

Arts & Entertainment

'Learning to Crawl' off on a fiery run



By Peter Palermo

Learning to Crawl, the Pretenders' third album, could well be the record to thrust this group into stardom.

Two years ago, however, you would have found it difficult to find anyone who would say that riches lay ahead for Chrissie Hynde and her boys. When James Honeyman-Scott, the group's talented guitarist, and Pete Farndon, bass player and sometime lover to Hynde, both died within months of each other, the band's future (to say the least) was in doubt.

Records

But when Hynde gave birth early last year to a daughter, it marked a transition in the band, or what was left of it. Hynde recruited two members of Big Country and recorded a two-sided single. "Back on the Chain Gang," and the flip side, "My City Was Gone," were both moderately successful.

So now the band's fans have been anxiously awaiting the Pretenders' latest effort, and true to the band's own promotion gimmickry, it was worth the wait.

Combine Hynde's embittered and angry lyrics with her knack to come up with the most wonderful hooks and you have an album that is nothing less than scorching.

The opening cuts on either side are both fiery pieces, albeit worlds apart. "Thumbelina," a Johnny Cash type rockabilly tune, is a poignant statement on what is and isn't important in this world. "Middle of the Road," with its Led Zeppelinish harmonica and wake-the-dead beat, is a pop marvel. The tune is so catchy, in fact, that one might not even notice the powerful lyrics.

"There's corrugated tin shacks filled up with kids
But when you own a big chunk of the bloody third world
the babies just come with scenery."

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20th Century Fox

Nastassja Kinski and Dudley Moore in *Unfaithfully Yours*.

Dudley Moore gets drunk again

By Christopher Burbach

The purchase price of a ticket into the wonderful world of cinema is roughly 1½ times the cost of two hours of television and a six pack of BEER. A good movie, for this reviewer, provides 1½ times more laughs, tears and or insight than does an evening of *All Night Live* and 72 ounces of that evil plain label brew.

Film Review

Unfaithfully Yours is, by a slim margin, a good movie. Dudley Moore's latest venture is considerably more predictable than Alfred Hitchcock and registers about the same reading on the celluloid laugh meter as a Three Stooges short. However, a very sexy Nastassja Kinski and a very funny straight man (Albert Brooks) raise the movie above couch potato fare.

The lusty Kinski plays a young actress who is married to an older man (Moore). She's a little girl — sometimes perky, sometimes pouty, always pretty. She appears very comfortable in her rather undemanding role, moving from one blatant emotional reaction to another.

Brooks plays Moore's personal manager, which necessarily includes romance adviser. Conversations between Brooks and Moore dealing with the former's

suspicion of infidelity by the latter's wife provides the movie's only wit. Coincidentally, Brooks' scenes are also the film's closest brushes with sincerity.

As recent Dudley Moore productions have been wont to do, *Unfaithfully Yours* teems with slapstick — drunken Dudley slapstick, that is.

In '10' Moore was horny and drunk. In *Arthur*, he was self-pitying and drunk. In *Unfaithfully Yours*, he is jealous and drunk.

Moore plays a conductor who plots violent death for his wife and the man he suspects to be her lover. The film climaxes at the culmination of his bungling attempts to carry out an extremely complex murder scheme.

That series of events is funny; Moore does an excellent inebriated man routine. The problem is just that, however — it's a routine. It worked in '10' and *Arthur*, and is humorous once more in *Unfaithfully Yours* but Moore would be well advised not to try it again.

In fact, this movie might have been better off if he had tried it one less time. It has a good story line and a talented cast, features which create enough potential wit and sincerity that the film could have stood without Moore's slapstick. It could have been an excellent opportunity for Moore to break out of his typecast loveable drunk role, if he is indeed capable of doing so.

In spite of that failure, *Unfaithfully Yours* is an entertaining, fun film. But it could have, should have, been a lot more.

Feminine voices seldom heard in radio

Chicago's radio market has always been a good indication of what's happening in this region of the country. So I was a little surprised, and more dismayed, to find out that, according to a *Chicago Tribune* article published last November, women in Chicago radio "barely make waves."

Recent Federal Communications Commission figures show that 35 percent of all jobs in radio belong to women.

JoAnne Young

But most of those jobs are low-profile, low-influence jobs as public relations directors, research assistants, news and traffic reporters and weekend and off-hours "jocks," radio columnist Eric Zorn wrote.

Lincoln has had women on the air as disc jockeys for about 13 years. After so many years, do Lincoln ears still prefer the male voice emanating from their radios, or is it the managers who can't bring themselves to make women more predominant on their stations? Or, perish the thought, is it the women themselves who have given up the quest for equality on the air?

Most Lincoln stations have at least one woman on the air in an announcing capacity. Rarely is there more than one. Two AM stations, KLMS and KFOR, have a male and female team.

Judy Converse, who has been on the air at KLMS for about 10 years, said the Lincoln audience is probably more accepting of women on the air than in most markets.

"The Lincoln audience deserves a lot of credit," she said. "They are intelligent."

Converse and Cathy Blythe, who co-

hosts the morning show at KFOR, said there has been a lack of women applying for jobs at their stations in recent years.

"There used to be a lot of women applying for these jobs," Converse said, "but lately they don't seem to be around."

One age-old reason managers have given for not putting women on the air more often is that because they don't sound like men, they lack credibility. Blythe said there is more to the credibility issue than having a deep voice.

"It's a definite quality, a sincerity in the voice," Blythe said. "You have to

But at least one woman who has been on the air in Lincoln, at KFRX-FM, and has done research on the issue with Lincoln audiences, said stations have to be careful about the type of female they have on the air, more so

than males. Susan Lechtenberg, who has researched for several Lincoln stations, said image is more important for women than for men, not just for listeners but for advertisers as well.

"Research has shown women can be a distraction," Lechtenberg said. "A woman announcer has to be very good to reach the same level as a man. A woman is easier to turn off than a man."

Lechtenberg said it is more acceptable for a man to be controversial than it is for a woman. Appearances are important even off the air, she said. People can find more ways to judge a woman, she said.

"If I were a radio programmer," Lechtenberg said, "I would be very careful about selecting a woman to put on the air."

To be continued...