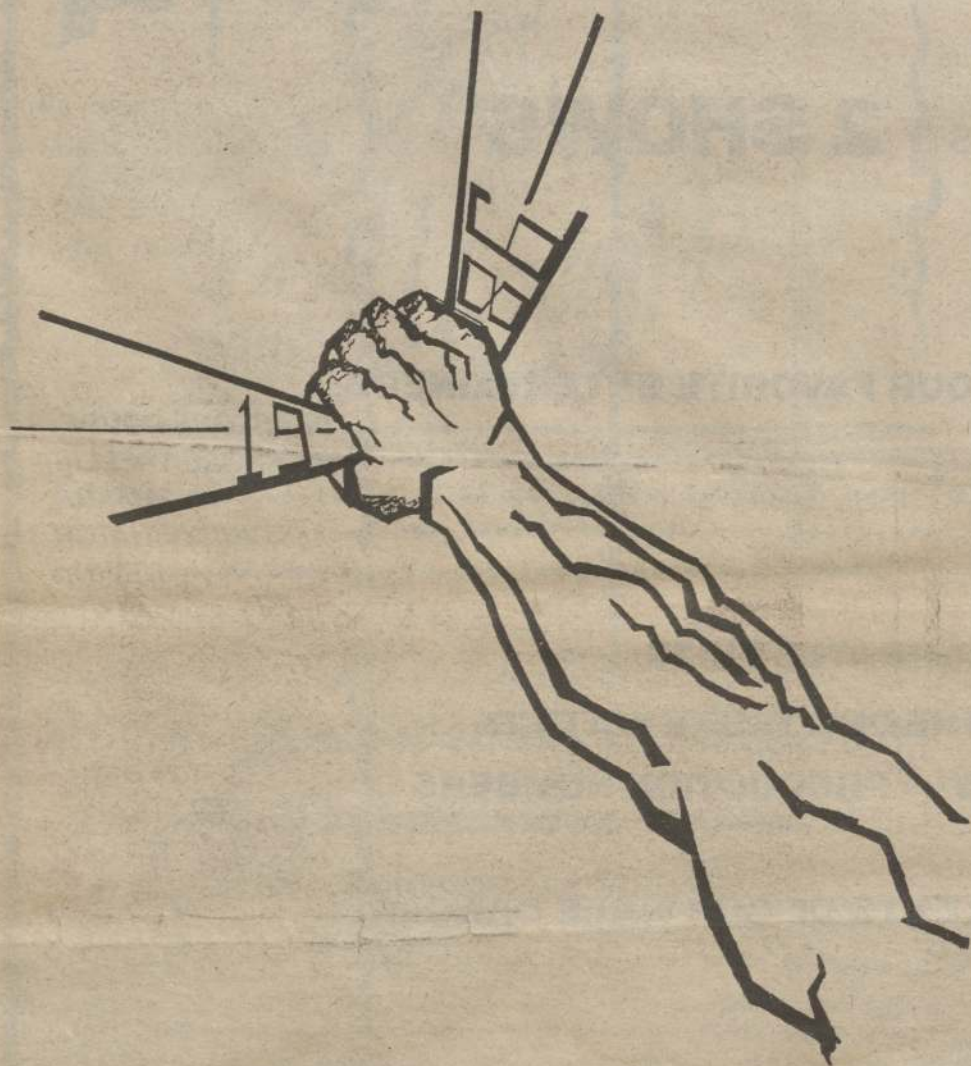
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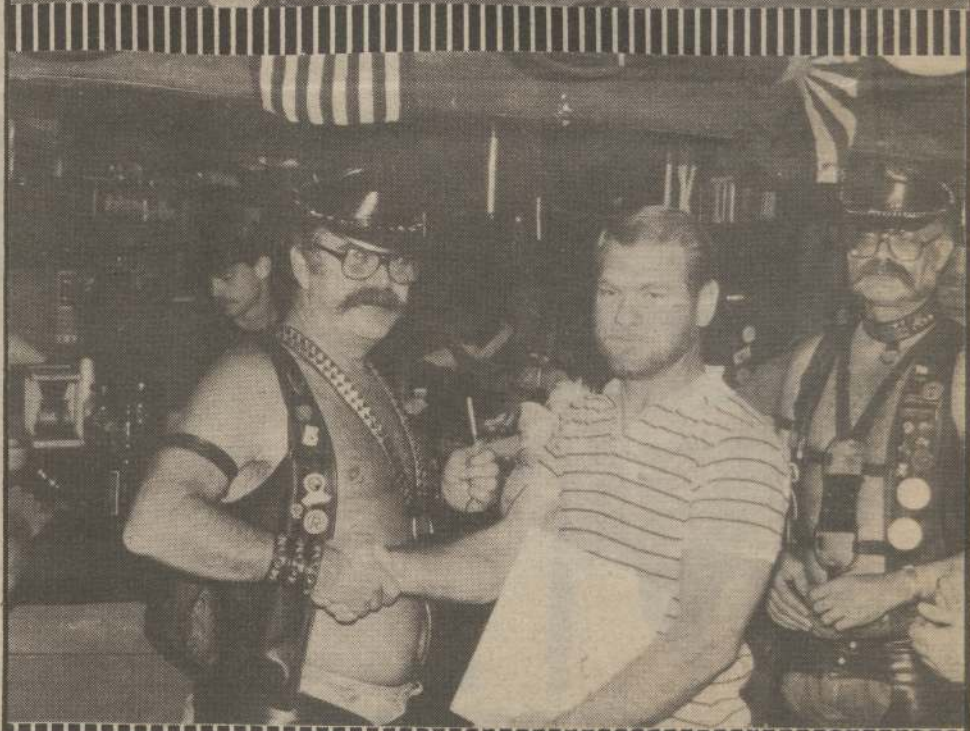


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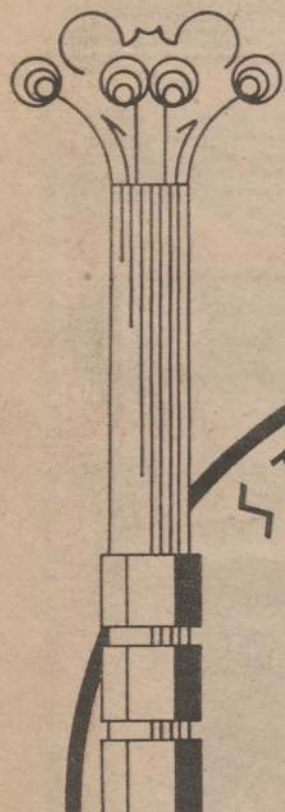
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BRYAN FERRY

BOYS AND GIRLS

(Warner Bros; Produced by Ferry and Rhett Davies)



While the now defunct Roxy Music was making felt its devotion to creating beautifully textured, radically original sounds, Bryan Ferry was recording solo albums made up mostly of cover versions of other artist's songs.

Because *Boys and Girls* is comprised of original tunes, it does not compare well to Ferry's previous solo outings. And because it only ever so slightly resembles a follow-up to *Avalon*, the album stands more as Ferry's principle solo effort.

Happily, Ferry has not completely abandoned the unconventional stylings which made Roxy Music. Several tracks here are embellished with the mood and style of post-Country Life Roxy, with sax work that recalls Andy MacKay's characteristic sound. Much of the sinuous guitar work for which Roxy Music has become known is duplicated here by such as David Gilmour and Mark Knopfler (of Dire Straits). And of course there is Ferry's usual, seamless vocal style, typically relaxed and beyond reproach.

While long on craftsmanship and instrumentally splendid, *Boys and Girls* falls short melodically. Several cuts, most noticeably "The Chosen One," are very basic one-note meanderings. "Windswept," while quite smooth and appealing, appears as merely a well-orchestrated exercise in album filler.

Overall, the album is a fine example of exceptional musicianship and state-of-the-art production. Each cut shines with outstanding performances by the likes of Nile Rodgers and Neil Hubbard. Unfortunately, the vehicles which carry Ferry's inimitable vocals and the talents of these fine session men are not enough to mask *Boys and Girls* barely inventive content.

RICK JAMES

GLOW

(Gordy; Produced by Rick James)



How is it, I wonder, that fans and non-fans of Rick James have failed to notice the obvious? While he receives both well-deserved accolades for his musical prowess and cheap pot-shots at his select-

ed hair-style (he's recently traded in his beaded dregs for a permed page-boy), not one of his followers or detractors have mentioned the apparent. That is, that Rick James is the only living black musician who has retained any kind of consistency of style throughout his

career.

More simply, Rick James is funky. Always has been. What he has never been is original. Or trendy. While James has brought us nine different solo albums, he has not once slipped out of the groove of, say, *Garden of Love*. So, while he has certainly carved his niche in pop/soul music, he has not brought his listeners anything remotely daring or out-of-the-RJ ordinary.

The notion appears to be that, given James' uniformity and nearly regal standing in black music circles, he is not *required* to exercise the slightest nuances in his performing.

Fair enough. Given James' exemption from creativity, *Glow* comes across as neither surprising nor disappointing. Present, as ever, are slick's straight-for-the-groin bass beat and light-crunch production. James has revamped each of his none too daring hit singles, giving them new titles and modified lyrics. "Super Freak" has become "Can't Stop." "69 Times" is slowed down and re-titled as well. And, stripped of Teena Marie's vocal, "Fire and Desire" has become "Moonchild."

Nevertheless, while *Glow* is no less entertaining than its original rendering, it is still no more endearing than a brand new copy of *Street Songs*. And, while it's nice to know that Rick will always deliver the seamless punk/-funk we've come to expect from him, it seems very likely that we'll survive nicely without a new rendition of "Give It To Me Baby." Consistency of style does not an *artiste* make.

ARETHA FRANKLIN

WHO'S ZOOMIN' WHO?

(Arista; Produced by Narada Michael Walden, Aretha Franklin, and Dave Stewart)



While *Who's Zoomin' Who?* will undoubtedly sell heaps on the strength of its first single, "Freeway of Love," the album gratifies with a depth of material which all but leaves "Freeway" behind in a cloud of dust.

Indeed, while "Freeway of Love" kicks off what amounts to a stunning set of very diverse numbers, signalling Franklin's upteenth "comeback," it is Aretha's allusions to her musical past which are this album's gems.

"Sweet Bitter Love," first recorded by Franklin in 1965 for Columbia, is updated here in a gospel-like version which allows Franklin plenty of elbowroom to do what she's always done best: *testify*. The song, which begins with Franklin's calm reading, ends with a throbbing bang. Shouting, stuttering, wailing with barely restrained pain, the singer conveys a bittersweet lament in an intense performance worth the price of the album alone.

Franklin produced both "Sweet Bitter Love" and "Integrity," a rather obvious update on her own "Respect." Sassy and independent as its forerunner, "Integrity" continues in the search for Aretha's "do-right man," in this case much more given to intimidation. Alternately taunting and loving, Miss Franklin is plainly in control, both of her man and the breezy vocals she tears through in the song.

Alongside these musical allusions to Aretha's past lies proof that she has not given in entirely to remin-

iscence. "Sisters Are Doin' It for Themselves," a duet with Eurythmics Annie Lennox (which appears on the current Eurythmics LP), contrasts sharply Narada Michael Walden's sleek production work in its power-drive synthetics. Produced by Dave Stewart, the song is a unique hybrid crossing neo-pop mechanics with Aretha's well-established feminist theme. While the song might well have been a sore thumb next to Walden's celebration - a night on the town with her mod friends.

Aretha continues in this joyously defiant "I've found the eighties (again)" direction when, in the title track, she is found instigating a one-night stand. This is hardly Aretha's usual "I'm Gonna Make You Mine" number.

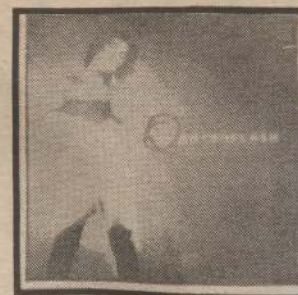
Less interesting but no less appealing are "Ain't Nobody Ever Loved You," a Caribbean ditty laced with conga rhythms and tongue-in-cheek humour; "Until You Say You Love Me," a grinding hurt-by-love track in the Prince vein.

Cut by cut, *Who's Zoomin' Who?* works less as a showcase for Aretha's vocal talents than as a testimony to her ability with *any* type of song. However, there is enough of Franklin's good old trademark wailing to make this her strongest LP in recent memory.

QUARTERFLASH

BACK INTO BLUE

(Geffen; Produced by Marv Ross)



Since Quarterflash's popularity seems to be in proportion with just how much vocalist Rindy Ross sounds like Pat Benatar, it is hardly surprising that this, their third album, has been greeted with the sound of one hand clapping.

These guys deserve much better. Though stylistically not up to par with their 1980 self-titled debut, *Back into the Blue* offers ample proof that Ross has evocatively soulful pipes, and her band the musical strength to give, say, a Katrina and the Waves a good run.

There's certainly nothing Benataresque about the album's title track, a med-tempo ballad with a solid guitar sound and decidedly pop hook. Segue to "Caught in the Rain," and you're immediately captivated by Rindy's opening sax solo and sultry, relaxed vocal performance. Ross has never seemed more at ease before the microphone.

In fact, the album is enamoring from the start - side one kicks in with "Walking On Ice," a full tilt rocker, tight, tasty, and fresh as Quarterflash has proven they can be. First single "Talk to Me" is a sparkling pop-rocker, blending sax and powerhouse guitar work.

A result of several months spent in a French chateau with producer Stever Levine, *Back Into Blue* represents Rindy and Marv Ross' most sophisticated collection of songs. They have survived the sophomore jinx (1982's *Take Another Picture* was a bomb) and surpassed Rindy's Benatar-clone label. In all, Quarterflash is living up to the potential that fans and critics knew existed all along.

EMMY LOU HARRIS THE BALLAD OF SALLY ROSE

(Warner Bros; Produced by Emmylou Harris and Paul Kennerly)

EMMYLOU HARRIS The Ballad Of Sally Rose



Emmylou Harris, sweet-heart of the country music rodeo, presents a concept album with a storyline based ever-so-loosely on her own life.

And while concept albums rarely work as a whole, Harris has succeeded in recording an album filled with good songs which tell a story.

Country's many facets receive a work-out here — Harris covers all bases, from Bluegrass ("Long Tall Sally Rose") to country-rock ("Bad News"). The classic balladery of "Heart to Heart" is more reminiscent of Emmylou's "Blue Kentucky Girl" days than anything else here; Harris' approach is elsewhere more aggressive and hard-hitting.

For her first full-scale Nashville outing, Emmylou chose to work with producer-songwriter Paul Kennerly. Kennerly's spare production gives Harris ample room to do what she does best — play and sing unadulterated country-bluegrass.

This quality and an overall consistency of style carries off Emmy's "Ballad of Sally Rose" very well.

TEARS FOR FEARS SONGS FROM THE BIG CHAIR

(Mercury; Produced by Chris Hughes)



A near-perfect union of the Tears' moody eloquence and the Pop sensibilities of producer Chris Hughes make this a winning, accessible effort.

Much of this band's earlier grouses are imbued with a more fulfilling musical substance. "Everybody Wants to Rule the World" is happier, more upbeat than any of their previous work. "Shout" uncovers dance floor ideals suggesting eminent cross-over potential.

This pop-dance thrust continues with numerous trim, richly hued originals. Without letting go their established punkish stance, Tears For Fears balance this newly optimistic sound with driving synthetics and their caustic observation of life.

This duo's atmospheric post-punk style is reminiscent of countless downbeat rockers. However, this solid, diverse duo set out to please programmers and win new fans for the Tears.

MOTLEY CRUE THEATRE OF PAIN

(Elektra; Produced by Tom Werman)



After having overcome numerous personal and professional set-backs, Motley Crue return with their third album, a disc filled with few if any surprises and enough of their trademark screamings and

crunchy guitar solos to please fans and retailers alike.

As ever lacking any kind of melody or musical charm, Motley Crue indulges instead in a sort of heavy metal theatric. Lean, hard, and uncompromising in their devotion to the heavy metal end of things, the Crue place all bets on monster guitar fuzz and three or four all-purpose guitar riffs to pull them through.

The album succeeds, then, if only on the strength of these marginal powers (and some exceptional produc-

tion and mixing efforts). Beyond this, all is quite the same in Motley land. These Crue members seem to have little to report about where they've been and what they've seen — perhaps all my presumed assumptions about the vacuousness of heavy metal were true... there don't seem to be any lyrics to these songs.

There are a few original touches here. Drummer Tommy Lee makes his piano playing debut on what is surely this band's first serious ballad. And the boys have ditched the leather and chains and are pictured on the LP sleeve wearing nice comfortable evening gowns (sorry, guys... there was only one New York Dolls). This minimal originality is completely annulled, however, by the tidy cover version of Brownsville Station's "Smoking in the Boy's Room."

Which leaves us with the usual heavy metal trappings: feedback, howling vocals, and head-banging drum solos. Because all of these components are crucial to the makeup of any true metal band, and because the album is not very likely to be heard by anyone but the audience for whom it is intended (headbangers and 14-year-old boys), this project might be deemed a metalmonger's success.

At any rate, these boys are prettier than the Mary Jane Girls.

DIANA ROSS EATEN ALIVE

(RCA; Various producers)



It should hardly come as a surprise that *Eaten Alive* is nothing more than assy fodder aimed at The Diana Ross Fan Club... and no one else.

Ever since Ross signed with RCA in 1981, she has seemingly set about to prove her ability at frivolousness and her apparent lack of direction. While last year's *Swept Away* afforded a nice break from her usual misguided indulgences, Ross has returned to the fore with *Eaten Alive*.

This time out, Ross has chosen as her producer Bee Gee Barry Gibb, who has had some success producing albums for Dionne Warwick and Barbra Streisand. Gibb does for Ross just what he did for Misses Streisand and Warwick: he presents a Bee Gees album, full of the kind of sappy stringwork and trademark Gibb Choir vocals easily recognizable as those of the Brothers Gibb.

Witness Ross' whispery, plaintive plea for love in "Oh, Teacher," wherein she is all but swallowed whole by the enormous production. Quality cuts like "Don't Give Up on Each Other," which features Ross at her most wistful, are few and far in between. And while the title track outdoes Ross' own "Swept Away" in its nervous, hook-filled mechanization, the song is too apparently a Michael Jackson production. Ross' vocal trails off somewhere about the middle of the song, leaving Jackson to fill the gap with his inimitable grunting and wailing.

"Chain Reaction," the album's best example of what Ross can achieve when she really pays attention, is likely to be the album's second - and hopefully last - single. Even if you hate it, the song's hook sticks to your mind like chewing gum to the bottom of a shoe.

Diana Ross has thrown herself to the lions, and, with the assistance of Barry Gibb and old chum Mister Jackson, is *Eaten Alive* indeed.

PRINCE AND THE REVOLUTION AROUND THE WORLD IN A DAY

(Warner Bros; Produced by Prince)



Comment on Prince's material has always been arduous; his records have rendered useless any debate concerning style or craft.

However, his self-proclaimed Royal Badness has perpetually offered one constant, self-indulgence. And while by now seemingly impossible, Prince and entourage have outdone themselves in this latest Prince-as-God installment.

Prince, of course, can break jail on this premise, realizing that his tight musicianship is ultimate foundation for such divine proclamation.

Around the World in a Day delivers the quintessential innuendo and innumerable references to all things purple. With these well-trodden thematic paths, Prince and Co. are covering their footsteps with the barely inventive decorum of Psychedelic Revival. So, while most of the music here bears the Starr Co. stamp, it is modified in such a manner as to appear novel (if not actually acid-drenched).

Granted, this newly-embraced new-paisley funk is a novelty which does not, in its frequent lyrical contradiction, wear well after repeated listening. Mainly, it is the album's aborted effort at Far Eastern allusion that stands in the way of its being more than the usually enjoyable Prince fare. What's all this about ladders and see-saws? And how can we take this project seriously as a spaced-out psychedelic with its anti-drug and love-over-sex anthems ("Pop Life," "Temptation")?

Taken song by song, and less the psychedelic trappings, "Around the World" is pretty pleasing. It is only Prince's imperious thematic stumblings which weigh the album down.

Let's hope our Prince finds his ladder. Perhaps he'll use it to climb down from his high horse.

THE POWER STATION THE POWER STATION

(Capitol, Produced by Bernard Edwards)



The '80's have witnessed a number of "Supergroups," all-star monster bands comprised of name artists with apparently little to do between projects of their own. And

often little to offer musically.

The Power Station unites Taylors John and Andy of Duran Duran with British rocker Robert Palmer. Former Chic members Tony Thompson and Bernard Edwards handle drums and production chores, respectively. This merging of Brit Rock and studio funk proves to be an infrequently effective collaboration.

Edwards' production meshes the rowdiness of rock with hip-hop funk with only marginal success. We are teased with the neo-psychedelia of Taylor's guitar, fused with the thud of electric drum and Chic-style homogeneity. That Edwards has elicited a true performance from Taylor is accolade enough.

We are offered a Great Big Hit Single in "Some Like It Hot," a thoroughly inaccessible, hookless wonder of a song. All throbbing beat box and Duran-ish vocal, the tune's redemption is its too-infrequent horn riff.

The only real eye-opener here is a one-off on the T-Rex Classic, "Bang a Gong." Again one catches a glimpse of what might have been, in an effective blend of '70's psychedelics and urban funk. While the set as a whole attempts this fusion, it is realized most accurately here, in a sizzling meeting of guitar, horns, and raucous vocal.

The album as a whole, however, is more a near-miss in the Supergroup school of vinyl.

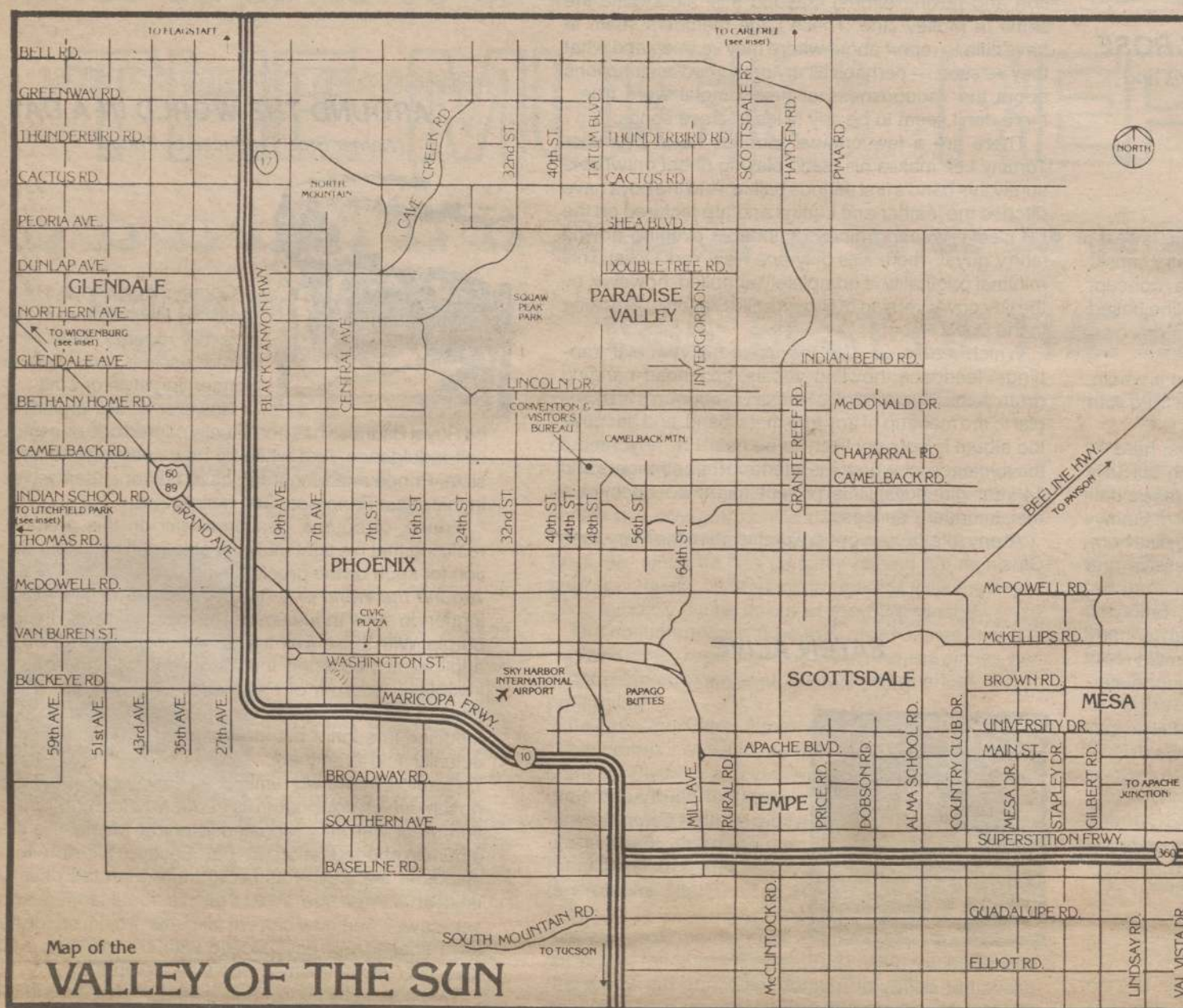
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244-8220

A.G.B.A.
(Arizona Gay Bar Assn.)
Contact A.G.B.A. members

A.G.R.A.
(Arizona Gay Rodeo Assn.)
P. O. Box 16363
Phoenix, AZ 85011

AZ Gay Youth
Artie Michals
938-3932

B.A.B.E.S.
252-6594

BMC (Brethren
Mennonites Council)
P. O. Box 5613
Glendale, AZ 85312

Bonnie Bitch & Cindy
Snatch Fan Club
P. O. Box 44851
Phoenix, AZ 85064

Camelback Business &
Professional Assn.
899-6298 or 242-5033

Casa De Christo (M.C.C.)
1029 E. Turney
Phoenix, AZ 85014
265-2831

Copperstate Leathermen
P. O. Box 44051
Phoenix, AZ 85064

Couples of Arizona
P.O. Box 17135
Phoenix, AZ 85011
831-5920

Desert Adventures
P. O. Box 2008
Phoenix, AZ 85001
257-9290

Desert Overture
P. O. Box 26772
Phoenix, AZ 85068
247-5996

Desert Sky Singers
P. O. Box 16383
Phoenix, AZ 85011

Desert Valley Squares
P. O. Box 34615
Phoenix, AZ 85067
978-3273

Dignity
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Phoenix, AZ 85036

Gay & Lesbian Speakers
Bureau
P. O. Box 32441
Phoenix, AZ 85064
265-2831

House of Dawn
P.O. Box 5336
Phoenix, AZ 85010
267-1203

Janus Theatre
258-9773

Lambda Sports
234-2420 or 897-8539

Lesbian & Gay Community
Switchboard
234-2753
234-2752

Los Amigos Del Sol
(L.A.D.S.)
P. O. Box 27335
Phoenix, AZ 85061

Lutherans Concerned
P. O. Box 7519
Phoenix, AZ 85011
258-0071

Mishpachah Am
Congregation of Lesbians
and Gay Jews
P. O. Box 39127
Phoenix, AZ 85069

Mobilization Against
A.I.D.S.
P. O. Box 44573
Phoenix, AZ 85064
234-2420

Oasis M.C.C.
P. O. Box 10272
Phoenix, AZ 85064
268-5183

Parents & Friends of
Lesbians & Gays
P. O. Box 37525
Phoenix, AZ 85069
946-1024 or 939-7807
Pro Music (D.J. Assn.)
225-9343

Sons of Apollo
P. O. Box 39540
Phoenix, AZ
277-9373

RETAIL & SERVICES

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Suite 18-240
978-6337

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Mario T. Romero
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252-4191 Res.

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231-9837

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247-2777

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271-9011

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265-0666

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Phoenix, AZ 85008
956-6336

Indian School Mini-Storage
2331 W. Indian School Rd.
Phoenix, Arizona 85015
602-264-1650
In Good Taste
(Catering)
249-0337

Johnston Electrolysis
4258 N. Brown, Suite B
Scottsdale, AZ 85251
947-1122

Le Taxi
264-5496

Lightning Bolt Plant Co.
275-8810

Lough's Flower Shop
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Phoenix, AZ 85015
242-3450

The Mail Shack
7155 E. Thomas Rd.
Ste. 103
Scottsdale, AZ 85251
941-0526

Olive Branch Florist
1503 E. Bethany Home, #4
Phoenix, AZ 85014
274-2331

Orsini's Restaurant
545 E. McDowell
253-3703

Parr of Arizona
1108 N. 24th St.
275-1755

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253-1625

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279-5868

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1102 E. Turney
266-6883 or 963-0702

Strictly Rubs
Dave
253-6956

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439-3878

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254-9651

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