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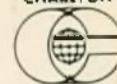
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
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VAN HALEN

## THE WILD BUNCH

### ***The Gospel According To Saint David: "Have Fun, Play Hard, And Make Music That Really Rocks!"***

by Andy Secher

"I remember this one night in Cleveland," Van Halen's inimitable David Lee Roth said as a wistful smile creased his darkly tanned face. "We'd been sitting around the hotel all day with nothin' much to do when one of our crew came running in to tell us about this great porno shop he'd found across the street.

"Well, like any bunch of red-blooded American boys we all went over there, pouring through all their goodies before you could say Steve Garvey. One of the best things we found were these life-size sex dolls you could inflate with air and then do all sorts of nasty things to. I think Alex fell in love with one of 'em, so we bought a whole bunch and decided to take them to the show with us that night, just to liven things up a bit. We dressed 'em all up in, shall we say, suggestive attire, and hung 'em up by the rafters.

"You should've seen the faces of all the security guards around the stage," he added as his husky voice cracked with laughter. "They spent all night trying to look up the little negligees they had on. Those are the times that make life on the road fun. People say that we're all obsessed with sex in this band, but they don't seem to understand that we're

actually just another 'laid back' band from California."

Despite Roth's joking assessment of his band's "laid back" stance, over the last four years no other rock and roll band has done more to destroy the ever-popular myth of the California Sound than L.A.'s own heavy-metal masters — Van Halen. Roth, Eddie and Alex Van Halen (on guitar and drums, respectively) and Michael Anthony (on bass) have managed to create an album and stage legacy that has literally blasted apart every preconceived notion concerning the "mellow" music of the West Coast. With their volatile style serving as one of the major catalysts for the recent international resurgence of heavy metal, Van Halen has, in a remarkably short time, become the most popular American hard-rock act in the world. Now, with the release of their latest album **Fair Warning**, they have added yet another chapter to what is already one of the classic primers of heavy-metal mayhem.

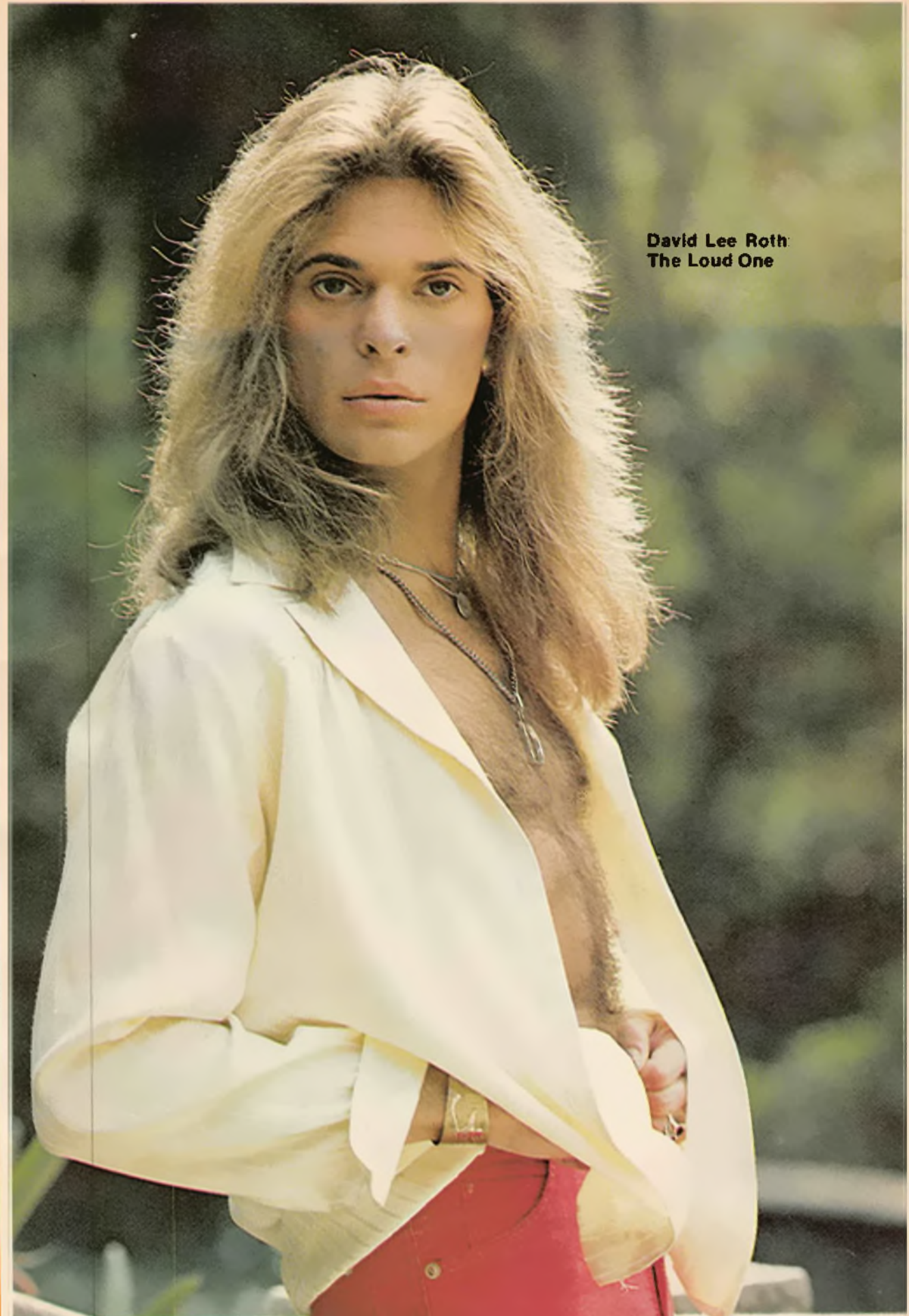
"The new album's a killer, ain't it?" Roth stated with glee. "I think it really manages to capture what I like to call the Van Halen Doctrine — have fun, play hard, and make music that really rocks! You know, a lot of people look at us havin' so much fun and they don't realize how seriously

we take our music. We're determined to create some amazing things — songs that people will remember long after we've packed up our amps and gone home.

"It's really sad that so many bands seem to get jaded after they've had a little success. That's really not playing rock and roll anymore, that's just surviving. That's when playing music becomes no different than working a nine-to-five shift in a factory. We'll always keep our philosophy that rock and roll is supposed to be fun, because the day it stops being fun is the day we stop being a band."

Since 1976, when they were "discovered" playing supermarket openings and wet T-shirt contests by Warner Bros. Vice President Ted Templeman (who now serves as the band's producer), Van Halen has continually proven themselves to be one of the most entertaining and explosive bands in popular music. On albums such as **Van Halen**, **Van Halen II** and last year's multiplatinum **Women and Children First**, they have managed to reemphasize the commercial viability of "bulldozer" rock, while intriguing fans with their high-flying instrumental artistry.

On their albums they have taken a number of time-worn, though still



**David Lee Roth**  
**The Loud One**

contemporary, hard-rock themes, and successfully rejuvenated them with a blatant, lumbering, and undeniably exciting sound. With Eddie Van Halen's nimble-fingered guitarwork drawing raves from friend and foe alike, their efforts have managed to deftly sidestep the avalanche of ridicule hurled their way by the more cerebral members of the rock press, and find instant acceptance with a less esoteric, though no less demanding, legion of hard-rock aficionados. With **Fair Warning**, the boys have once again shown that the most simplistic, even banal, three-chord presentations remain attractive commercial properties when played with some degree of skill and an abundance of enthusiasm.

"We've only had one overriding goal in life, and that's to be rock and roll stars," Roth said as he casually stroked his mane of bleach-blond hair. "When you have as much talent as we do, and when you combine that with the determination that we have, that's an unbeatable combination in anybody's book. We've been successful because we're not like those candy-ass musicians who are only into the 'artistic' end of making music. Man, we're into the music business!"

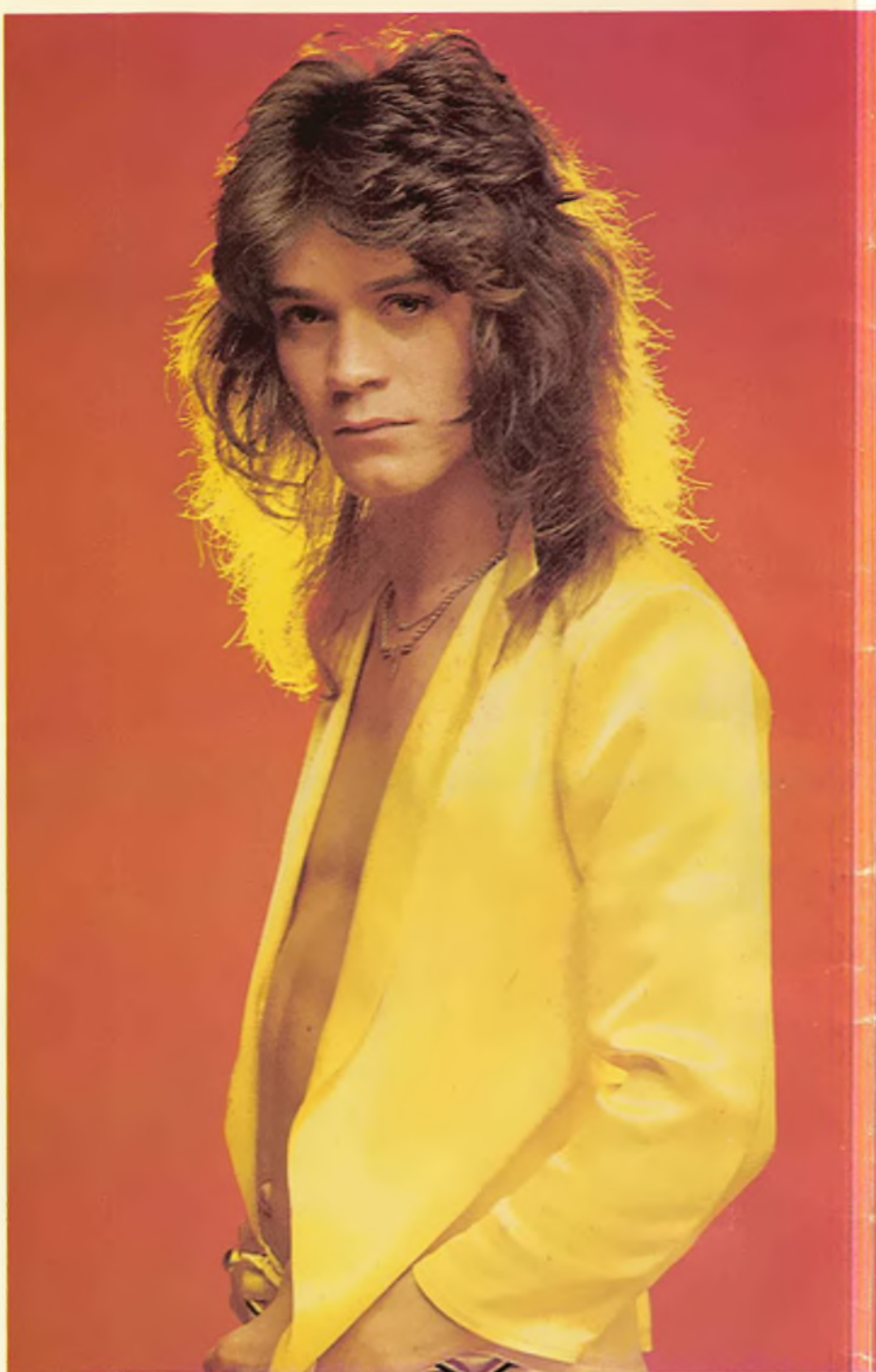
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**"You should always write about things you know about, and I like to think I'm an expert when it comes to sex."**

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"We're just as interested in the way that Warners sets up one of our advertising campaigns as we are in making records or playing on stage. I really get a kick out of seeing a big crowd react to us when we perform because they're not reacting just to us or to our music, they're reacting to the Van Halen image — the thing we've created through the media and through our music. What it boils down to, I think, is that we're determined to always be successful, and we're determined to always enjoy it."

On **Fair Warning** songs such as *Mean Street* and *Push Comes To Shove* bear the unmistakable Van Halen stamp, with Eddie's faster-than-light guitar solos combining with Alex's powerhouse drumming and Michael's booming bass runs to create a sound that is the quintessential definition of "heavy metal thunder." Although a number of riffs



**Eddie Van Halen: The Married One**

on *Dirty Movies* and *Unchained* will sound more than vaguely familiar to those acquainted with the band's earlier albums. Van Halen again rocks with so much power and conviction that any negative criticism is irrelevant. With their recent songs taking a predictable focus on the band's recurrent themes of sex and

adventure, Van Halen has proven once more that rock and roll remains the most exciting game around.

"Some people have asked me if I've begun to find rock and roll a limiting field," Roth explained with mock disgust. "All I tell 'em is that if you find it limiting then, baby, you're doin' something wrong. Sure, there

**"When you're on the road for nine months a year and you always have these cute little chiquitas running around in their halter tops, it's kind of hard to worry about things like nuclear proliferation."**

are bands around who are happy to keep playing the same licks over and over again, just updating things that Chuck Berry did thirty years ago. But a band like Van Halen is always looking for new and better ways to present its music.

"We try to write about things that interest us, and for me I guess that's usually sex," he added with a laugh. "They say you should always write about things you know about, and I like to think I'm an expert when it comes to sex. I know that people say we're preoccupied with it, but hell, when you're on the road for nine months a year and you always have all these cute little chiquitas running around in their halter tops, it's kind of hard to worry about things like nuclear proliferation."

In a number of ways, Van Halen's continued success has served to epitomize heavy metal's return to favor around the world. Having survived and even prospered, during an era when the dread frontiers of disco and new wave threatened to virtually choke off hard rock's creative juices, Van Halen has emerged in this Age of Heavy Metal as one of the most influential bands in popular music. Yet despite the band's reputation as perhaps the leading exponent of the hard-rock sound, Roth, in particular, rejects classifying Van Halen as merely another heavy-metal act.

"I've always liked to think of Van Halen's music as 'Big Rock,'" he said. "It's not really heavy metal because to me that term has always implied 'cosmic' lyrics and twenty-minute guitar solos. 'Big Rock,' on the other hand, relies on short, powerful bursts of energy. Heavy metal has always been as much a state of mind as a musical form, and that state of mind died out in the '60s."

Let's face it, Ted Nugent or AC/DC isn't really heavy metal. Cream was a heavy-metal band — you know, just standin' on stage, acting real cool and cranking out this huge wall of sound. They really didn't give a damn about how their audience was enjoying it — they were just wrapped up in their own little musical world.

"Today's fans want to be entertained," he continued. "They want to see a show, not just a bunch of guys standing on stage. We feel we have to be entertainers as well as musicians. We try to please an audience any way we can, that's our number-one priority. If the audience gets off on the show, then I know we'll get off on it too."

"In this band we don't need flash pots or fireworks in order to keep the people happy. We have all the magic

we need right here in our hands, in our legs and in our voices. We write songs that have memorable hooks and catchy lyrics, and while the music is still delivered with maximum impact, we've been shifting the emphasis of rock and roll toward pure entertainment. We're a very spontaneous band, both on stage and in the studio, and spontaneity is the key to keeping all our energy intact. That's the way we'll always work because, quite simply, Van Halen just knows how to rock and roll."

While Van Halen does "know how to rock and roll," throughout their career they have been subjected to constant criticism for their alleged lack of creative insight and "polish" in the recording studio. Often their albums (*Fair Warning* being no exception) brandish out-of-tune vocals, meandering guitar solos, and bass notes that sound like they were recorded at the bottom of a swimming pool — facts that reflect the group's devil-may-care attitude toward recording. But rather than view these deficiencies as problems, Roth insists that this freewheeling approach allows Van Halen to maintain their high-energy style.

#### Michael Anthony: The Steady One



"If we can't get a tune down on tape by the second or third try, then we'll just forget about it," he stated with an ear-to-ear grin. "We like to keep things sounding as fresh and lively as possible, and if that means that my vocals are a little off or that Eddie's guitar solo isn't letter-perfect, well, that's a price we're willing to pay to make sure we get the energy level we want. I don't think we'll ever be confused with Fleetwood Mac or Steely Dan, who spend jillions of dollars and spend years in the studio just to make one record. How boring can you get, man?"

"We want music that will literally jump off the record and grab you by the ears, and the only way to do that is to record it fast. A couple of songs on the new album, for example, were written just before we went into the studio, and then we recorded them live on the first take. That's the only way to capture your full energy level. You can never match the excitement of that first take no matter how many more times you try," he said with a hearty laugh. "I like to think that all we're really trying to do is capture some of our youthful enthusiasm."

Despite their "youthful enthusiasm" in the ever-changing world of rock and roll, Van Halen is now one of the most revered veteran bands on the hard-rock circuit. Even the group's members (especially Eddie Van Halen, who married TV's Valerie Bertinelli, star of *One Day At A Time*) have begun to mature and recognize their ever-growing stature on the pop music scene. While Roth finds Van Halen's position as a "voice of experience" amusing, he does acknowledge that the band has begun to become increasingly aware of its importance to the rock and roll community.

"I never really thought of us as a bunch of old-timers," he said with his characteristic chuckle. "But I guess we are getting a little older. I know that a lot of the newer bands that have come along have cited us as one of their major influences, which is something that can really blow your mind when you think about it. We've always thought about Zeppelin or Deep Purple as the old-time hard-rock bands, but now, I guess, we're one too."

"Hell, we're still all about twenty-five, so I don't think we're exactly over the hill yet. The most important thing is that neither the money, nor the women, nor the fame has made us lose any of our drive. I know we still enjoy rocking more than anything else — and that's something that's not gonna change for a long, long time." □

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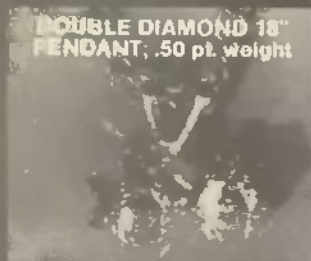
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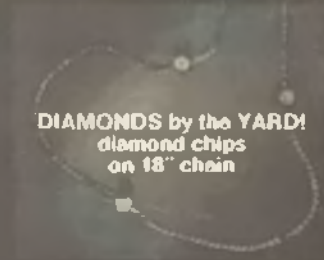
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**A**dam and the Ants could be the name of a new Saturday morning cartoon show, and maybe that's what this rock and roll band is really all about. They may play some of the catchiest pop around, but what really makes Adam and the Ants worth clutching to your heart is their root, childish stupidity. First of all, they have cute little names for their sound ("antmusic," natch) and their audience ("sexpeople," a pretty flattering term to say the least). To avoid classification, Adam likes to make the silly claim that his "antmusic" is not rock and roll. "If you give me a choice of seeing a rock band or Liberace, I'd be in the front row for Liberace," Adam says with all seriousness. "From him I can learn."

Scan your memory banks and you'll probably recall that rock and rollers most recently openly emulated people like Liberace back in the early '70s glitter days. And so it's no surprise that Adam and

Adam Ant: "If you give me a choice of seeing a rock band or Liberace, I'd be in the front row for Liberace."



hardly be worth championing if there weren't some very exciting music for the soundtrack. In keeping with the adventure-hero theme, Adam's music includes neat approximations of Indian war whoops, rain dance cries and equally ersatz tribal rhythms, along with more familiar Gary Glitter-style echoed backup choruses.

While fans have quickly rallied around this sound, many critics have remained off in the corner. British critics, in particular, are repulsed by Adam's ham-it-up stage presence and the band's frivolous style (their dandyism contains none of Glitter's redeeming sexual politics). Brit-critics have always been against Adam, even in the early days back in '76 when he played with a wholly different backup group. (This band recorded one LP in '79 called *Dirk Wears White Sox*, not released stateside, and then all members except Adam went off to form Bow Wow Wow.) Actually, it should come as no surprise that

## THE CARTOON ADVENTURES OF

# ADAM & THE ANTS

*About the Same Amount of Fun as a Barrel of Monkees*

by Jim Farber

his Ants are big rouge-rock fans. The whole band goga-ga over old Bowie, Alice Cooper, T-Rex, Gary Glitter, etc. But it's mainly Glitter whose influence is most obvious on the Ants' U.S. debut LP, *Kings of the Wild Frontier*. This record has already made the band top of the pops faves in England, with a Number One album and three Top-Ten singles.

Still, it's through the band's lyrics that Adam Ant's charmingly retarded essence becomes clear. At least seven of the thirteen songs on the album are direct advertisements for the group and their self-reverential following. (The remaining songs are merely indirect advertisements.) Consequently, each song becomes the Ad Age equivalent of an Adam Ant notebook or an Ant Invasion lunchbox. It's music as merchandising (or vice versa), with typical bubblegum movement based on

"fashion." Twenty-six-year-old Adam says the British members of this movement come to his concerts "dressed up for an event, to attract people. It's not just fashion oriented, but strongly sexual," he says. "You get really beautiful kids turning up at our shows."

Actually, the band's fashion orientation initially seems overpowering. Their look may be the most cutely moronic style since Paul Revere and the Raiders, but it's selling. And fast. Macy's features a line

of pirate clothing based in part on Adam's look and his lyrics, which describe mock-hero fantasy images of spaghetti-Western men and facetiously racist Americana "Injuns," as well as pirates. The sartorial indulgence of the band's archest followers is a warped smash-up of all these styles.

This look in England, shared by several other bands, has been called "new romanticism." Adam openly refers to his followers as "proud peacocks." But the visual style would

many of us writers detest the fashion angle of today's Ants, since so many of us are short, chubby, horribly acneed and often smelly. (To the contrary, yours truly happens to be a gorgeous hunk.) Critics seem to be approaching the band with the wrong criteria. It's easy to be put off by all the hype, but while the group may hardly be the "next David Bowie," they certainly deserve to be the "next Monkees"—and that's nothing to be ashamed of. The unreality and irrelevance of their music is so exaggerated that it becomes a witty personification of the teenybopper mentality, with packaging clever enough and enthusiasm pure enough to be a worthwhile end in itself. Who knows—if we're lucky and the band becomes really big over here, one day they might even get their own Saturday morning kiddie cartoon show. □

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# WHAT BECOMES A LEGEND MOST?

## TED NUGENT TALKS ABOUT HIT PARADER T-SHIRTS

HIT PARADER scooped the world in November by announcing that Ted Nugent was planning a live LP (INTENSITIES IN TEN CITIES) by recording his concerts during a series of Midwestern club dates.

Ted also told us that he had just finished a physical exam: "The doctor said I'm like a specimen of perfect health. We did this treadmill exercise, you know, where they have you walking at increasing speed and angle to wear you out so they test you under exhaustive conditions. They had to give up. The doctor said, 'We don't have time to wear you out.' We did it for 15 minutes and I was still honking, you know.?"

We've found that everything about Ted is remarkable, particularly his impeccable taste in clothes. From loin cloths to army fatigues the man is unquestionably a trend setter. When we asked The Nuge what he wears when he really gets duded up, he uncovered this **HIT PARADER T-SHIRT**. Instantly things started happening, things even we can't explain.

You can check out the reaction for yourself. These T-Shirts are not the cheapo, fadeaway, wash today-gone tomorrow imported ripoffs, but genuine American-made polyester/cotton blend. All shirts come in adult-sized Small, Medium, Large and Extra Large in black with glittering lettering.

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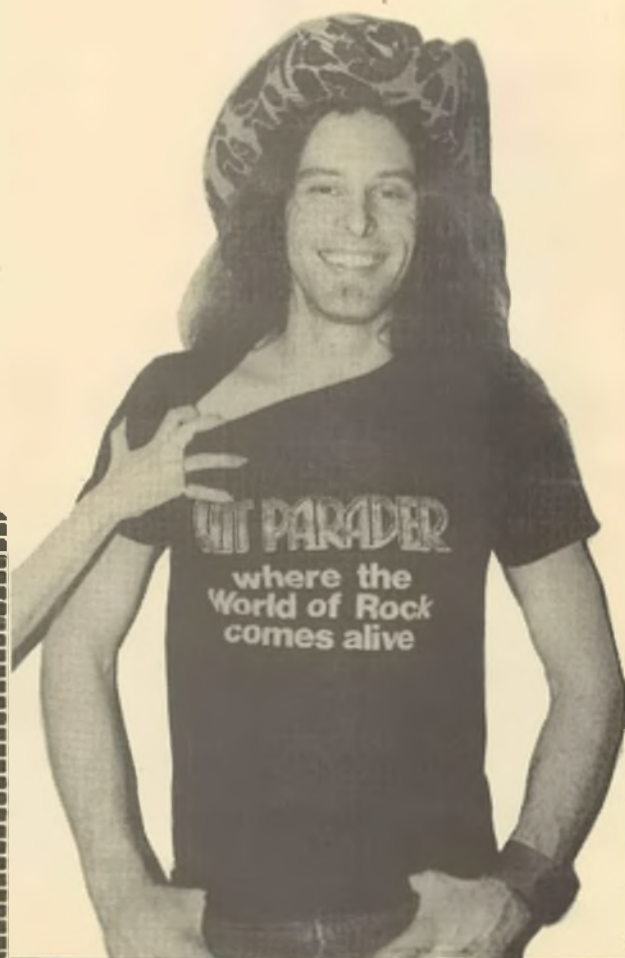


Photo by: LAURIE PALADINO

# WE READ YOUR *Mail*

## Cougar's No Tiger

John Cougar's Celebrity Rate-A-Record was a disgrace. In the future, I suggest **Hit Parade** select celebrities who review records, not fantasize about their sex lives or Paul Simon's hairstyle.

Ian Gillies  
Newmarket, Ontario

## Trick's Tricks

On March 27, Cheap Trick put on a splendid concert here in Fort Wayne. The next day, I discovered that Bun E. Carlos and Pete Comita came onstage while suffering from food poisoning. Immediately after the show, they were rushed to the hospital. I want to say, Cheap Trick, you're the greatest. Hats off to Bun E. and Pete.

Kevin Hill  
Fort Wayne, Ind.

## Mick's Gulps

In the Mick Jagger interview (June 1981 issue), Mick stated that he has three children. Doesn't he only have two? Does his lady, Jerril Hall, know that he likes to pick up girls at nightclubs? Why does everybody who interviews Mick ask about his sex life?

Tiffany Alt  
Indianapolis, Ind.

## Cherry Is A Blast

I noticed the picture of Cherry Bomb with Ted Nugent and freaked out on the beauty of Cherry. I would like to know if she's planning on making a record and I'd like to know how I can get in touch with her. Please have more articles and pictures on Cherry.

Jim Cable  
Aylmer, Ontario

## Second Best

Your magazine is the greatest. Next to **Playboy**, of course.

Steve Reed  
Draper, Utah

## Old Rock Is Best

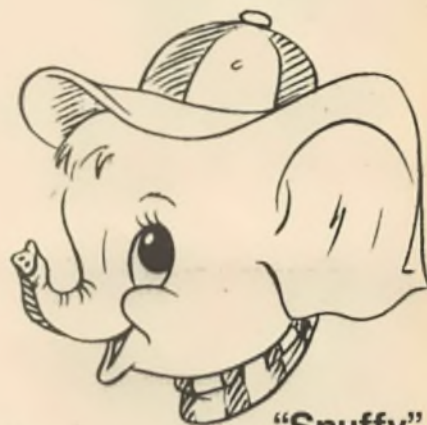
Rock, rock, rock. I think the only one and true rock is the old rock, old groups like the Doors, Cream, Slade, the Stones, Blind Faith, Alvin Lee, the New York Dolls and the fantastic, wonderful, beautiful Woodstock Festival.

Richard Stoller  
Rancagua, Chile

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# KIM CARNES

## FASHIONING AN UNMISTAKABLE IDENTITY

### "How 'Bout Connie Francis Thighs?"

by Regan McMahon

**"N**umber One! Number One!" shouted Kim Carnes like a USC cheerleader at the Rose Bowl. Being as spry and attractive as a college co-ed, she wouldn't have necessarily looked out of place except for the fact that she was leading her cheers in San Francisco's crowded chic lunchtime haven, Vanessi's, and the businessmen around her cared more about their pasta than her recent victory. But this was no day to be concerned with etiquette. After logging fifteen long years in the music business, Kim Carnes had scored her first Number One record with *Bette Davis Eyes* — and had done it in only three weeks.

"It's incredible!" squealed Carnes in the raspy voice so often compared to Rod Stewart's. "I've kept up on how it's doing, but it hasn't really hit me yet."

The excitement and pandemonium hit me as soon as I met Carnes and her entourage at the restaurant. Before I knew it I had a glass of French champagne in my hand and was toasting the diminutive singer-songwriter who had heard the news by phone from Los Angeles only moments before our interview. "What will your next hit single be?" someone shouted jokingly. "How 'bout Connie Francis Thighs?"

Carnes flirted with the top of the charts for the first time in 1980, when her duet with Kenny Rogers, *Don't Fall in Love with a Dreamer*, (one of the songs Carnes and her husband/partner Dave Ellingson wrote for Rogers' concept album, *Gideon*) reached Number Four. It was followed by her version of Smokey Robinson's *More Love* (from her *Romance Dance* album) which climbed to Number Eight.

But before last year, Carnes depended on her lucrative songwriting career to pay the rent, rather than record royalties, "which were non-existent," she admitted. Huge stars like Barbra Streisand,

Frank Sinatra, and Anne Murray had recorded her songs, but few radio listeners or record buyers were familiar with Carnes' hoarse ballad whispers or gritty pop vocals until Kenny Rogers opened the door for her by suggesting they cut *Dreamer* together. The two have known each other for years — ever since their days in the New Christy Minstrels, which Carnes joined in 1966 after dropping out of USC during her first year.



Kim Carnes: "It can drive you crazy to listen to all the people who are positive they know what you should be doing."

"I wanted to be a professional singer since I was 3," she said, adding that Hollywood and the music industry, centered just 30 miles from her hometown of San Marino, (a small affluent city adjacent to Pasadena), seemed truly a world apart from her suburban environment. But that was the world Carnes craved, and she parlayed her childhood piano lessons into composition skills and

established herself as a writer. Her idiosyncratic voice brought her work as a background vocalist, and she finally debuted as a solo artist in 1974.

Four albums went virtually unnoticed before *Romance Dance*, which, though selling moderately well by record company standards, was still well away from gold. Then came *Mistaken Identity*, which has taken off like a shot, jet-propelled by the blockbuster success of *Bette Davis Eyes*. Along with the change in chart status came a musical shift — away from tender ballads and soft pop to strikingly contemporary, electronically punctuated rockers.

"I've always had it in my head to go in a rock direction," reflected Carnes, "but I had to be ready to make it work. I had to get enough confidence, after doing enough albums, to say, 'I'm going to make a record and do what I want to do, what feels good to me right now.' It can drive you crazy to listen to all the people who are positive they know what you should be doing."

One person she does listen to gladly is her and Ellingson's 6-year-old son, Colin, who daily pounds away at his new drum set in their Southern California home, playing along to Carnes' records. "There's a song that will probably be on the next record that Colin had a hand in," said the 33-year-old mother.

When Carnes opened last summer's James Taylor tour and first revealed her rock leanings, Colin was along as a fan, and Ellingson was on hand as background vocalist in the band. This summer's tour — Carnes' first experience as a headliner — has been another family affair. Carnes was anxious to get out and show the world what she finally discovered is the real her, though some may be surprised by her new rock and roll image.

"An image can't work if it's a fabrication," she explained. "It's got to come across naturally. The few times I've tried to dress the way somebody told me, or do a song somebody else likes, I've regretted it. I learn hard lessons."

"I don't want to be totally close-minded," she concluded, "but you've got to do what's natural or it'll show." □

**J**oe Perry parked his antique convertible in front of 1325 Commonwealth Avenue, the five-story building where most of Aerosmith lived in a four-room apartment during their first three years. Perry quickly flashed back to the crazy scenes of "the old days." He vividly recalled the day the narcotics squad raided this building.

"Somebody had been in the house, but my name was on the mailbox, so they had a warrant out for me," he recalled, pointing to the second-floor window of his old room. "I wasn't there. The cops went through the whole place and I think they found papers and one seed. They rounded up everybody there and everybody had to go to these classes once a week for a while. But they were after me, so I had to hide out. I wasn't doing anything really. I figured somebody had to make a quota."

All the while the source of the band's true vice was across the wide, busy street. The neon sign reading BOTTLED LIQUORS could be seen for blocks.

"I can tell you, that's where Aerosmith spent a lot of money," Joe pointed out as we drove back to his present three-story house hidden away in a nearby residential suburb.

The thirty-year-old guitarist who once lived in cramped quarters with five other people, has, for the past five years, shared a roomy 55-year-old house with his wife Elissa, their six-month-old son Adrian Joseph and their watchdog, Rocky.

"The biggest change for me was moving out of that apartment at 1325 and moving in with Elissa," Joe later said. "Before that, home was really where the tour was. We'd had apartments that we saw two months in a year because we were on the road or in New York doing an album. We've only begun experiencing a home life."

"Now we can come back to the same place," his petite and beautiful wife added.

"Which is good," Joe finished.

Joe left Aerosmith at the

# Roots

## JOE PERRY

**Each month Hit Parader takes a tour back to the old neighborhood with a well-known rock and roll star. This month we are in Boston, home of guitarist Joe Perry, whose Project recently released their latest LP, *I Got The Rock 'N' Rolls Again*.**

by Charley Crespo



Joe and Elissa Perry in their home recording studio. Though he may play some guitar on Aerosmith's next album, his Project is still the top priority.

height of its popularity to start anew with his Joe Perry Project. The new band went through changes, but Joe feels he now has the strongest album he's ever done. ***I Got The Rock 'N' Rolls Again***, and the strongest lineup possible with the addition of vocalist Charlie Farren to the fold (bassist David Hull and drummer Ronnie

Stewart remain). Though the Joe Perry Project is his new concern, the revered guitarist doesn't mind talking about Aerosmith or being remembered as part of the world famous group he cofounded in 1970 with vocalist Steven Tyler and bassist Tom Hamilton.

"Aerosmith was the first band I made a living from," he said. "I had other jobs

doing this and that. I had a band the last couple of years in high school, but Aerosmith was my first professional band, where that was all I did, although I was a janitor in the early days, making thirty to forty dollars a week extra.

"We had this objective in mind. We didn't care about being friends as much as making the music right. People would hear all this fighting in the dressing room after a show, but they didn't understand that we didn't mind offending one another if somebody wasn't playing up to par.

"After spending so much time together, we knew there was no way we were going to break up. That never crossed my mind. We were very idealistic and very confident. We always felt we were better than the competition. That's what gave us the drive and the idealism to do it.

"There were times we weren't speaking to each other. We were very heavy into fighting, but that's all," he said, laughing when the sentence was read back to him. His wife interjected, "That was normal everyday stuff."

"I'd always say, 'We'll be friends later, let's be rock and roll musicians first,'" Joe continued. "It worked out in the end. We're all friends now I suppose. They're all closer to me than some members of my family."

Joe confided that a few days before, he'd talked to Steven Tyler for the first time in over a year. The two talked about writing some songs together for Aerosmith's next album, schedules permitting. Joe might even play on the record. The Joe Perry Project, however, is still Joe's top professional priority. He will begin by playing clubs and colleges with the band, like Aerosmith did in the days of 1325, before going on to the bigger places this summer. In the meantime, he's spending as much time as possible with America's brightest rock and roll hope, young Adrian Joseph Perry, for whom Joe has already brought a matching father and son guitar set. □

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17/You Make My Dreams  
18/You're So Easy To Love

## JESSIE'S GIRL

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Jessie is a friend  
You know he's always been a good  
friend of mine  
But lately somethin's changed It  
ain't hard to define  
Jessie's got himself a girl and I  
wanna make her mine.

Cause she's watchin' him with those  
eyes  
And she's lovin' him with that body I  
just know it  
And he's holdin' her in his arms late,  
late at night.

You know I wish that I had Jessie's  
girl  
I want Jessie's girl  
Where can I find a woman like that.  
I'll play along with the charade  
There doesn't seem to be a reason to  
change  
I feel so dirty when they start talkin'  
cute  
I wanna tell her that I love her  
But the point is probably moot.

Cause she's watchin' him with those

eyes

And she's lovin' him with that body I  
just know it  
And he's holdin' her in his arms late,  
late at night.

You know I wish that I had Jessie's  
girl  
I want Jessie's girl  
Where can I find a woman like that  
Like Jessie's girl  
I wish that I had Jessie's girl  
Where can I find a woman  
Where can I find a woman like that.

And I'm lookin' in the mirror all the  
time  
Wonderin' what she don't see in me  
I've been funny I've been cool with  
the lines  
Ain't that the way love's supposed to  
be.

Where can I find a woman like that.  
You know I wish that I had Jessie's  
girl  
I want Jessie's girl  
I want Jessie's girl  
Where can I find a woman like that  
Like Jessie's girl  
Jessie's girl  
I want, I want Jessie's girl.

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Music.

## TIME

(As recorded by The Alan Parsons  
Project)

ERIC WOLFSON  
ALAN PARSONS

Time flowing like a river  
Time beckoning me.  
Who knows when we shall meet  
again, if ever  
But time keeps flowing like a river to  
the sea.

Goodbye my love maybe for forever  
Goodbye my love the tide waits for  
me.

Who knows when we shall meet  
again, if ever  
But time keeps flowing like a river to  
the sea

Till it's gone forever  
Gone forever  
Gone forevermore.

Goodbye my friends maybe for  
forever  
Goodbye my friends the stars wait  
for me.

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## SIGN OF THE GYPSY QUEEN

(As recorded by April Wine)

LORENCE HUD

Sign of the gypsy queen  
Pack your things and leave  
Word of the woman who knows  
Take your gold when you go.

Lightnin' spokes on a hell ride  
Brought the man with the warnin'  
light

Shoutin' loud you had better fly  
While the darkness can help you  
hide.

Trouble's comin' without control

No one stayin' has got a hope  
Hurricane at the very least  
In the words of the gypsy queen.

Get my saddle and tie it on  
Western wind who was fast and  
strong

Jump on back he's good and long  
We'll be safe when we reach the  
dawn.

Runnin' seems like the best defence  
Stayin' just don't make any sense  
No one could ever stop it now  
So the cards read in gypsy town.

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## THE ONE THAT YOU LOVE

(As recorded by Air Supply)

GRAHAM RUSSELL

Now the night has gone  
Now the night has gone away  
Doesn't seem that long  
We only had two words to say  
Hold me in your arms  
For just another day  
I promise this one will go slow oh  
We have the right you know  
We have the right you know.

Don't say the morning's come  
Don't say the morning's come so  
soon

Must we end this way  
When so much here is hard to lose  
Love is everywhere I know it is  
Such moments as this are too few oh  
It's all up to you  
It's all up to you.

Here I am the one that you love  
Askin' for another day  
Understand that the one that you  
love  
Loves you in so many ways.

Tell me we can stay  
Tell me we can stay oh please  
They are the words to say  
The only words I can believe  
Hold me in your arms for just  
another day  
I promise this one will go slow oh  
We have the right you know  
We have the right you know.

Here I am the one that you love  
Askin' for another day  
Understand the one that you love  
Loves you in so many ways  
Here I am the one that you love  
Askin' for another day  
Understand the one that you love  
Loves you in so many ways.

The night has gone  
A part of yesterday  
I don't know what to say.  
I don't know what to say.

Here I am the one that you love  
Askin' for another day  
Understand the one that you love  
Loves you in so many ways.

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## PROMISES

(As recorded by Barbra Streisand)

BARRY GIBB  
ROBIN GIBB

Here by my side  
Are you close enough to take me to  
your paradise  
Or am I going down to my loneliness  
Could you be loving me more or less  
Do you know

Are you ready for the feeling  
Can you learn to grow  
Out in a world of tears we were  
hangin' on  
We come together we find the sun.

You all over, me all over  
You're the light  
I am the love don't let me die away  
I am forever we are born to make.

Promises to be there  
Promises to be there  
Life where the few may not ever find  
a heaven  
I could be with you out in a world  
Where nights they don't ever end  
We've got each other my love, my  
life, my friend.

Promises to love me  
Promises to love me  
Out in a world where nights they  
don't ever, ever end  
We've got each other my love, my  
life, my friend  
Hey hey hey  
I am the love don't let me die away  
I am forever we were born to make  
promises, promises.

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## YOU MAKE MY DREAMS

(As recorded by Daryl Hall & John  
Oates)

DARYL HALL  
JOHN OATES  
SARA ALLEN

What I want you've got  
And it might be hard to handle  
Like the flame that burns the candle  
The candle feeds the flame  
What I've got's full stock  
Of thoughts and dreams that scatter  
You pull them all together  
And how I can't explain.

Well, well you, you make my dreams  
come true  
Well, well, well you, you make my  
dreams come true.

On a night when bad dreams  
become a screamer  
When they're messin' with the  
dreamer

I can laugh it in the face  
Twist and shout my way out  
And wrap yourself around me  
'Cause I ain't the way you found me  
And I'll never be the same.

Well, well you, you make my dreams  
come true  
Well, well, well you, you make my  
dreams come true  
Listen to this.

I'm down on my daydream  
Oh that sleepwalk should be over by  
now I know.

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ing, Inc./Fust Buzza Music, 8304  
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## YOU'RE SO EASY TO LOVE

(As recorded by Tommy James)

T. JAMES  
J. GRECO

I was lookin' for a lover  
I went to one and then another  
Like a lightnin' bolt of thunder  
You really took me by surprise  
You got a hold of my emotion  
Yeah you really got me goin'  
You didn't even have to try  
And I know the reason why  
When I look into your eyes  
You're so easy to love.

It's so easy to say

You make it hard to say no babe  
When you touch me that way  
I can't believe what I'm feelin'  
And I can't get enough  
It's so hard not to love you darlin'  
You're so easy to love.

I never thought I'd be the one  
Who could ever say that I would  
want to

Be the one to say I want you  
But that's what I'm gonna say  
Cause ev'ry time we're together  
We just keep gettin' better  
And it keeps gettin' stronger  
The way it's comin' on girl  
You take my breath away  
You're easy to love.

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## STRONGER THAN BEFORE

(As recorded by Carole Bayer Sager)

CAROLE BAYER SAGER  
BURT BACHARACH  
BRUCE ROBERTS

If you don't believe what I say  
You won't believe I'm not that way  
And I never meant to turn the hurt  
around  
I would be a fool to lose the love I  
found  
And if you take me back I'll let you  
know.

I'll be stronger than before  
I will love you even more oh  
I'll take you back if you come back  
I'll take you anywhere you ever want  
to be  
You're the light inside of me oh  
I'll take you back if you come back to  
me.

And if you've heard the whole thing  
before  
Then once again I'll tell you more  
I would be a fool to ever let you go  
But I had to go away to fin'ly know  
How much I need you back  
I need your love.

I'll be stronger than before  
I will love you even more oh  
I'll take you back if you come back  
I'll take you anywhere you ever want  
to be  
You're the light inside of me oh  
I'll take you back if you come back to  
me  
If you come back, come back to me  
Come back and I'll be stronger than  
before

I will love you even more oh  
I'll take you back if you come back  
I'll take you anywhere you ever want  
to be  
You're the light inside of me oh  
I'll take you back if you come back to  
me  
If you come back, come back to me  
Come back and I'll be stronger than  
before.

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## SAY WHAT

(As recorded by Jesse Winchester)

JESSE WINCHESTER

Hey girl say hey  
Say what a watcha say  
Hey girl say hey  
Say what.

The latest news is somewhat  
depressing  
The latest figures are a li'l bit  
distressing  
So what you say can we let it slide  
for a day darlin'  
What you say.

I get the word from Arthur my broker  
He says "sell it all son and stick to  
poker"

So what you say if we let it slide for a  
day darlin'

What you say.

What's the big rush  
What's the big hurry  
We've all the time in the world for the  
worry  
We'll tell the world that we'll meet  
'em on Sunday  
Then we don't show up until  
Monday, alright.

I don't sweat it that much as a rule  
But lately it's been rough keeping  
cool  
So hey what you say if we let it slide  
for a day darlin'  
What you say.

The daily grind is getting me frantic  
'Cause I see myself as a laid-back  
romantic  
So hey what you say if we let it slide  
for a day girl  
Oh what you say.

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## 'SCUSE ME WHILE I FALL IN LOVE

(As recorded by Donna Washington)

DAVID LASLEY  
LUTHER VANDROSS

'Scuse me while I fall  
While I fall in love  
'Scuse me while I fall  
While I fall in love.

Won't you forgive me please  
For giving you divided attention  
I seem to drift away  
As soon as love is mentioned

I don't know why.

I know I fall in love too fast  
Guess I'm just crazy like that  
I know it's wrong to give my heart  
away  
And fall into the same old trap  
Why's it be like that.

If curiosity killed the cat  
There ain't no chance for me git to  
that  
They say you only live once or twice  
That's why it takes a million loves to  
fill a thousand nights.  
(Repeat chorus)

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## SWEETHEART

(As recorded by Franke & The Knockouts)

F. PREVITE  
W. ELWORTHY

I know baby it's hard to be strong  
Just take the good with the bad  
And don't think you're alone.  
'Cause I know all your sad goodbyes  
'Cause I've been there before  
To help you dry your eyes.

Sweetheart

Who loved you from the start  
Who treats you like a star  
Oh sweetheart.

Who loves you baby  
Who loves you wrong or right  
'Cause you're the spark in my life  
Yeah day and night.

And when trouble a-keeps knockin'  
Down your door  
Just call on me babe  
And it won't be 'round no more.  
Sweetheart oh I know yes I know  
No matter how long  
I'll be by your side  
Singing this song.

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## ONE DAY IN YOUR LIFE

(As recorded by Michael Jackson)

SAMUEL F. BROWN III  
RENEE ARMAND

One day in your life  
You'll remember a place  
Someone touching your face  
You'll come back and you'll look  
around you.

One day in your life  
You'll remember the love you found  
here

You'll remember me somehow  
'Though you don't need me now  
I will stay in your heart  
And when things fall apart  
You'll remember one day.

One day in your life  
When you find that you're always  
waiting for the love we used to share  
Just call my name  
And I'll be there.

One day in your life  
When you find that you're always  
lonely for the love we used to share  
Just call my name  
And I'll be there.

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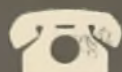
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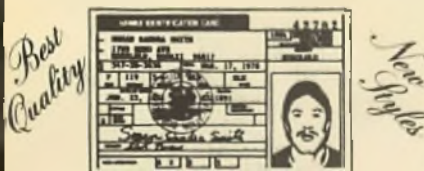
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## CRYIN' MY HEART OUT FOR YOU

(As recorded by Diana Ross)

MICHAEL MASSER  
ALLEE WILLIS

Every time you come too close  
I just run away  
I need you so much  
And that's so hard to say  
There is me and there is you  
And I get confused  
And sooner or later I know that I'll  
have to say  
You know it's true.

I'm cryin' my heart out for you  
What can I do  
I'm losin' myself over you  
Over and over again  
I'm cryin' my heart out for you  
No one in love likes to lose  
But how do you live with a broken  
heart.

And I can't honestly say  
I want to be on my own  
Back to a bare existence  
When I was all alone  
I know you're not askin' me  
To just live for you  
But it's always how I've loved  
And all I know how to do  
You know it's true.

I'm cryin' my heart out for you  
What can I do  
I'm losin' myself over you  
Over and over again

I'm cryin' my heart out for you  
No one in love likes to lose  
But how do you live with a broken  
heart.

Once again I'm fallin' in love  
Like a fool I'm fallin' in love  
And I don't know what I'm doin'  
Once again it's somebody else that I  
need

I'm losin' myself and I'm scared of  
what I'm feelin'  
It's true I'm cryin' my heart out for  
you

What can I do  
I'm losin' myself over you  
Over and over again  
I'm cryin' my heart out for you  
No one in love likes to lose.

Once again I'm fallin' in love  
Like a fool I'm fallin' in love  
And I don't know what I'm doin'  
Once again it's somebody else that I  
need

I'm losin' myself and I'm scared of  
what I'm feelin' about you  
I'm cryin' my heart out for you  
What can I do

I'm losin' myself over you  
Over and over again  
I'm cryin' my heart out for you  
What can I do.

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## FIND YOUR WAY BACK

(As recorded by Jefferson Starship)

CRAIG CHAQUICO  
TOMMY BORSORF

You know it's been a long, long road  
Since I packed up and left on my  
own

And I carry a heavy load  
Just tryin' to get back to her heart.

Sure ain't got no home  
I seem to find love wherever I ramble  
When it's time to go  
I hear that voice again  
Sayin'.

Find your way back  
Find your way back to her heart  
Find your way back  
Find your way back to her heart.

Leave a message with the rain

You can find me where the wind  
blows

The snow across the pain  
And the frost upon the heart  
You got no place to be  
Still you wonder where you're going  
Why I had to leave  
I hear a voice, it says to me.

Find your way back  
Find your way back to her heart  
Find your way back  
Find your way back to her heart, to  
her heart.

I know it's too late now  
But I wish I could go back in time  
And start all over somehow  
Get it right from the start.

Find your way back  
Find your way back to her heart  
Find your way back  
Find your way back to her heart.

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## LOVIN' THE NIGHT AWAY

(As recorded by The Dillman Band)

STEVE SEAMANS  
PATRICK FREDERICK

I can remember the first time I loved ya  
Like it was just yesterday  
Ooh it felt so right makin' love in the moonlight  
And stayin' out till the first light of day.

The nights go so quickly when we're together  
And I keep remembering when it seemed like forever since we were together

I can't wait to see you again.  
We'll be lovin' the night away  
Forget about our sorrows  
Forget about tomorrow  
Just hold me till the light of day  
Lovin' the night away.  
Your head's on my pillow  
My heart's in your hand  
Girl you do me so right  
You know when you tell me I'm still your kind of man

It makes me wanna stay up all night.  
(Repeat chorus)

You'd think by now my love would grow cold

Like it did with the others before  
Oh but ev'rytime I see that lovin' look in your eyes

It makes me want to come back for more

A bit more and more and more.

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## FOOL IN LOVE WITH YOU

(As recorded by Jim Photoglo)

BRIAN NEARY  
JIM PHOTOGLO

When you said goodbye  
I didn't need to cry  
'Cause I was not in love with you  
Oh but now that we have parted  
I just can't get started  
I'm just a fool in love with you.

I'm a fool in love with you, with you  
Darlin', darlin' when a fool has got it  
That's when he don't want it.

That's a game I played with you  
Now that I ain't got it  
Girl you know I want it  
I'm just a fool in love with you  
Fool in love with you.

Girls I know that phone me  
They all want to own me  
What am I supposed to do  
'Cause when my heart's on fire  
Burnin' with desire  
All I think about is you.

I'm a fool in love with you, with you  
Darlin', darlin' when a fool has got it  
That's when he don't want it.

That's a game I played with you  
Now that I ain't got it  
Girl you know I want it  
I'm just a fool in love with you  
Fool in love with you.

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## TELL ME WHERE IT HURTS

(As recorded by Walter Jackson)

EUGENE RECORD

Life can be sad yet you're laughing  
Girl you smile and yet you're blue  
You don't see yourself like I do

Oh baby I'm so into you  
Only time can heal a scar  
Only you will feel the pain  
Let me share some of your sorrow  
And maybe I can ease the stress and strain.

Tell me where it hurts  
Let me place my love upon your pain  
Oh show me where it hurts  
And you will feel the need of love

again.

Flowers grow thanks to the sunshine

But love don't need the sun to grow  
Even in your darkest hour  
Love could grow before you know  
My description of my dream girl  
Seems to fit you to a tee  
You're my center of attraction  
That's how much you mean to me.

Tell me where it hurts  
Let me place my love upon your pain  
Oh show me where it hurts  
And you will feel the need of love again.

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# Record Reviews

by Roy Trakin

## AC/DC Dirty Deeds Done Dirt Cheap

In 1976, AC/DC was just another anonymous, struggling rock band, distinguished only by the fact that they hailed from Australia and sported a manic little guitarist who in turn sported schoolboy knickers and rode piggy-back on his lead singer's shoulders. In fact, this album, recorded then, wasn't even released in America until just now. The record reeked of despair, and the viciously misogynistic, sexually explicit songs vented the group's pent-up frustrations at not having made it.

But, here in 1981, AC/DC may well be the most popular rock group in the world. *Highway to Hell* and *Back in Black* have each sold in the multi-platinum range, and the band has flourished, despite the accidental death of then lead vocalist Bon Scott, who never experienced the success for which he so longs throughout *Dirty Deeds*.



In fact, it's ironic to listen to the album today and realize that AC/DC still haven't compromised their sound or attitude one iota. Rock and roll has always been vulgar, gross, over-the-top, and AC/DC keeps it that way with songs like the title track (about becoming a gun-for-hire), *Big Balls* ("Should be held every night") and *Squealer* (about deflowering a

virgin). What ultimately redeems the raunch are Bon Scott's comically lecherous vocals and Angus Young's hilarious, high-pitched guitar squeals.

AC/DC owes its popularity to its refusal to condescend to the audience; they are not plagued by the pretensions miring so many other heavy-metal outfits. On *Dirty Deeds Done Dirt Cheap*, AC/DC may be leering, but they always let their fans in on the fun. The LP's real poignance comes when you begin to understand Bon Scott's tragic sensibility, the awareness he'd eventually die of just that — "fun."

## PRETENDERS Extended Play (EP)

Two first-division new wavers fill the product gap created by their taking so long to make follow-up LPs to pleasantly surprising commercial successes. Chrissie Hynde and the Pretenders burst onto the rock scene like a supernova with their platinum debut, which spawned a brace of hit singles. In fact, Ms. Hynde's husky, evocative vocals have, through massive exposure, found their own distinctive niche.

That said, *Extended Play* finds Hynde's voice solidifying into a pop icon, the material dangerously



bordering on formula. The previously unavailable English single, *Talk of the Town*, is fine, while a live version of *Precious* (recorded at Central Park) reveals the lack of definition marring the band's concert performances. This will have to do for now, but the jury is still out.

## JIM STEINMAN Bad For Good

Rock and roll as Wagnerian opera. The equivalent of the big-budget spectacular, with a superstar cast, lavish pro-



duction and studied overkill. Here the man-behind-the-Meat-Loaf conducts the N.Y. Philharmonic, Todd Rundgren's Utopia and the E-Street Band in his latest epic about scoring in the back seat. Sorry, kids, no Phil Rizutto this time, so howza 'bout Ellen Foley? Would you believe Kasim Sultan? Roy Bittan? Even synthesizer whiz Larry Fast is along for the ride.

Originally *Bad for Good* was to be sung by Mr. Loaf until the Prodigious One misplaced his vocal chords and/or nerve. Into the breach stepped the hitherto recalcitrant Master Steinman, Meat's mentor and Bat Out of Hell's cre-

ator. He took the reins in his own bid for superstardom. He writes all the music and lyrics, sings all the lead vocals and contributes keyboards. In an impressive one-man effort, he also produced and arranged the whole thing.

Unfortunately, *Bad for Good* is frenzied bombast, from its Philharmonic overture prologue, *The Storm*, to its "Hallelujah" finale, the heavenly choir epilogue, *Rock and Roll Dreams Come Through*, both included on a free EP given with the album. Steinman continually assaults us with his rather obvious central equation — rock + roll = sex. *Bad for Good* turns all the small pleasures of rock into larger-than-life myths that can't support their own metaphorical weight. For all his many talents, Jim Steinman will never be a natural. He's too calculating.

## SANTANA Ze-Bop

Sorry, Brother Devadip, but this is more like Zzzz-Bop, as in tired, anonymous MOR pop with none of the distinctive Latin fire which characterized your "No rain, no rain" glory days. I kinda lost track of Santana while they wandered in the desert of progressive jazz-rock fusion for a few albums, but *Ze-Bop* sounds like a conscious return to the oasis of accessibility.

When the band sticks to what it does best — soaring C. Santana guitar riffs, sinuous timbales, Latino-flavored rhythms, as on the instrumentals, *Primera Invasion* and *Tales of Kiltmanjaro* — they still can simmer. But the vocalist, one Alexander J. Ligertwood, continually demonstrates the reverse

Midas touch, making the generally awful lyrics sound even more wooden than they are. When Santana strays from their percussive strong suit and tries to enter harmonic AOR radioland, they are at their least effective. The shame of **Ze-Bop** is that Carlos Santana is still capable of wringing an incredible amount of emotion out of his guitar, even as the riffs vacantly echo past glories.



With the current popularity of salsa and funk you'd expect Santana to be right in the forefront of the new percussion-strong, modern dance music. Instead, they're doing pseudo-blues-schlock like *Brightest Star*. **Ze-Bop** smacks of calculated desperation; it leaves one wishing Devadip's next obsession would be punk rather than assimilation.

#### QUINCY JONES The Dude

Veteran jazz musician, Grammy Award-winning composer and red-hot platinum producer Quincy Jones hardly sings, doesn't play an instrument and cowrote but a single tune on his latest album, **The Dude**, but his presence nevertheless pervades this hit LP. With an eclectic supporting cast including Blockhead Chas Jankel, Stevie Wonder, singers Patti Austin and James Ingram, keyboardist Herbie Hancock and percussionist Paulinho Da Costa, Quincy Jones orchestrates his patented purring electrofunk fusion, the state-of-the-art

in modern soul.

**The Dude's** message is delivered in its seamlessly silky style, with various modern musical motifs effortlessly woven into a homogenized whole. The hit single, *Al No Corrida*, sports a streamlined bossa nova beat, enlivened by coauthor Jankel's Anglo eccentricity. The title track is a synthetic rap number, put through the blender of a phased voice-box. Stevie Wonder's *Beicha Wouldn't Hurt Me* goes down especially easy, with a sultry, soulful delivery by Patti Austin. But it is Quincy Jones' astounding eclecticism which turns out to be simultaneously **The Dude's** biggest asset and most difficult problem. In a career which ran the gamut from Lesley Gore's *It's My Party* to Michael Jackson's *Don't Stop 'Til You Get Enough*, Quincy Jones has transformed the studio into his own personal palette. Trouble is, the style masks a distinct lack of substance, a triumph of surface polish offering no insight into the personality of the man who worked with the greats



Neal Preston

from Billie Holiday to Ray Charles, from Cannonball Adderley to Count Basie, from Frank Sinatra to Henry Mancini. Quincy Jones has successfully created a sound, but he has been forced to rely on others for a vision.

#### ROGER TAYLOR Fun in Space

Surprise!!! Not just another boring solo album from a frustrated member of a dinosaur supergroup, Queen drummer Roger Taylor's **Fun in Space** shows the guy's got ambitions beyond playing behind Freddie Mercury. More power to him; it even sounds like the articulate

Taylor has been listening to some new music, having produced, arranged and written all the tunes here.

*Laugh or Cry* is an affecting ballad enlivened by some effective lyrics. *Future Management* (*You Don't Need Nobody Else*) takes the album's sci-fi motif and transports it to Jamaica, with a heavily-dubbed reggae excursion that qualifies as a revelation. *Let's Get Crazy* is art-rockabilly which works while *My Country I & II* grafts Buddy Holly onto a Bo Diddley drum beat and makes the whole thing sound up-to-date. Good drum sound, too.



Bobby Holland

Side two isn't nearly as cool, but there are still some lyrical insights into Taylor's alienation from Queen's worldwide legions of admirers in the cynical *Interlude in Constantinople* and the harsh fuzztones of *Airheads*. While this is an admittedly self-indulgent project Roger Taylor has satisfied his creative urge outside the Queen fold. **Fun in Space** is coherent and well-thought-out in a way that eludes most similar vanity productions. It may not pose a threat to Queen's lineup just yet, but Roger Taylor's debut effort proves there can indeed be life after (Freddie) Mercury.

#### WILLIE NILE Golden Down

It may well be Willie Nile's fate to forever be compared to myths like Springsteen or Dylan, and inevitably come up short. With his second album, **Golden Down**, Willie Nile makes an earnest effort to distance

himself from the "next-big-thing" hype by concentrating on the abstract rather than the specific. **Golden Down** is almost entirely made up of love-and-lust songs, with a longing emphasis on the latter. Unfortunately, while Willie's lyrics aim for the universal, his music brings us back to the same old comparisons. The piano intro to *I Can't Get You Off of My Mind*, is a too-close-for-comfort echo of E-Streeter Roy Bittan's sound, while the strong and catchy chorus aches with a Springsteenish plaint.

Nile's Dylan fixation pops up on *I Like the Way*, with its *Tangled Up In Blue* shopping list of material motivations: "Some like jewels and money/Some like to travel up-town/Some like to think it's funny/Some want the heavyweight crown."\* For a college-educated, would-be poet like Nile, this doggerel's barely more than racy greeting-card verse.



Still, Willie Nile's nothing if not sincere, and certainly more accessible than either Dylan or Springsteen at the moment. And, while most base their "sound-alike" put-downs of Willie on his lyrics, vocals and music, songs like **Golden Down's** title track show that the wiry, smaller-than-life tunesmith can come up with the sort of lovely melody neither of the other two has been capable of lately. Now, it's up to Willie to create a distinctive, unique image of his own to match the music's promise. □

\* All song lyrics © Copyright 1981 by Lake Victoria Music.

## SOUTHSIDE JOHNNY & THE ASBURY JUKES

***Jersey Band Proves That Good Things Come In Big Packages.***

by Eliot Sekuler

"I'm stuck with that nickname now," figures John Lyon, aka Southside Johnny, about six years after he and his Asbury Jukes emerged from the rundown New Jersey resort town from which they got their name and a solid barroom apprenticeship.

"It's sometimes embarrassing to call somebody on the phone and say, 'this is Southside Johnny.' It's like you're announcing yourself onstage. And if I want to do something else, like write a book or something, it could really be a problem. I could put my real name on the book, but anybody who knows me is gonna look at the book and see it was written by John Lyon, erstwhile Southside Johnny. I couldn't get away from it now if I wanted to. But that's part of the price you pay. You become kind of a fixed image, and you have to carry that image around like excess baggage."

But among the many things that John Lyon is — superlative band leader and singer, r&b enthusiast, knowledgeable fan of detective novels, flamboyant imbibor of Jack Daniels and baseball philosopher — he most certainly is not one of the wimpy breed of rock and roll crybabies who bemoan the inconveniences of their profession. Having worked some twenty- or thirty-odd factory jobs to support his early musical career, Southside Johnny feels "incredibly fortunate" to be able to make his living performing the music he grew up listening to as a wiseass kid in New Jersey.

"I'd work during the day and play at night and try to fit school in somewhere, although I hated college," he recalls. "So I feel very fortunate now, especially because I get to do the music that I like to do; it's not like someone's telling me what I should be singing. I have an ideal situation; now if I ever learn to make any money, it would be really great."

His career began about fifteen years ago when a friend casually invited him to join a garage band. "I was hanging around with a bunch of pretty wild guys who used to sing and get drunk and get into



Southside Johnny: "If I ever learn to make any money, it would be really great."

trouble. Then my friend asked me to join his band, and I soon found myself in a semiamateur sort of situation, making a little money and having a good time. I never really thought about it as a career until years later, when I realized that, hey, I enjoy this more than I enjoy anything else and I really do it fairly well. So far it's been fairly successful. I make enough money to get by, but I wind up spending most of my money on this vast hobby, this ten-piece band."

Although known from their early days as a band to be heard live to

be fully appreciated, Southside Johnny and company refrained until last spring from making the live album that fans and record company people alike had long been asking for.

"We were trying to make a reputation for ourselves in the studio first," says Johnny. "And I didn't think it was time for a live album until we had an ample body of music to draw from. They were asking for a live album from us right after we did the first one in the studio, but we had done it then, we would just have been recapping the same stuff."

*Reach and Touch the Sky*, the latest double LP, meets the expectations of his growing number of fans. Featuring most of his trademark tunes — *I Don't Want To Go Home*, *The Fever*, *Hearts Of Stone* — and a healthy sampling of some of the r&b classics that sparkle a typical Jukes performance, the album captures the spirited buoyancy and humor that marks the band's appearances. It might easily be assumed that with the live album finally in the stores and a full schedule of summer concerts, the Jukes would merely perform their record. Hardly.

"We've changed the show," he says. "I just don't want to do a lot of that old stuff. I'm doing new songs with new arrangements, completely different material."

"A lot of people think that it's the artist's duty to play the songs that everyone wants to hear, but I don't think that's true. I think it's the duty of this band to play the best they can and to keep growing." □

# The care & feeding of

## TED NUGENT

### *Life And Love On The Road: How Do You Spell Relief?*

by Charley Crespo

**T**ed Nugent is lying on the double bed of his room in the Holiday Inn in Syracuse, New York, watching the Academy Awards on television. I'm in a chair next to him. His girlfriend, a tall, beautiful, nineteen-year-old Hawaiian named Pele, is holding a melon in her left hand; her right hand is rummaging through wardrobe piled high and disorderly across the entire bureau. "Honey," she calls sweetly. I know she's not talking to me, but a seductive tone like that is not to be ignored.

"Honey, have you seen my switchblade?"

Nugent is absolutely sold on the concept of his new band, which features three guitar players besides himself. He's very eager to hear both positive and negative reactions to the show this reporter has just witnessed, the last show of the first leg of Nugent's tour. He's thinking about adding another vocalist to sing *Stranglehold* and a handful of songs he hasn't played live in a while.

"I went around during the fall and the winter of last year looking for some fresh blood, some fellow fire-breathers," he says, explaining the revamped lineup. "Not that my other band wasn't rocking out, because they certainly were. I think Charlie Huhn and Cliff Davies and Dave Kiswiney were just rocking their asses off. We had just an incredible year last year on the road with those guys. But there's a certain spirit and excitement I feel when I'm rocking that will be augmented if I look around me and see that same spirit and that excitement."

"When I came across these guys in Detroit, they were chomping at the bit. They were rocking their asses off, just like I do, so I couldn't resist."

Nugent found his new band in a Michigan bar, where they were



Ted Nugent and Pele: "Just keep it clean, sweetheart."

playing covers and a few originals. Then called the D.C. Hawks, the band was led by three six-foot guitar-playing brothers — Kurt, Verne and Richard Wagoner. Bassist Joseph Gardner and drummer Mark Gerhardt held up the rock. Nugent recruited the entire band.

"I always got my antennae scanning," Nugent adds. "I always got my eyes open for when the time comes to put together another assault force."

"I think the underlying motivation to rock and roll should be a craving for it. You can't just wanna work, go on the road and go through the rituals. You gotta be digging the rock and roll. It's got to really drive you. It's got to really inspire you."

"So I saw this unbelievable energy level in these guys from Detroit. They'd been playing around Detroit for the last four or five years off and on in different outfits and these sons of bitches were just

kicking mucho ass. I was knocked out. I jammed with them and the incredible power of four of us lead guitarists playing certain lines in unison and in triplicate was just awesome. I just could not resist.

"I've never heard any of my material played so accurately and so intensely before. I caught 'em and I went, 'Yeah! C'mon boy!'"

"Actually, the way I found them is I threw some leftover liver from last year's hunting season out in the middle of Michigan Avenue and Telegraph, and the first five guys that bit in, I hired. Then I knew they had the feeling. I call them my Detroit Motor City Rock & Roll S.W.A.T. Team. They're doing another basic gonzo jump-back rock and roll tour. We're currently on maneuvers in your town."

Back in the Spring, Nugent taped a second "Robert Klein Radio Show." The Motor City Madman wore his new outfit: camouflage.

"Ted interrupted his tour because his daughter had a father-daughter Brownie meeting," Klein told the studio audience.

"It's very important," retorted Nugent.

"It was in bad taste to show up in your loincloth, Ted," Klein quipped.

Actually, Nugent now appears onstage in his infamous loincloth only for his last encore. Yes, he still swings out on a rope for that number. Ask Nugent to explain his new camouflage look and he'll compare the worlds of hunting and rock and roll.

"Well, you know us hunters," he says. "We never know when we're going to have to sneak up on



© Ross Marino

**Ted Nugent in concert — watch for him in your town soon.**

something. You know, you get a little hungry; you see a little vermin crossing the street, you want everything in your favor.

"I've been wearing camouflage since the '50s when I used to go bow-and-arrow hunting all the time

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**"I threw some leftover liver from last year's hunting season out in the middle of Michigan Avenue and Telegraph, and the first five guys that bit in, I hired."**

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with my dad. It's a natural type of clothing and I feel comfortable in it and I've always worn it. I figured I'd just add-dapt that stuff to the stage, 'cause the rock and roll stage is a hunting experience anyhow.

"It's comfortable and it's good looking and I understand there's a fashion trend: the general public of the world is trying to follow my ass. I say, 'Hey, that's all right.' They know the Nuge has got good taste."

It is true that Nugent will interrupt or accommodate his tours to fulfill his paternal responsibilities. Ted stops at nothing to please Toby and Sasha, his two children from his first and only marriage, which ended in divorce last year.

"Ah, yes, Superdad extraordinaire," he responds when the subject comes up. "I always submerge myself in my endeavors at hand and I just give all my energies and efforts to spending meaningful time with my kids. It's as simple as that. A lot of people come up and they absolutely refuse to believe it, and I get a kick out of it, like I've gotta be chewing on your leg twenty-four hours a day because I'm the Motor City Madman. Fuck 'em if they can't choke a snake."

Nugent has become more media-conscious lately. Besides the syndicated Klein show, the thirty-four-year-old guitarist has appeared on television talk shows, including *The Mike Douglas Show*, where he jammed with the studio orchestra. Most recently, Nugent appeared on Tom Snyder's *Tomorrow Coast To Coast*.

"Yeah, I like to get my old puss on the tube," he said a few days before the taping. "I'm getting down and seeing what young Tom has to say."



**"They know the Nuge has good taste," and Heart's Ann Wilson knows the Nuge tastes good.**

"I got a lot of offers to do bit roles in *The Dukes Of Hazzard* and *The Love Boat* and that kind of stuff, but after I'm done puking, I decline, because if I'm going to get involved in an actual film or show, I'm going to want to be my way or the highway, preferably both. Basically, they wanted me to play a rock and roller, the way they see a rock and roller, which is like totally out of touch with the realities of rock and roll on the road. Instead of getting into a big involvement, with my direction and them using my vast knowledge about that, I just decline. I'm too busy rock and rolling right now."

Back at the Syracuse hotel room, I tell Nugent that the one thing the interview lacks is sex. Nugent has

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**"You have rituals of the road, where the crew brings in the primo legs that have been observed throughout the concert."**

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who nudges him again.

"Just keep it clean, sweetheart," Pele says. At that point, Nugent begins to climb on top of her. Both are fully dressed. Both laugh.

"But like I say, rock and roll is sex," Nugent begins again. By this time, he has pinned Pele's lithe body under his and is tickling her. "You know, everybody is bewildered by my stand on drugs and alcohol and that I denounce both, but let it be known that I make up for it," he

could get out and rock and roll with any intensity or fervor whatsoever who did not have the objective of getting laid after the concert. When the show's over and you're in the process of mopping up this sweat and the general rock and roll debris of the night, you have rituals of the road, where the crew brings in the primo legs that have been observed throughout the concert.

"I love rock and roll and I figure



**"The Detroit Motor City Rock and Roll S.W.A.T. Team."**

always talked freely about the subject, but right now his girlfriend is lying on the bed next to him. Sex becomes a touchy subject. We're well aware that the best anecdotes are not to be told in front of her. She's particularly aware of that.

"Well, it would have to be made up because the only sex I have is with Pele," he says with a smirk. Pele nudges him. There's a momentary pose.

"Don't talk about other girls," she warns.

"Rock and roll is sex," Nugent states. "You just relax," he tells Pele,

interjects to everyone's amusement.

"Basically you have the motivation of the music," he continues, "and the motivation of the pace that you keep on the road, but the underlying motivation of the spirit of the road is the mingling that the band does after concerts and on days off."

"Yeah, the mingling they do with their girlfriends," she interrupts, teasingly, harping on the word "mingling."

"And I am certain," Nugent continues, "that there has never been a rock and roll band who

everybody who's there loves rock and roll, so I like to communicate with these fellow rock and rollers, and it's not my fault that they're all chicks when they come backstage. We like to mingle a lot with them.

"There are no barriers and there are no limitations. I'm not married and none of the guys in the band are, except one — and he's always good anyhow. That is the underlying drive, I'm sure, of all rock and roll bands."

By this time, I have all the answers I need. I've heard too many muffled giggles from Pele. It's time for me to move on out. □

# LINDA RONSTADT

## A NIGHT AT THE OPERA

**Rock Queen Conquers Broadway And Lives Happily Ever After.**

by Stan Hyman

**W**ith her Broadway debut as Mabel in the Gilbert & Sullivan comic-opera *The Pirates of Penzance*, Linda Ronstadt opened a new door in her career. But opening doors is nothing new to Ronstadt.

When she formed the Stone Poneys in 1964, her aspirations seemed to be those of just another female country singer. However, when *Different Drum* became a hit, the petite songstress gained the confidence to go out on her own. By 1971, one year after her first Grammy Award nomination (for *Long, Long Time* from her 1970 *Silk Purse* album), Ronstadt made another career change. Joining the talents of incipient Eagles Glenn Frey, Randy Meisner and Don Henley, Ronstadt created a band that would back her unique torch-rock sound.

With the addition of manager/producer Peter Asher in 1974, Ronstadt added the missing ingredient to complete her musical metamorphosis.

Yet upon the completion of her 1980 U.S. tour to promote *Mad Love*, her most recent album, the thirty-four-year-old First Lady of rock and roll decided to take on a new musical challenge — the opera.

Relaxing at the Uris Theatre in Manhattan, Ronstadt, wearing no makeup and dressed in a pink medium-length dress and cowboy boots, spoke



Linda Ronstadt: "When it gets to be too many notes on the page, I can't do it. I get scared of myself."

with excitement about her theatre experience.

"Coming from the concerts, this is a treat," she said of her Broadway debut. "I'm used to working in boxing arenas and hockey rinks which are acoustical nightmares. This is so much more acoustically reasonable than anything I've been

singing in during the last seven or eight years."

Originally, Ronstadt joined the N.Y. Shakespeare Festival's production of *Pirates* last year when the operetta opened for a limited engagement in New York's Central Park.

"It was so good in the park I thought," she recalled. "It was so special

there just because of the setting with the pond behind the stage and the actual *reality* behind it — it was so adorable. I felt like I did at summer camp. We could be real ridiculous about it."

Besides the challenge of tackling Broadway itself, Ronstadt chose to continue her opera experience for another reason. Said the singer, "In some halls the sound is so bad you can't hear at all, which is one of the reasons I wanted to come here and do this. I wanted to do something in a place designed for music."

Both Academy Award-winning co-star Estelle Parsons and director Wilford Leach were impressed by Ronstadt's dedication and musical expertise.

"They (Ronstadt and co-star Rex Smith) relate to music and all that amplified-sound stuff," Parsons said in her dressing room. "They really know so much more about sounds and instruments and working with music. It's very interesting to see the expertise they have."

Said Leach, "Because of her experience (during the summer), her voice is much stronger; she's freer and she's come a long way. She maintains her position as a member of the company and not as a star. She's reached a certain point in her life and she wants to grow and expand."

"The low stuff for me is harder to sing than the high stuff," Ronstadt pointed out. "It's been such an education for me because I didn't know about all this. I sing instinctively, using different textures because in pop music you do that a lot."

"I'm so used to singing by braille. I know by the feel in my throat because the din (in concert halls) is so deafening," she added. "It's

like a parody of a real cadenza. And it's written, in a way, to be like clowning."

However, despite such an understanding of the piece, Ronstadt also expressed some frustration in attempting to conquer this musical challenge.

"But it's very difficult to execute," she said of the cadenza. "It's not that it's high, it's just if you could

talent and years of hard work.

"The range hasn't been hard for me," she said. "In fact, some of the songs we put up higher because I have such a real high voice. I've had this range since I was six years old. But I never used it. I can't read music very well. I learned the *Pirates* score by listening to the record," she said with wry humor. "Just like I learned *Back in the*

that between an E and an F there is another register break that is just as much of a register break as going from what I think of as my chest voice to my upper extension, which is my high voice."

Tracing her singing experiences, she remembered, "My brother was a boy soprano. That's the first person's singing I ever tried to copy."

She concluded her theory of singing by stating, "Partly it's the shape of your vocal cords. I really think high or low. Ultimately, whatever quality you can get is the most important thing. But, it's handy to have all those high notes."

Since completing her Broadway stint (a soundtrack LP was released), Ronstadt has already recorded two new albums for Elektra/Asylum. The first, a collection of jazz and blues tunes made famous by the likes of Sarah Vaughan, Billie Holiday and Ella Fitzgerald, features a number of top session musicians and production by Jerry Wexler. The second, for which Ronstadt teamed up with her longtime producer Peter Asher, will be issued this fall to coincide with the singer's tour. Although the Wexler-produced LP was recorded first, it will be released after the Asher disc.

It shouldn't come as a surprise that Ronstadt viewed her Broadway engagement as an important musical accomplishment. Trading in a rock singer's nomadic life style — the strain of traveling from city to city, day after day — for Broadway and the convenience of appearing nightly in New York must have been a pleasant change of pace for someone who has paid her dues and doesn't want to be remembered as just another pretty face belting out a tune. □

All dolled up with *Pirates of Penzance* co-star, Rex Smith.



been great taking voice lessons to learn how to do it."

Ronstadt had little formal musical training before her theatrical initiation. But, from talking to her, one would never know it. In fact, she reveals a surprising amount of musical knowledge.

Referring to her solo at the beginning of the first act, she noted: "The cadenza at the beginning is the most difficult because this is an operetta that's made to be a parody on opera. That cadenza is

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**"I felt like I did at summer camp. We could be real ridiculous about it."**

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read music on the page, you'd get scared. It looks like someone threw a handful of gnats at the page and they all stuck. A million high, fast little notes. And it's just hard to do."

With a touch of humor and wit, Ronstadt defined her musical expertise as a combination of natural

U.S.A. Yeah, I learned everything by listening to the record. When it gets to be too many notes on the page, I can't do it. I get scared of myself.

"I have all these different voices I use," she continued. "There are about four breakdowns on the way up, and the interesting thing about the voice is

# SO YOU WANT TO BE A ROCK STAR?

## GETTING YOUR ACT TOGETHER AND TAKING IT ON THE ROAD

by Janel Bladow

**Y**our band's hot. You like the sound. Everyone thinks the group is ready. You've been practicing in the garage, hanging around local clubs, and you've played those so often that patrons and club owners alike consider band members local celebrities. Now what? What's the next step? How do you get more people to hear you? Where do you go to build a larger following, win more fans, increase support? Where do you play to attract record company personnel to come hear you, then, hopefully, sign the group? How do you gain more exposure?

now," he says in his Los Angeles headquarters. "Tours involve more professional people. There's a lot more at stake. More money, for one thing. They have to run efficiently to make it."

Of course, he's speaking in terms of the multimillion dollar super-extravaganza rock tour of the southern hemisphere, a globe-trotting experience, involving dozens of people, tons of equipment and many tens of thousands of dollars. But his words still hold for every band climbing that stairway to rock heaven.

A tour in the '80s for a struggling unknown band has to be a

club employees?

Start planning with a map. Circle areas within a 50- to 100-mile radius of your hometown. Most experts suggest that you build a large regional base, drawing attention to yourselves before launching a national pitch. Perhaps spend an evening in the largest cities within that radius to check out local clubs. Buy all the local weekly, alternative and music newspapers. Listen to all the radio stations. Ask around, check with people to see which clubs are popular and most likely to book a band with your sound.

Back home, have a member of the group or preferably a manager, if you have one, call the clubs for the name of the booking agent and other pertinent information, such as the type and size of their sound and lighting system. Do they have accommodations for visiting bands? How much do they pay? Then send along a sample tape of a live performance (you do have one, right?) with a friendly, hip but businesslike cover letter.

After this, be sure to keep in contact with the club agent. Be friendly but persistent. All things being equal, a charming personality wins hearts and influences bookings nearly as much as a great sounding tape.

Once you've made contact and tentatively lined up a few gigs, chart your itinerary. Have you allotted enough travel time to get from one location to the next? Have you organized the trip so you aren't zigzagging across the country, wasting precious time and fuel?

Next, let them know you're coming. Blitz the town ahead of time with posters if you can afford it. Send press releases to the local music writers and editors as well as disc jockeys. Arrange interviews, if possible, or at least invite them to a show.

"Production of a tour," concludes Stickells, "involves more than just setting up equipment. I line up buses, trucks for equipment, people, everything it takes to make a show happen in forty different cities. If your tour is well planned and well organized, catastrophes don't happen, no matter how small an operation you've got." □



Queen guitarist Brian May talking with tour manager Gerry Stickells: "If your tour is well planned and well organized catastrophes don't happen."

All knowing sources say keep playing. You must tour, maintain a high profile to win more fans. The more you are "out there," the more people will become familiar with your name and music, and only that will improve your chances for success.

Planning a successful, hassle-free tour is no easy job, the experts say, regardless how extravagant or how Spartan the size. Gerry Stickells first went on tour with Jimi Hendrix in the early '60s when rock and roll was loose and carefree, and shows were a scene in which to get high and get down. Today, as head of GLS Productions with his partner Charles Lamb, he orchestrates worldwide tours for mega-acts like Queen, Fleetwood Mac, Elton John, and Rod Stewart, to mention a few.

"Rock is a serious, Big Business

combination of sacrifice, bravado and undaunted enthusiasm — topped with an enormous dollop of dedication. For starters, Stickells says, "Every tour is different, everyone has different needs." Before loading the guys and guitars into a station wagon, you all must do some well-thought out planning.

What are your goals? Who will perform which preliminary chores? How much equipment is necessary? How long and large a tour can you sustain? Does a member of the group have friends or relatives in the tour area you can contact for information or stay with when you arrive? How much are you willing to spend? Do you need special lighting, effects? How much time do you need to set up? Break down? Will you need extra help or can you do it all with the aid of



### Spandau Ballet

**S**pandau Ballet is not only a dance rock ensemble, but a leader in the new fashion look in London. The quintet was formed in late 1979 from within an underground scene consisting of young fashion-conscious hairdressers, designers, writers and graphic artists, whose daytime professional creativity was extended into the evening's colorful dance clubs.

"Our music is about enjoying yourself, looking good and having a laugh," explained Gary Kemp, the group's songwriter/guitarist/synthesizer player. "Where we come from, participation is the name of the game. I was going into clubs and being the center of attention, being my own form of entertainment. There are thousands of kids all over the country doing the same thing."

### David Lindley

At the age of eighteen Lindley won his first of five Topanga Canyon Banjo and Fiddle Contests. After his fifth win, the contest's organizers and sponsors respectfully asked him to judge rather than compete, and give the other fiddlers a break. Following brief stints with the Mad Mountain Ramblers, the Scat Band and Kaleidoscope, the young multi-instrumentalist (Lindley plays any common string instrument), was a sideman for Jackson Browne.

# Shooting Stars

by Charley Crespo



### Billy & the Beaters

"We started this band to meet girls, but then we were going home alone," explains Billy Vera, leader of the nine-piece L.A.-based band Billy & the Beaters. "So we called it Billy & the Beaters as kind of a joke."

Live performance is what Vera and his self-described "partners in self-abuse" are all about. They were born onstage at L.A.'s famed Troubadour, where they ultimately played a succession of Monday nights. Finally, the band with soul, pop and big band jazz influences signed to Alfa Records and recorded a self-titled debut album at the Roxy. Jeff "Skunk" Baxter, formerly of Steely Dan and the Doobie Brothers, played guitar and produced. Cognoscenti from Peter Dinklage to Bluesman Lowell Fulson attended the shows and Rickie Lee Jones joined the group onstage for a few numbers one night. The group is bound to be a sensation in New York and Asbury Park, N.J., clubs. Wait till Southside Johnny and the Asbury Jukes hear this!



Randee St. Nicholas

James Taylor, Linda Ronstadt, Rod Stewart, Warren Zevon, Ry Cooder and David Crosby & Graham Nash. Browne ultimately produced **El Rayo X**, Lindley's debut solo album.

"People have been after me a long, loooong time to do this," he says of **El Rayo X**, an album that explores reggae, Mexican-flavored rock and even abrasive punk. "Mainly, I did this album to get some relief from all the musical overeating I've been doing the past twenty years." □



# RINGO STARR

## THE LONG AND WINDING ROAD

*"I'm an only child, and I loved John as a brother."*

by Charley Crespo

**"A**re we in history books?" Ringo Starr asked. During his brief stay in New York with actress/newlywed wife Barbara Bach, Ringo was told that the Beatles were now in history books. The matter fascinated the former drummer of the Beatles.

"I always used to say I'd love to be in schoolbooks," he continued when his question was answered. "Everybody says, 'Well, why would you like to be in them?' Because it's nice that you can read about not just me, but about music and the things we were all doing at the time—more than your local war. I didn't know we were in them. I'm real happy about that."

The world's most famous drummer sat back in his chair, still clutching his wife's hand. Their hands were always joined, except when Ringo lit cigarettes for her. A few days earlier, when they taped a guest spot on the "Robert Klein Radio Show," someone suggested that Klein sit between them. The Starrs wouldn't hear of it.

"We met at Carl Gottlieb's house," Barbara recalled. Gottlieb directed *Caveman*, a feature film in which the couple starred. "We had a party before we went down to Durango [Colorado] to shoot. He showed us some old caveman movies, and

showed us what we should not do and what we possibly could do. Then I met Richie [Starkey, Ringo's real name] on the plane going down to Durango."

"We worked together for three months just saying, 'good morning' and 'hello,'

Ringo explained. "Then one Sunday night we really said 'hello' and it lasted until Friday."

Bach admitted that her first glimpse of Ringo had actually occurred when the Beatles arrived at Idlewild Airport just before the

group's historic Shea Stadium concert in 1966. She'd taken her younger sister out to the airport to greet the group. Ringo pretended to be hurt when Bach added that, at the time, she liked Bob Dylan more than the Beatles.

Now forty, Ringo no longer looks like the colorful, confused pixie that Beatles fans loved in *A Hard Day's Night* and *Help!* Dressed in a black suit, shirt and bow tie, with two earrings in his left ear and, yes indeed, rings on several fingers, Ringo's clothes nearly blended into his dark hair and beard.

"It's something I got into," he said when asked about the all-black outfits he prefers. "It's easy. It all matches. I have now just bought a black-and-white shirt, so I may be breaking out."

Black is very appropriate now anyway. It wasn't too long ago that Ringo lost a good friend. He doesn't talk very freely about his feelings regarding the murder of fellow ex-Beatle John Lennon.

"He was a good friend of mine," he said softly. "I'm an only child, and I loved John as a brother, like I did the other two."

"It was a waste of a man's life. I lost a very good friend and we all lost a fine musician and a great human being. It still blows me away to think about it."

Paul McCartney and George Harrison joined Ringo in a surprise jam session after his recent wedding.



Russell C. Turjak

Ringo and his wife, Barbara Bach: "One Sunday night we really said 'hello' and it lasted until Friday."



Russell C. Turlak

"Once you're in the media, you plant ideas in the minds of madmen. Someone sees your name and says, 'Let's go and get these people.' Immediately after John, the three of us were threatened because someone wanted to get their own Beatle."

Asked if he has taken added security precautions since Lennon's murder, Ringo replied, "No, there's no need for more security, there's now a need for security. Before that happened, it never

---

### At presstime Ringo was negotiating with different record labels for his new LP, *Can't Fight Lightning*.

---

entered anybody's head.

"I don't do any less walking than ever before, but I've never been a great walker."

Ringo and Barbara were the first celebrities to arrive at the Dakota after Lennon was murdered.

They were mobbed by screaming fans gathered outside the building where Lennon lived and ultimately died hours before. Ringo and Barbara were disturbed by the over-activity of the crowd.

"There was very little

respect for John or for John's wife or child," Ringo charged. "You can't blame all of the crowd, because in any crowd people like to join in. It's easier to do things when you're hidden. I was a little disgusted with the people screaming up to the Dakota, 'Come on out, Yoko.'"

"When we came out, they thought it was some sort of Beatlefest. They started shouting and grabbing. Half were grabbing and the other half were saying, 'Leave them alone.' It wasn't the best time of my life."

"I was really frightened," Barbara added, "because people kept yelling, 'We love you, Ringo,' and they kept grabbing him, and I'm yelling back, 'You're hurting him.' If you love him, have respect for a man who's making a condolence call. I thought it was rather disrespectful of the crowd not to let us get to the car. There was shoving and pushing. It wasn't a concert or a public appearance. It was just a man showing respect for his friend's wife. If there wasn't security there, Richie could have been hurt."

The perennial question concerns the breakup of the Beatles. Both Yoko and Paul McCartney's wife, Linda, are usually blamed for the breakup of the rock quartet. How did these rumors start?

"I honestly don't know," Ringo answered, "but it had nothing to do with them. It was breaking up anyway. It was finishing, ending. Suddenly a couple of strange faces come on the scene and they [the fans] say, 'Let's blame the women.' So the women had to live with that."

Newlyweds Ringo and Barbara appear very much in love. They now live in a house in Beverly Hills, although English-born Ringo maintains legal residence in Monte Carlo, where he keeps an apartment. Barbara has two children from a previous marriage and Ringo has three, the oldest of which, fifteen-year-old Zac, is in a band playing pubs in England. Only time will tell if Zac will join his dad in the history books. □

Jacksonville is a small industrial city located in the northeast corner of Florida's panhandle. It's a tough, middle-class town that doesn't enjoy Miami's tropical sunshine, Fort Lauderdale's fashionable boulevards or Orlando's "Disney World" excitement. What it does possess, however, is a well-deserved reputation as one of the world's most fertile and hottest rock and roll breeding grounds. Since the late 1960s, the tiny bars and clubs that dot the Jacksonville landscape have spawned an incredible list of hard-rocking "supergroups," including the Allman Brothers, Molly Hatchet, .38 Special, and the Immortal Lynyrd Skynyrd, a fact that justifies Jacksonville's claim as the "rock and roll capitol" of the nation.

Perhaps the most exciting and volatile group that Jacksonville has ever produced, however, has yet to enjoy the multiplatinum fame of Hatchet or attain the legendary stature and widespread commercial appeal of the Brothers or Skynyrd. The band is Blackfoot, and with the release of their fifth album, *Marauder*, group members Rick Medlocke (guitar, vocals), Jakson Spires (drums), Greg Walker (bass) and Charlie Hargrett (guitar) believe they are finally ready to join their illustrious compatriots at the top of the rock and roll hierarchy.

"We aren't just another southern rock and roll band," Medlocke said with a wicked grin as he sat in the band's recording studio in Ann Arbor, Michigan. "Sure we're from Jacksonville and we're proud of it, but we've never believed in letting the fact that we're from the South dictate the type of music that we should play. Our roots are just as much in bands like the Who and Free as they are in typical southern rock. We're a rock and roll band, pure and simple, and rock and roll just doesn't know any regional or national barriers."

While they have only begun to enjoy widespread success over the last few years, the Blackfoot story

Blackfoot receives AC/DC's Young Brothers backstage, from left: Jakson Spires, Greg T. Walker, Angus Young, Rick Medlocke, Malcolm Young and Charlie Hargrett.



# BLACKFOOT

## MAGNIFICENT OBSESSION

**"Rock and Roll Is The Most Important Thing There Is."**

by Andy Secher

actually dates back to 1969. It was then that Medlocke first put together a band that, as he explained, "could mix the blues music I learned from my pappy Shorty Medlocke (a legendary Florida musician) with the power of rock and roll." Soon after, though, long-time friends Ronnie Van Zant, Allen Collins and Gary Rossington decided to start a band called Lynyrd Skynyrd, and they asked Medlocke to join as drummer. The rest, as they say, is history.

"Ronnie was always hangin' around my house when we were kids because he loved to hear Shorty play the blues on his harp," Medlocke explained. "We had always been friends, and I had played drums in

some bands with him during the mid-'60s. By the time he was getting Skynyrd together, I had formed Blackfoot and was playing guitar, but Skynyrd already had their first recording session booked down in Muscle Shoals, and from what Ronnie told me, they really had their music together. So when they asked me if I could still play drums, I said sure, even though I hadn't picked up a stick in about three years. Nevertheless, things fell into place, and we went into the studio to record an album that finally came out a few years ago as *Skynyrd's First and Last*. It was really fun workin' with those dudes, and shoot, I really miss Ronnie," he said with

a faint smile. "but the work that they did really reinforced my desire to rock and roll."

While some may question Medlocke's decision to leave Skynyrd and re-form Blackfoot just as Skynyrd's career seemed to be skyrocketing, he insists that his need to play guitar and front a band of his own far outweighed his desire to play a subordinate role in Skynyrd's rise to fame. "Skynyrd already had two pretty fair pickers in Allen and Gary," he explained. "And everybody in that band could write, so there really wasn't much room for me."

"It wasn't an easy road," he continued. "We were playing our asses off everywhere from New Jersey to Texas, and we had one record out with Island (*No Reservations*) and one with Epic (*Flyin' High*) before we hooked up with the right management and with Atlantic Records. That's when we really began to hit our stride with *Strikes and Tomcatlin'*, but I really still like some of the early stuff, especially *No Reservations* — that album had some really hot tunes on it."

On *Marauder*, songs like *Dry County* and *Rattlesnake Rock 'n' Roll* help reaffirm Blackfoot as one of the most exciting bands around. With Medlocke's thunderous guitar riffs and razor-edged vocals leading the way, Blackfoot seems determined to prove once and for all that they are, indeed, more than just another southern "boogie" band.

"To us rock and roll is the most important thing there is," Medlocke said. "We've been through some pretty tough times — hell, most bands that've been shafted by two record companies would've packed it in and gone home. But we've always just picked ourselves up by the bootstraps and started all over again. But now that I think we finally have a chance to really get over the hump and get some real recognition, all I can say is, watch out! 'cause when we get rollin' we're gonna tear it all up like a Buffalo in heat." □

# Rock'n' Roll Hit Parade

**Exclusive Feature: Top Ten Countdown of the Hitmakers**

**compiled by  
Bob Grossweiner**

Each month *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. This month we feature noted hard rockers Paul Stanley, Ann Wilson and Rob Halford.



Ann Wilson, lead vocalist, Heart

1. **The Beatles** (White Album), the Beatles
2. **Sgt. Pepper's Lonely Hearts Club Band**, the Beatles
3. **Back to the Egg**, Wings
4. **Gaucha**, Steely Dan
5. **Abbey Road**, the Beatles
6. **Double Fantasy**, John Lennon/Yoko Ono
7. **Tumbleweed Connection**, Elton John
8. **Sticky Fingers**, the Rolling Stones
9. **Untitled (Led Zeppelin IV)**, Led Zeppelin
10. **Elton John**, Elton John

Paul Stanley, lead singer/rhythm guitarist, Kiss

1. **Led Zeppelin I**, Led Zeppelin  
"This album had more impact on me than any other. It set the standard against which all heavy-metal albums must be compared and judged."
2. **Led Zeppelin II**, Led Zeppelin  
"Ditto."
3. **Are You Experienced?**, the Jimi Hendrix Experience  
"Great music and a great image."
4. **Kiss Alive I**, Kiss  
"I think this is one of, if not the, best live rock and roll albums. You can feel the energy onstage and in the audience."
5. **Shazam**, the Move  
"Way ahead of its time. This group is in some way responsible for numerous current groups — ELO to Cheap Trick."
6. **Phil Spector's Greatest Hits**, Various Groups  
"The wall of sound."
7. **Sgt. Pepper's Lonely Hearts Club Band**, the Beatles  
"Brilliant."
8. **Rubber Soul**, the Beatles  
"A real creative turning point."
9. **Fleetwood Mac and Rumours**, Fleetwood Mac  
"These two are great, but I almost think of them as one."
10. **Sticky Fingers**, the Rolling Stones  
"Keith Richards is amazing."



Rob Halford, lead singer, Judas Priest

1. **Dog and Butterfly**, Heart
2. **Fly to the Rainbow**, Scorpions
3. **Who Do We Think We Are?**, Deep Purple
4. **China**, Vangelis
5. **Animals**, Pink Floyd
6. **Queen II**, Queen
7. **A Wizard, A True Star**, Todd Rundgren
8. **Led Zeppelin I**, Led Zeppelin
9. **Tons of Sobs**, Free
10. **First Album**, Z.Z. Top



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☐ **BLACKFOOT**   ☐ **OZZY OSBOURNE**

☐ Yes, I like the additional lyrics in *Hit Parader*.

☐ No, I do not like the additional lyrics in *Hit Parader*.

HIT PARADER'S

# Sports Challenge

This month:

## REO SPEEDWAGON vs. HERCULES

**The Hit Parader staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.**

Kevin Cronin and Gary Richrath of REO Speedwagon repeatedly claim they wish this was a basketball shootout. Seems the singer and the guitarist share the attitude that they can beat anybody at anything, but basketball is their specialty.

Cronin said he once played tennis against a Michigan music critic for the outcome of a concert

review; the singer won and REO received a rave review of that evening's show. Richrath countered by telling of a 20-hour expedition he recently took solo on a horse ("well, maybe it was 19", he says) to the top of a mountain near his home in southern California.

At the Broadway Arcade, a midtown Manhattan game room, Cronin and Richrath head straight for the mammoth Hercules pinball machine. Hercules is the biggest of the oversized machines, with flippers about 6 inches long, and for 50¢ a player gets to knock a billiard ball around a field the size of a twin bed. The machine is both slow and unjerkable — a pure novelty.

"What does that do?" Richrath inquired as the ball bounced off a

glant thumper bumper.

"Just do it, it's good," Cronin fired back.

Cronin and Richrath leaned over the machine as **Hit Parader's** second ball bounced around the playfield. Cheaters! Just because we took the lead on the first shot. They holler and applaud when we finally drop the ball. Cronin then got a long play, scoring big points.

"You get a lot of exercise playing this machine," he said.

"You're supposed to kick it and stuff," Richrath advised. But, to no avail 'cos hitting the huge machine is like hitting the side of a building. The final score? Richrath won with over 64,000 points. **Hit Parader** dropped the third ball to come in second with 29,000, and Cronin bit the dust at 24,000. □

REO's Gary Richrath and Kevin Cronin: "Just do it, it's good."



**F**or more years than he probably cares to remember, Dave Edmunds was the archetypal journeyman English guitarist, his roots planted in the fertile soil of American rock and roll. With seminal groups like Love Sculpture and Rockpile, and on his own solo albums, the stolid Edmunds expressed his love for Yankee rock by remaining studiously true to rockabilly's heritage, even if, in his fervent faithfulness, he sometimes seemed a little too earnest.

After a series of critically praised, though commercially ignored albums in the early '70s, Edmunds' career was given a boost by the pub and punk-rock revivals of vintage rock and roll, the return to basics that characterized the British music scene in the mid-'70s. Another of those who took advantage of the Punk revolution was a daft songwriter named Nick Lowe, a bassist for the group Brinsley Schwartz, a turn-of-the-decade country/pub-rock outfit often compared (mistakenly) to Crosby, Stills & Nash, on the basis of their similarly lush harmonies. In 1976, Lowe cut an impossibly catchy single, *Heart of the City*, for a tiny independent label called Stiff, and, all of a sudden, he was the grand old man of punk, producing the likes of the Damned and Elvis Costello.

But that didn't quite satisfy Nick Lowe. He wasn't content just to write clever ditties like *I Love the Sound of Breaking Glass* and *Cruel to be Kind*. He wanted to be part of an honest-to-goodness great rock and roll band. Enter Rockpile, an on-again, off-again configuration that had grown to mythic proportions, featuring, at various times, Edmunds and Billy Bremner on guitar and Terry Williams on drums. And, although they had never actually recorded an entire album, the band was legendary among devotees as divine carriers of the roots-of-rock-and-roll torch, capable of capturing the magic on the right night.

With the addition of

# DAVE EDMUNDS

## BEST PART OF BREAKING UP

**Parting Is Such Sweet Sorrow:  
Former Rockpile Guitarist  
Twangin' Solo**

by Roy Trakin



Dave Edmunds: "We had no direction, and it never did come together."

popmeister Lowe, he with the disarming ability to "nick" a riff and make it his own, Rockpile appeared to gain precisely that elusive ingredient that it had — until then — always seemed to be missing: a sense of humor. When the foursome finally did its first tour in the U.S., the sets were divided equally between material by Lowe and that by Edmunds, even though one and all acknowledged Rockpile as Dave's band. Each show was indeed a revelation, with enough nuggets and rock-solid playing to please the most discerning purist

as well as the casual popster.

A series of record company disputes finally resolved, the way was cleared for the first official Rockpile album, last year's *Seconds of Pleasure*. After all the anticipation, the LP turned out to be a distinct disappointment, with Nick Lowe's unerring nose for trashy gems taking a back seat to Edmunds' neo-classicist orthodoxy. The resultant tour, placed under the media microscope, fared badly, as the group tired of touring and one another during the grueling grind of cross-country

one-nighters. Who wanted to hear Limeys playing American music anyway? We created it, why were they performing it?

Still, it came as both a shock and a surprise when Rockpile announced their official break-up last March. Surely, they would play together again. Only Rockpile could seem like a drunken but competent bar band one second and the Beatles reincarnated the next. But Edmunds, in town recently to plug the *Concert for Kampuchea* album, on which Rockpile is joined by Led Zep's Robert Plant for an "all reel" rendition of an old Elvis Presley tune, *Little Sister*, merely confirmed our worst suspicions.

"We had no direction," he admitted. "It was just my songs and Nick's songs and it never did come together. We really kept expecting it to, but it never did." Edmunds goes on to blame the split, in part, on the interference of former manager Jake Riviera, who didn't want the members of the group to pursue solo careers. For the time being, at least, Edmunds will be managing his own affairs.

From the evidence of his latest album, *Twangin'...*, he appears to be doing quite well. Having absorbed Nick Lowe's transient pop sensibility, Edmunds puts the lesson to good use, effectively loosening up his clinical approach and demonstrating an eclecticism that rivals that of his former colleague. Dave's version of John Fogerty's *Almost Saturday Night* is a case in point. Rather than stressing the tune's Americana, Edmunds transforms it into a trebly English plaint, making it totally his own. There is a casualness to his rendition that suggests a great burden has been lifted from his shoulders.

*Twangin'...* is the best Dave Edmunds album yet, better than either *Repeat When Necessary*, *Tracks on Wax 4* or *Seconds of Pleasure*. Who needs Nick Lowe anyway? Sometimes the best part of breaking up is being left to your own devices to show what you're capable of. We shall see...□

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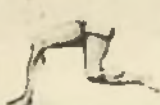
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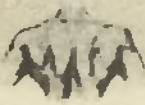
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## THE BREAKUP SONG (They Don't Write 'Em)

(As recorded by The Greg Kihn Band)

GREG KIHN  
STEVE WRIGHT

We had broken up for good  
Just an hour before  
Ah ah ah, ah ah ah ah, ah  
Now I'm starin' at the bodies as  
they're dancin' 'cross the floor  
Ah ah ah, ah ah ah ah, ah  
And then the band slowed the tempo  
And the music took me down  
Ah ah ah, ah ah ah ah, ah  
It was the same old song with a  
melancholy sound  
Ah ah ah, ah ah ah ah, ah.

They don't write 'em like that  
anymore  
They just don't write 'em like that  
anymore.

We'd been livin' together for a  
million years  
Ah ah ah, ah ah ah ah, ah  
Now it feels so strange out in the  
atmospheres  
Ah ah ah, ah ah ah ah, ah  
And then the jukebox plays a song I  
used to know  
Ah ah ah, ah ah ah ah, ah  
And now I'm starin' at the bodies as  
they're dancin' so slow  
Ah ah ah, ah ah ah ah, ah.

They don't write 'em like that  
anymore  
They just don't write 'em like that  
anymore.

Mm now I wind up starin' at an  
empty glass  
Ah ah ah, ah ah ah ah, ah  
'Cause it's so easy to say that you'll  
forget your past  
Ah ah ah, ah ah ah ah, ah.

They don't write 'em like that  
anymore  
No  
They just don't write 'em like that  
anymore  
They just don't  
No they don't no no uh uh  
They just don't write 'em like that  
anymore.

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## I CAN TAKE CARE OF MYSELF

(As recorded by Billy & The Beaters)

BILLY VERA

Your wardrobe's purchased at the  
latest boutique  
Your place is furnished like the  
President's suite  
Your freezer's filled up with the  
finest of meat  
Somehow you manage on a  
hundred a week.

They say you like to feel white gold  
on your neck  
They say when you make love you  
like to direct  
And that new sports car you  
proceeded to wreck  
They say I ought to ask who picked  
up the check.

I can take care of myself  
My friends all say I ought to think  
twice  
I can take care of myself  
I don't need nobody's advice  
You're so nice.

Attempts to charm you met with  
little success  
I never met someone so hard to  
impress  
Until one day by chance you saw my  
address  
The next day you had on your lowest  
cut dress.  
(Repeat chorus)

They could be correct in their  
judgment of you  
Maybe you'll take me and make me a  
fool  
But I'm a big boy and I know what to  
do  
It might be worth it to wake up next  
to you.  
(Repeat chorus)

I can take care of myself  
I don't need nobody's advice  
Oh I can take care of myself  
I don't need nobody's advice  
Yeah I can take care of myself  
I don't need nobody's advice.

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for piano/organ

no notes!

Joyce E. Nichols'

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## ARC OF A DIVER

(As recorded by Steve Winwood)

STEVE WINWOOD  
VIV STANSHALL

She bathes me in sweetness I  
cannot reveal  
For sharing dreams I need my  
woman  
This humble expression meagerly  
dressed  
My eyes so mean it has no meaning.  
But jealous night and all her secret  
chords

I must be deaf on the telephone  
I need my love to translate  
I play the piano no more running  
honey  
This time to the sky I'll sing if clouds  
don't hear me  
To the sun I'll cry and even if I'm  
blinded  
I'll try moon gazer  
Because with you I'm stronger  
I'm stronger  
I'm stronger.

Arc of a diver effortlessly  
My mind in sky and when I wake up  
Daytime or nighttime I feel you near  
Warm water breathing she helps me  
here.

But jealous night and all her secret  
chords  
I must be deaf on the telephone  
I need my love to translate  
This time to the sky I'll sing if clouds  
don't hear me  
To the sun I'll cry and even if I'm  
blinded  
I'll try moon gazer  
Because with you I'm stronger.

But jealous night and all her secret  
chords

I must be deaf on the telephone  
I need my love to translate  
This time to the sky I'll sing if clouds  
don't hear me  
To the sun I'll cry and even if I'm  
blinded

I'll try moon gazer  
Because with you I'm stronger.

Lean streaky music spawned on the  
streets

I hear it but with you I had to go  
'Cause my rock and roll is putting on  
weight

And the beat it goes on.

Arc of a diver effortlessly  
My mind in sky and when I wake up  
Daytime or nighttime I feel you near  
Warm water breathing she helps me  
here.

But jealous night and all her secret  
chords

I must be deaf on the telephone  
I need my love to translate.

With you my love we're going to raid  
the future

With you my love we're going to  
stick up the past

We'll hold today to ransom 'till our  
quartz clock stop

Until yesterday

Until yesterday

Until yesterday

'Til our quartz clock stop.

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## BETTE DAVIS EYES

(As recorded by Kim Carnes)

DONNA WEISS  
JACKIE DE SHANNON

Her hair is Harlow gold  
Her lips a sweet surprise  
Her hands are never cold  
She's got Bette Davis eyes  
She'll turn her music on you  
You won't have to think twice  
She's pure as New York snow  
She's got Bette Davis eyes.  
And she'll tease you

She'll tease you

All the better just to please you  
She's ferocious and she knows just  
what it takes

To make a pro blush  
She's got Greta Garbo stand off  
sighs

She's got Bette Davis eyes.  
She'll let you take her home

It whets her appetite  
She'll lay you on her throne  
She's got Bette Davis eyes  
She'll take a tumble on you  
Roll you like you were dice  
Until you come up blue  
She's got Bette Davis eyes.

She'll expose you  
When she blows you  
Off your feet with the crumbs that  
she throws you

She's precocious and she knows  
just what it takes

To make a pro blush  
All the boys think she's a spy  
She's got Bette Davis eyes.

She'll tease you  
She'll tease you  
Just to please you  
She'll snow you  
She knows you  
She's got Bette Davis eyes.

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## SEND FOR YOUR BUDDHA AT ONCE WITHOUT RISK!

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## DOUBLE MONEY-BACK! 100% GUARANTEED!

I can't imagine anyone passing up this unique chance to join the Research Experiment and use the legendary BUDDHA every



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single day. So the only thing holding you back is taking a risk. I'm going to eliminate that completely!

To prove to you that I mean every word I've said — I'll give you this fantastic **DOUBLE MONEY-BACK GUARANTEE**: The BUDDHA must work a money miracle for you within 14 days, or I'll return **ALL** your money **PLUS ANOTHER \$7.00** for your time and trouble. That's right! You'll receive **DOUBLE YOUR MONEY BACK** with no strings attached!

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## GIMME SOME SLACK

(As recorded by The Cars)

RIC OCASEK

I wanna shake like La Guardia  
 Magic mouth in the sun  
 Train ride to the court yard  
 Before you can run  
 Down at the end of lonely street  
 Where no one takes a walk  
 Someone's lying at your feet  
 And someone's getting off  
 Just gimme me slack  
 Just gimme some slack.  
 The seven floors of walk up  
 The odor-musted cracks  
 The peeping-keyhold introverts  
 With the monkeys on their backs  
 The rooftops strung with frauleins  
 The pastel pinned-up sails  
 The eighteen-color roses  
 Against your face so pale.  
 I wanna float like Euripides  
 All visions intact  
 I'm all right with Fellini friends  
 Tripping over the track  
 Down at the end of lonely street  
 Where no one takes a chance  
 Someone's in the cheap light  
 And someone wants to dance.

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## RUNNING SCARED

(As recorded by The Fools)

ROY ORBISON  
 JOE MELSON

Just running scared each place we  
 go  
 So afraid that he might show  
 Yeah running scared what would I  
 do  
 If he came back and wanted you  
 Just running scared feeling low  
 Running scared you loved him so

Just running scared afraid to lose  
 If he came back which one would  
 you choose  
 Then all at once he was standing  
 there  
 So sure of himself his head in the air  
 My heart was breaking which one  
 would it be  
 You turned around and walked away  
 with me.

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## I REALLY LOVE YOU

(As recorded by Heaven and Earth)

JEFF WASHINGTON  
 SAMUEL PEAK, JR.

You got all the answers before the  
 questions are out  
 Don't you know that I want you  
 In my mind there is no doubt  
 That after all these dreams  
 It's just the way it seems that my love  
 still grows for you  
 I dig your style and I love your smile  
 And I love ev'rything you do  
 I really love you.

You know that I want you  
 In my mind there's no doubt  
 I am always thinkin' of you  
 And with your love I can't do without  
 After all these dreams  
 It's just the way it seems that my love  
 still grows for you  
 I dig your style and I love your smile  
 And I love ev'rything you do  
 I really love you.

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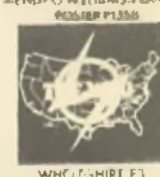
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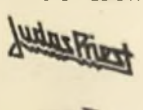
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## BROOKLYN GIRLS

(As recorded by Robbie Dupree)

ROY FREELAND  
BILL LABOUNTY

She spins the wheel of fortune  
On the boardwalk  
Where lovers draw their secrets  
In the sand  
Those Coney Island boys  
In satin jackets  
Choose up among themselves  
To see who gets a chance at those.

Brooklyn girls  
They like to talk tough  
Brooklyn girls  
They shine in the rough  
Brooklyn girl  
Hold on  
I'm comin' for you.

She dreams about the lights  
Across the river

Dances in the dark  
While the radio plays  
She knows that someone out there  
Must be waiting  
To take her in his arms  
And steal her heart away.

Brooklyn girls  
They like to talk tough  
Brooklyn girls  
They shine in the rough  
Brooklyn girl  
Hold on  
I'm comin' for you.

So much love  
Lost in a crowd  
Take a look around  
She's just waiting to be found.  
(Repeat chorus)

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## LIVING INSIDE MYSELF

(As recorded by Gino Vannelli)

GINO VANNELLI

In my life I've felt so self assured  
But suddenly it's all changed  
She's a cloud that hangs above my world  
And I find myself wandering in the rain  
And now I can't go on.

I am lost  
Living inside myself  
Living inside this shell  
Living outside your love  
I am lost

Somewhere inside my own dreams  
Afraid of what life really means  
Living without your love.

I need her guiding light  
To shine on my darkest days  
I was young and time was on my side

But like a fool I let it slip away  
And now those days are gone.

I am lost  
Living inside myself  
Living inside this shell  
Living outside your love  
I am lost

Somewhere inside my own dreams  
Afraid of what life really means  
Living without your love.

In my life I've felt so self assured  
But oh how the seasons change  
And now I'm not that strong.

I am lost  
Living inside myself  
Living inside this shell  
Living outside your love  
I am lost

Somewhere inside my own dreams  
Afraid of what life really means  
Living without your love.

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## SAY YOU'LL BE MINE

(As recorded by Christopher Cross)

CHRISTOPHER CROSS

Say you'll be mine  
Say you'll be mine until the sun shines  
Say you'll be mine  
And bring me the dream of a lifetime.  
I just can't hide the truth no more  
I've got to get my feet back down on

the floor  
I love you so  
I need you so  
I just don't think I can let you go.

It's you that keeps me feeling this way  
I don't think I can take it even one more day  
It don't seem right  
That I should be alone tonight.

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## JUST SO LONELY

(As recorded by Get Wet)

**ZECCA**

Lonely, just so lonely  
 I'm so lonely  
 Lonely just for you  
 Just so lonely  
 Just for you.

It wasn't what I wanted  
 And I do know right from wrong  
 I wasn't out to prove or doubt  
 That we've got something strong  
 It was one less hour of sitting alone  
 Like last year's favorite doll  
 Runnin' my fingers across the phone  
 Hopin' that you might call.

The girl was just so lonely  
 Just so lonely  
 I'm so lonely  
 Lonely just for you.

I wasn't out to hurt you  
 Wasn't sure you'd even care  
 When I turned the key I knew it had to be  
 'Cause I really needed someone there  
 I needed the heat from a young man's lips  
 To break the darkness of my room  
 But his kisses weren't sweet enough  
 To make that hour bloom.

For the girl who's lonely  
 Just so lonely  
 I'm so lonely  
 Lonely just for you  
 Just so lonely  
 Just so lonely  
 I'm so lonely  
 Lonely just for you.

But when I closed my eyes I knew  
 Nobody else's arms would ever do  
 So I sent him home and got oh so lonely

(Lonely just for you)  
 So lonely  
 (Lonely just for you)  
 So lonely  
 (Lonely just for you)  
 Lonely just for you.

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## THE WAITING

(As recorded by Tom Petty and The Heartbreakers)

**TOM PETTY**

Oh baby don't it feel like heaven right now  
 Don't it feel like something from a dream  
 Yeah I've never know nothin' quite like this  
 Don't it feel like tonight might never be again  
 Baby we know better than to try and pretend  
 Honey no one could-a ever told me 'bout this  
 I said yeah yeah yeah.

The waiting is the hardest part  
 Every day you see one more card  
 You take it on faith  
 You take it to the heart  
 The waiting is the hardest part.

Well yeah I might have chased a couple women around  
 All it ever got me was down  
 Yeah then there were those that made me feel good  
 But never as good as I feel right now  
 Baby you're the only one that's ever known how  
 To make me wanna live like I wanna live now  
 I said yeah yeah yeah.

The waiting is the hardest part  
 Every day you get one more yard  
 You take it on faith  
 You take it to the heart  
 The waiting is the hardest part.

Oh don't let it kill you baby  
 Don't let it get to you  
 Don't let it kill you baby  
 Don't let it get to you  
 I'll be your bleedin' heart  
 I'll be your cryin' fool  
 Don't let this go too far  
 Don't let it get to you.

Yeah yeah yeah yeah  
 The waiting is the hardest part  
 Every day you get one more yard  
 You take it on faith  
 You take it to the heart  
 The waiting is the hardest part  
 Yeah the waiting is the hardest part.

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## HARD TIMES

(As recorded by James Taylor)

JAMES TAYLOR

We've seen some hard times  
(Hard times)  
Holding it together ain't always easy  
An angry man (hungry woman)  
Driving each other crazy  
It's so low down  
(Show down)  
There's nothing else safe to say  
Baby's on the town  
(Baby's lookin' 'round)  
Talkin' 'bout walkin' away  
Don't let go.  
Got to give it one more chance  
We've got to hold on  
Loving me may not make much sense  
But I'm gone on you baby  
(Baby I'm gone)  
And I want you back again  
I may be wrong for you baby  
(Maybe I'm wrong)  
But I love you just the same  
Now we've got to hold on  
(Got to hold on)

Got to hold on  
(Got to hold on)  
Got to hold on  
(Got to hold on)  
Got to hold on  
(Got to hold on)  
Got to hold on  
(Got to hold on)

Hard times (hard times)  
Holding it together ain't always easy  
Angry man (hungry woman)  
Driving each other crazy  
We've got to hold on  
(Got to hold on)  
Got to hold on  
(Got to hold on)  
Got to hold on  
(Got to hold on)  
Got to hold on  
(Got to hold on)  
Got to hold on  
(Got to hold on)  
Thru' all those hard times  
(Hard times)  
Holding it together ain't always easy.

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## STILL RIGHT HERE IN MY HEART

(As recorded by Pure Prairie League)

JEFF WILSON  
DAN GREER

There's a silver moon in the  
midnight sky  
And lovers are heart to heart  
But love is a shadow  
Lost in your eyes  
And time has taken us apart  
But it's so far away and so long ago  
It's still so strong I want you to know.

Where you've been right from the start  
Still right here in my heart oh baby.  
There's a hollow sound in this empty room  
Echoes in the dark  
I wish I could wake and find you here  
Give us another chance to start  
But night after night day after day  
I love you so much I still have to say.  
(Repeat chorus)

Well I wonder what you're feelin'  
Do you ever feel the same  
When you listen to your heart  
Do you ever hear my name.  
(Repeat chorus)

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## LOVERS AFTER ALL

(As recorded by Melissa Manchester & Peabo Bryson)

MELISSA MANCHESTER  
LEON WARE

When I look deep into your eyes  
That's when I know I'm living  
For ev'ry moment of our lives  
We should be forgiving.  
We'll hold each other when we cry  
Even if we fall somehow we'll be  
lovers after all.  
In time we'll learn to understand the

meaning of together  
If we keep walking hand in hand  
Then nothing else will matter.  
There will be no need to hide  
feelings that we keep inside  
We'll hold each other when we cry  
Even if we fall somehow we'll be  
lovers after all  
Lovers, lovers after all.

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Muscular  
Man" 3  
Straight  
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# Now Through MEGATETICS YOU CAN LOSE 30, 40, EVEN 50 POUNDS IN LESS THAN A MONTH

(25 pounds or more the first week)—by  
absorbing less of the food you eat!\*

—says Ronald R. Romano, D.C.

## Dear Reader:

Never before has it been possible to lose so many pounds, so quickly, and so easily as with a revolutionary new weight-loss program set forth in a new book by Dr. Ronald R. Romano.

The program is called the Megatetic Weight Reduction Program. It's based on scientific findings on caloric absorption—the way your body absorbs the food it consumes.

## The Reason Why Overweight People Are Often The HEALTHIEST People—A Fact Overlooked By Just About Every Diet Until Now

Just about every other diet until now has disregarded the fact that overweight people tend to absorb more of the nutrients and calories from their food than do slender people, says Dr. Romano.

Indeed, in today's society, the fittest (healthiest) individuals are overweight. They digest foods with greater efficiency, whereas many slender people are slender simply because they digest and absorb foods poorly.

Recognizing this simple, scientific fact, Dr. Romano realized that if there were some way by which to make overweight people less efficient in digesting and absorbing the calories they consume, this would be a real breakthrough in weight loss. At last, there would be a method by which a person could lose weight quickly and easily, and without the bothersome exercising which normally undermines other diets and causes an inevitable return to obesity.

Thus, it developed that Dr. Ronald R. Romano, Director of the Cedars Institute and Polyclinic in Florida, began a search to formulate a weight loss program that would not only take advantage of the decreased absorption principle, but would overcome these other problems as well.

After intensive research, Dr. Romano discovered that there was a commonplace product which, when used as part of his Megatetic Weight Reduction Program, will dramatically reduce the number of calories absorbed from every meal you eat.

## Now—The Commonplace Product That Keeps You From Absorbing Calories

These tablets are so safe, they're available without prescription in any drugstore. They are so commonplace, they are available under seven familiar brand names. In fact, you may even have some in your medicine cabinet or purse this very moment.

These commonplace tablets which, until now, weren't used for dieting at all—work in two ways to reduce the calories you absorb.

First, they reduce stomach acidity and inactivate the prime digestive enzyme. Second, by neutralizing gastric contents, the stomach is caused to empty sooner than usual. This gives the body less time to act on the food, and thereby reduces the calories you absorb.

By doing this, says Dr. Romano, "These tablets, which are to be used only on a temporary basis, will help you lose pounds and maintain your lowered weight more easily than you believed possible."

## You Will Achieve Slenderness In 30 Days

These tablets became the center of Dr. Romano's dramatic weight loss program, which he termed *Megatetics*. In the Program, he combined the tablets with several other effortless principles which enable you to take in less food, absorb fewer calories—and burn up more of these calories.

"Truly," says Dr. Romano, "you will lose weight and inches faster than you ever dreamed possible."

The result of this "triple powered" Program of (1) consuming

less, (2) absorbing less, and (3) burning up more, was a 30-Day Weight Loss Program of such remarkable power, Dr. Romano says...

"It seems incongruous to expect a rapid reversal, and almost immediate slenderness. Yet, this is exactly what the Megatetic Program is capable of... 30, 40, even 50 pounds in less than a month—25 pounds or more the very first week.

"If, for some reason, you are more than 50 pounds overweight—don't worry. Megatetics will produce a 50-pound weight loss each and every month until you achieve your proper weight.

"You will find Megatetics faster than any other diet or exercise program you've encountered. If somehow you are only 10 pounds above your desirable weight, then Megatetics will have your weight where it belongs in only seven days.

"Incredible? Yes! But true nonetheless. Not only will all those excess pounds melt away, but so will the inches. During the 30-Day Program you may have to buy at least one new wardrobe, and probably two. The fat will disappear so quickly that after one week, your present clothing will hang on you like so much burlap.

"But let's face it—the rapid and enormous reduction in weight and size is only part of the benefits of Megatetics. More importantly, you will be able to maintain your new slenderness for life with only minimal effort."

## READ THESE THRILLING CASE HISTORIES

**LURLENE McC.** had been grossly overweight ever since the birth of her first child, some 14 years before. She was 38 years old. Her weight was 169 pounds. She had always been successful in losing weight on several previous occasions, but always gained the weight back. During her 30-Day Megatetics Program, Lurlene lost 43 pounds. Today, more than 18 months later, Lurlene is still maintaining her desirable weight. She says, "I don't think I'll ever be fat again."

**LOUISE G.** was a middle-aged housewife. She had been on numerous diets. She had even tried shots and pills, but nothing seemed to have any permanent effect. During her 30-Day Megatetics Program, Louise lost 37 pounds. Since she was extremely overweight, a second month on the Program was called for, during which she lost an additional 35 pounds—a total of 72 pounds in just two months.

"She says, 'The speed with which I lost weight! I never would have believed I could lose so fast. Over the years, I've tried to diet many times, but always gave up after a short period. If I had to pick the one thing that helped me be successful, I would say it was this: The speed with which the pounds came off. Each day brought me another step closer to where I wanted to be.'

**BARBARA R.** was 28 years old and 187 pounds. She had been overweight as long as she could remember. She had tried many different diets and exercises. During her 30-Day Megatetics Program, Barbara lost 43 pounds. During the Program, she gained so much new energy, she painted and redecorated her apartment all by herself. Her new figure, matched with some attractive new clothes, produced a remarkably beautiful young woman.

**JANET T.** was 25 years old, 5'4½" and 154 pounds. When she began her 30-Day Megatetics Program, she was single and worked in the back office of one of the larger law firms. Through the Program, in less than a month, she achieved her weight loss goal. She began to take an interest in clothes and cosmetics. In a few months, the change in Janet's appearance was so great as to be unbelievable. Recently, she wrote a letter to Dr. Romano:

"After losing all that weight, I began to feel good about myself. I wanted to meet people and go out on dates. I began to date one of the junior partners and last month he proposed to me. We're going to be married next month and I want to invite you to the wedding. Without you and your diet program, I'd probably still be working in that back room."

Dr. Romano's new book, which completely describes his remarkably effective weight loss plan, is called: "DR. ROMANO'S MEGATETICS WEIGHT REDUCTION GUIDE"... and it explains, in simple, step-by-step instructions, exactly how to use the principles of reduced absorption to dramatically reduce your weight without the use of routine, strenuous exercises.

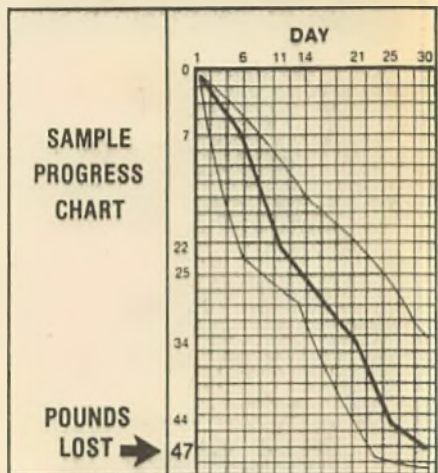
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## ABOUT THE AUTHOR

**DR. RONALD R. ROMANO** is currently Director of the Cedars Institute and Polyclinic, Florida. He has gained national recognition over the years and was awarded the National Science Award of the American Chiropractic Association in 1965. He received his Doctorate in Chiropractic at CINY, New York. Dr. Romano has recently received a U.S. Patent for the invention of the Indirect Cumulative Calorimeter (for the determination of the human caloric consumption/ utilization ratio).

\*The complete Megatetic Program includes other weight reduction measures, but reduction of absorption is the principal unique contribution of Dr. Romano to the solution of this age-old problem.

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## A MODERN GIRL

(As recorded by Sheena Easton)

BUGATTI  
MUSKER

He yawns and says hello  
Turns on the breakfast show  
She fixes coffee while he takes a shower  
Hey that was great he says  
Wish we could stay in bed  
But I got to be at work in less than an hour  
She manages a smile as he walks out the door  
She's a modern girl who's been through this movie before.  
She don't build her world round no single man  
But she's getting by doin' what she can  
She is free to be what she wants to be  
All she wants to be is a modern girl  
Na na na na na na na  
Na na na na na na na  
She's a modern girl.

It looks like rain again  
She takes the train again  
She's on her way again through London town  
And she eats a tangerine flicks through a magazine  
Until it's time to leave her dreams on the underground  
She walks to the office like ev'ryone else  
An independent lady taking care of herself.  
(Repeat chorus)

She's been dreamin' 'bout him all day long  
And as soon as she gets home  
It's him on the telephone  
He asks her to dinner  
She says I'm not free tonight  
I'm gonna stay at home and watch my T.V.  
(Repeat chorus)

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## COME TO ME

(As recorded by Aretha Franklin)

GENE PRICE

You're asking me to understand  
your feelings  
To just forget my own and let you go  
Darling I won't raise a hand to stop you  
Just let me say one thing before you go.  
Come to me if ever you get lonely  
Just reach out your hand and there I'll be  
My love will light your way out of the darkness  
If you ever need a true love come to me.

I believe that time alone will change you  
That changing times will bring you back to me  
So when you've got tired of chasing rainbows  
Just make a wish for love and there I'll be.  
Come to me if ever you get lonely  
Just reach out your hand and there I'll be  
My love will light your way out of the darkness  
If you ever need a true love  
Come to me.

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## CH CH CHERIE

(As recorded by The Johnny  
Average Band)

AVERAGE  
McREE

Lyn' cheatin' deceiving  
What do you think you're doin' to me  
Ch Ch Cherie.

Misbehavin' and footin' around  
I hear your name all over town  
You can't fool me

Ch Ch Cherie  
You don't fool me  
Ch Ch Cherie.

I'm the one who taught you all your lines  
Did you think they'd really work this time  
Not on me Ch Ch Cherie  
Not on me Ch Ch Cherie  
Ch Ch Cherie  
Ch Ch Cherie.

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## MERCY, MERCY, MERCY

(As recorded by Phoebe Snow)

DON COVAY  
RONALD MILLER

Have mercy  
Have mercy baby  
Have mercy  
Have mercy on me.

Well I went to see a gypsy  
And had my fortune read  
She said, "Don your baby's gonna  
leave you  
Her bag is packed up under her  
bed."

Have mercy  
Have mercy baby  
Have mercy  
Have mercy on me.

I said-a If you leave me baby  
Girl If you put me down

Well I'm-a goin' to the nearest river  
chile  
And jump overboard and drown.

Have mercy  
Have mercy baby  
Have mercy  
Have mercy on me.

Well now hey hey baby hey hey now  
What you tryin' to do huh  
Hey hey baby hey hey now  
Please don't say we're thru  
I said-a If you stay here baby  
I tell you what I'm gonna do  
I'm gonna work two jobs seven days  
a week  
And bring my money home to you.

Have mercy  
Have mercy baby  
Have mercy  
Have mercy on me.

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## LOVE YOU LIKE I NEVER LOVED BEFORE

(As recorded by John O'Banion)

RICHIE ZITO  
JOEY CARBONE  
KATHI PINTO

Heard a promise in the wind  
Then I saw you walkin' in  
Tell me baby where ya been so long  
Waited all my life to feel this strong.

I love you like I never loved before  
And ev'ry day I love you so much  
more

Feeling like I never felt so sure  
Love you like I never loved before.

Lonely days and lonely nights  
Fin'ly gone and out of sight  
I'll do ev'rything within my power  
To make your life get sweeter hour  
by hour.  
(Repeat chorus)

I'll do ev'rything within my power  
To make your life get sweeter hour  
by hour  
I love you like I never loved before  
No I never  
I love you like I never loved before  
No I never, never, never.

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wood Music, 433 No. Camden Drive,  
Suite 950, Beverly Hills, CA 90210.

## THAT DIDN'T HURT TOO BAD

(As recorded by Dr. Hook)

ROBERT BYRNE  
TOM BRASFIELD

Come on over here my brand new  
baby  
You look so alone and the night's so  
kind

Won't you take your tremblin' lips  
And kiss me one more time  
You're gonna do just fine.

Oh that didn't hurt too bad now did it  
That shouldn't make you sad  
'Cause it's only love you're running  
from

And that didn't hurt too bad now did  
it.

I'm gonna handle you like a baby  
I'm gonna love you like you never  
knew

And it'll be everything and more  
Than you ever thought it could  
And you're gonna be so good.

Oh that didn't hurt too bad now did it  
That shouldn't make you sad  
'Cause it's only love you're running  
from

And that didn't hurt too bad now did  
it.

Wasn't it everything and more than  
you ever thought it could be  
Baby you were so good.

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## SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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## I DON'T NEED YOU

(As recorded by Rupert Holmes)

RUPERT HOLMES

I don't need you  
 I don't need you half as much as you  
 need me  
 And I thank my lucky stars that you  
 have freed me  
 'Cause I'm losin' weight at last  
 Losin' weight and losin' sleep and  
 losin' my mind fast  
 (Stop).

I don't need you  
 I don't miss you in the way I  
 expected  
 I have time to clean the sink and feel  
 neglected  
 Will I call you up, I won't  
 I forgot your number (six three six,  
 four eight three one).

And I don't need you  
 I don't need you like my life  
 depended on it  
 You're gone, you're gone, you're  
 gone

It only effects me in the hours when I  
 need you, I need you  
 But I don't want you  
 I do crosswords and I'm weavin' a  
 basket  
 And I'd never take you back unless  
 you ask it.

And I don't need you  
 I don't need you like my life  
 depended on it  
 You're gone, you're gone, you're  
 gone  
 It only effects me in the hours when I  
 need you, I need you.

But I don't love you  
 I don't love you like with whom you  
 are livin'  
 Only twenty times as much and all's  
 forgiven  
 If you'll just come by today  
 So that I can have you near forever  
 While I say that I don't need you  
 I don't need you  
 I don't need you.

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## I'VE BEEN WAITING FOR YOU ALL OF MY LIFE

(As recorded by Paul Anka)

LINDA KIMBALL  
 MARK SHERRILL

I always knew you'd come along  
 I waited for you for so long  
 In fantasies I've felt your kiss  
 I knew your tender lips would feel  
 like this.

I've been waiting for you all of my life  
 So many times I've dreamed of  
 holding you tight  
 And now that you're here it's all right  
 I've waited for you all my life.

Now that you're here for me to touch  
 The need in me becomes too much  
 The dream that lived inside of me  
 Tonight will be reality.

I've been waiting for you all of my life  
 So many times I've dreamed of  
 holding you tight  
 And now that you're here it's all right  
 I've waited for you all my life  
 Waited for you all of my life  
 I've been waiting for you all of my  
 life.

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## HEARTS ON FIRE

(As recorded by Randy Meisner)

ERIC KAZ  
 RANDY MEISNER

I had myself a tall one  
 Waitin' at the bar  
 I wasn't gonna leave here  
 Till I had her in the car  
 The moon was growing bright  
 The stars were standin' still  
 A-waitin' for my baby  
 In the cold December chill.

I been achin' from desire  
 Her blood's runnin' like a ragin' river  
 But her heart's on fire.

I couldn't write a letter  
 Cause I don't know what to say  
 I cou. dn't write a song  
 Cause I don't know what to play  
 Come a little closer  
 You better hold me tight  
 Gonna roll on down the highway  
 Rock on with my baby all night.

I been achin' from desire  
 Her blood's runnin' like a ragin' river  
 But her heart's on fire.

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# TOM PETTY

## BLOOD OF A POET

### Rocker Keeps His Word On Hard Promises.

by Blair Jackson

"**T**he waiting is the hardest part," Tom Petty sings in the first song on his latest album, **Hard Promises**. On the surface, the song is about a relationship with a woman. But it is also about Petty's climb in the music business over the past five years with his band, the Heartbreakers. Now, with **Hard Promises** selling phenomenally well coast-to-coast, and a tour of large arenas nation-wide underway, the wait for stardom for Tom Petty & the Heartbreakers appears to be over.

There is an air of triumph when Petty sings, in *The Waiting*, "Oh baby don't it feel like heaven right now?/Don't it feel like something from a dream?" Surprisingly, however, some of the material on **Hard Promises** has a slightly melancholy tone, as if Petty is announcing that stardom is hardly the panacea it would appear to be to outsiders.

"Having a successful album doesn't solve all your personal problems," Petty told me just before leaving for a national tour. "It creates problems of its own. It confuses you, for one thing. This album deals with that: the confusion, the loneliness, the happiness. I wanted to get all that in there, and a little more."

"I never really thought success would solve all my problems, so I'm lucky in that respect. You want to think everything will get cleaned up when you make it, but you've got to clean it up yourself."

The Tom Petty who is sitting with me on a cushy sofa in the Hollywood offices of his manager looks like a different person than the Petty I first interviewed four years ago. Then, Tom was dressed from head to toe in black. His blond hair cascaded over his shoulders and framed his gaunt face eerily. He was in the midst of his first tour with the Heartbreakers and his obvious self-confidence occasion-



© Gary Gershoff

Tom Petty has gone from playing small rock clubs to huge auditoriums very quickly: "You have to work harder in large places."

ally gave way to arrogance and impatience with the then-slow progress of his career.

But on this sunny Los Angeles afternoon, Petty looks tan and fit, more like a college tennis star than a rock and roller. His hair is the shortest it has been in years and he is dressed in a casual but chic sport coat. The feistiness of his earlier days remains to an extent, but this is unquestionably a more mature person. The change is even noticeable from our last interview in the fall of '79, shortly before **Damn the Torpedoes** was released.

That record was Petty's breakthrough, a stunning rock album that yielded three hit singles — *Don't Do Me Like That*, *Refugee*, and *Here Comes My Girl* — ultimately sold more than three million copies, making it one of the biggest selling albums of last year. The pressure to come up with an album to match the brilliance of **Torpedoes** must have been substantial, yet Petty shrugs it off for the most part.

"Rule One when we were making this record was that this would not be **Damn the Torpedoes, Part Two**. My main concern was to move the music some place we hadn't been before. I think we've been able to make a sound that is the Heartbreakers, but we've also been able to change. There are more ballads on this album and I think as a whole it is more lyrical than our other records.

I wanted to try and open the door for experimentation in more than just one musical style."

Indeed, the songs on **Hard Promises** do cover more different musical and lyrical styles than any of the previous three Petty efforts. Songs like *Something Big* and *King's Road* show just how far Petty's songwriting skills have come: each varies considerably from the boy-girl themes he has tackled in most of his songs, moving instead toward more

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**"If I went into the studio tomorrow I might make a heavy metal album."**

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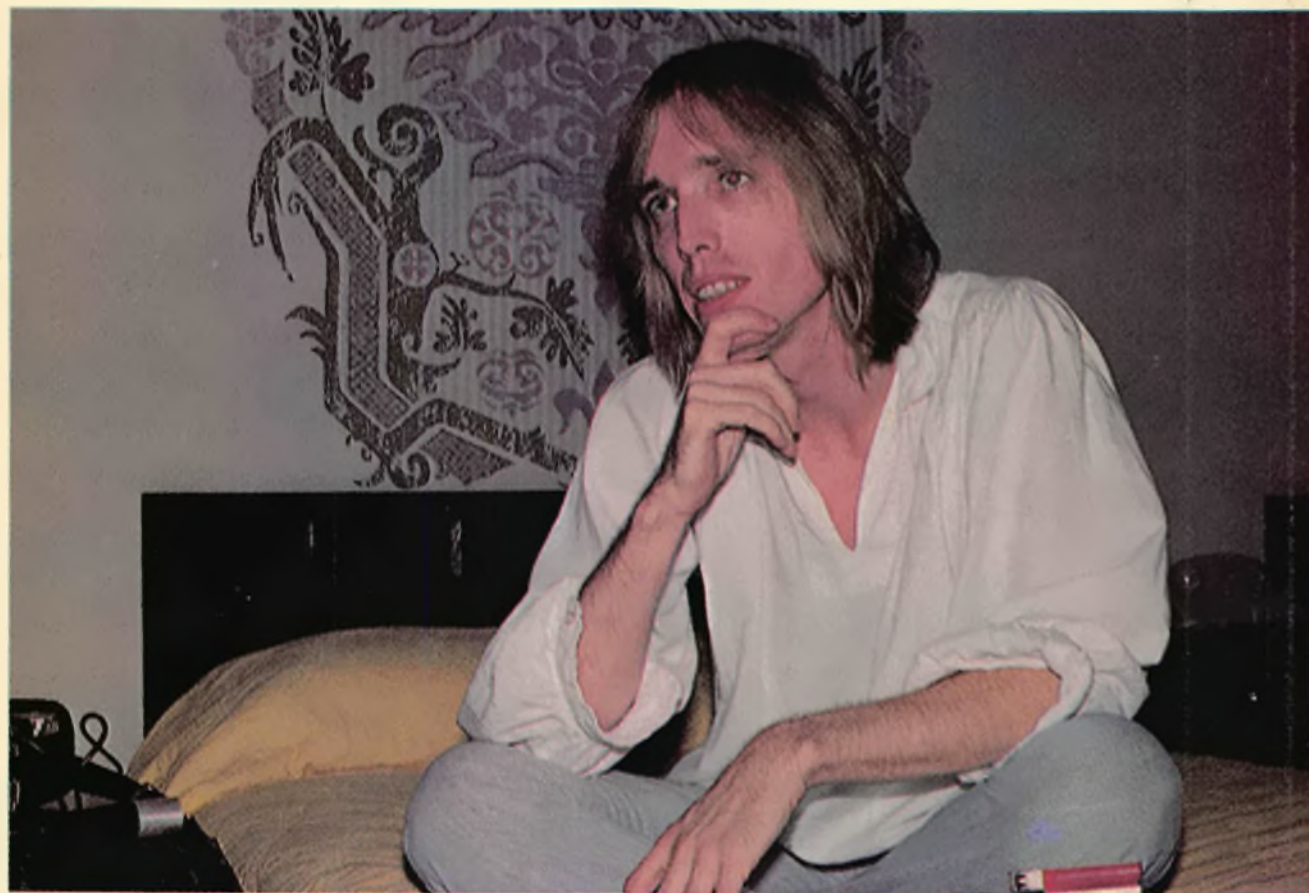
adventurous imagery and ideas. And on the funky *Nightwatchman*, Petty salutes the man who guards his Los Angeles home from tourists and curious fans. Such is the price of widespread fame.

"It started getting crazy about a year ago," Petty says with a laugh. "It was mostly curious kids who somehow found out where I lived. But it got to be a thing where I couldn't go to the door every five minutes, so I had to get someone to help me out. It's a little bit of a drag, of course, but I'm flattered that people are so interested in meeting me. It's strange.

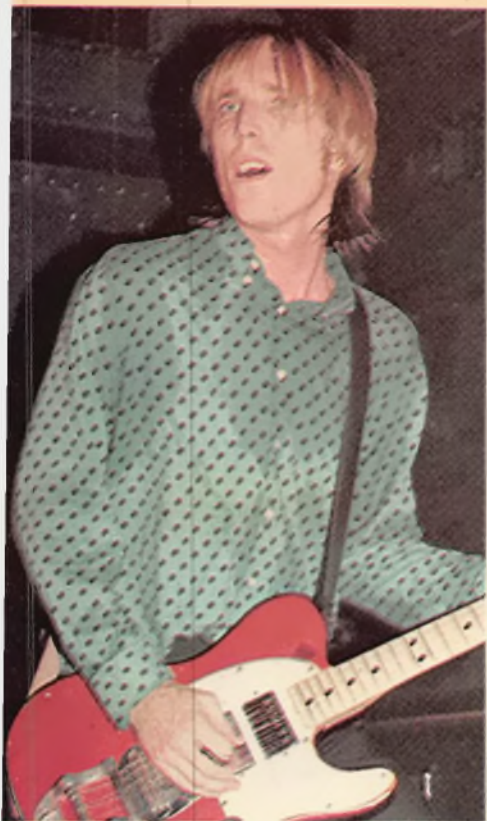
"I never wanted to be a great show biz personality," he continues, measuring his words carefully. "I think it's fine for people who like it, but it would terrify me to make my life so public. I still get nervous in some public situations, but fortunately I have friends who make me face some things I would want to avoid.

"You get nervous because you go places and you start to draw a crowd. People never do anything to you. It's not like they chase you like in *A Hard Day's Night*. It's more like 'Hi Tom. Love your album. Will you sign this?' That's fine, but it's still embarrassing to be standing in line at a movie and everyone starts to shout 'cause they're excited that you're there. I'll do it because I think I should do it. Otherwise you isolate yourself too much and you stop knowing what real life is like. How are you going to write about real things if your whole existence is your big pad and pool?"

The road to that "big pad and pool" has been a long one for Petty. A self-confessed "redneck," he grew up in northern Florida and began playing in bar bands while still in school. One band he was in, Mudcrutch, was something of a regional phenomenon, and it was in search of a record contract for that group — which included future Heartbreakers' guitarist Mike Campbell and keyboardist Benmont Tench — that brought Petty to Los Angeles. His



"Having a successful album doesn't solve all your personal problems."



Tom Petty: "It started getting crazy about a year ago, curious kids who somehow found out where I lived."

home for the past seven years. Petty signed a deal with Denny Cordell's Shelter Records, and the band then followed him to the West Coast.

Unfortunately, Mudcrutch broke up before they made their first album, so Petty and the others found themselves in a strange place, with no group for a brief period. In 1975, however, Petty ran into Campbell and Tench again and learned that they were recording with two other Florida transplants, drummer Stan Lynch and bassist Ron Blair. Petty showed the four several songs that he had written, and the chemistry between the five was instantaneous. Tom Petty & the Heartbreakers was born.

The band recorded their self-titled debut LP the following year, and it was released to widespread critical acclaim. The Heartbreakers had surfaced with an exciting new brand of rock and roll that combined the melodiousness of the best '60s rock practitioners such as The Beatles and The Byrds, with the visceral energy of the Rolling Stones. In Petty, the band had a distinctive and charismatic front man, and the other players were uniformly strong. The Heartbreakers toured very successfully on the West Coast, and FM radio nationwide latched onto several songs from the debut record, most notably *American Girl* and *Breakdown*. The latter song became the group's first AM radio hit, and catapulted the band from being primarily a club attraction to a headlining act.

Tom Petty & the Heartbreakers' second LP, *You're Gonna Get It!* was also well-received by the public and continued the upward momentum for the band. But everything came to an abrupt halt in early 1979 when Petty became embroiled in a complicated lawsuit with ABC/Shelter, which had become absorbed by giant MCA Records. Petty was unable to record for several months, there were problems within the band because of the sudden lay-off, and the once-bright future was suddenly clouded.

Ultimately, though, the suits were settled, Petty's affiliation with Shelter was dissolved, and he signed a very lucrative contract with Backstreet Records, a subsidiary of MCA. **Damn the Torpedoes** was the album that came out of this turmoil, and it put Petty in the Big Leagues of rock for the first time. "We might have lost a little momentum in it all," Petty told me that autumn after the legal problems had been straightened out, "but I had to trust the kids would still be there when it was over." And they were, in greater numbers than ever before.

In fact, Petty has now become such a hot attraction that playing small halls has become totally unfeasible for the most part. Petty realizes that hockey rinks don't afford the same sort of intimacy as clubs and small concert halls, "but at the same time I think we're one of the few acts that is real good in a coliseum. We work harder in large places because you have to project more to get to the back of the hall, but I think we pull it off pretty well. I haven't heard any

### "I had to trust that the kids would still be there when it was over."

complaints from the kids."

The legions who attend Petty's shows and buy his records are among the most fanatical in rock music: most shows on the current tour sold out within a matter of hours, and scalpers have been having a field day, commanding up to \$100 for tickets. Petty fans are boisterous, but not destructive or overly rowdy like the fans of so many heavy metal bands. Petty is viewed as a genuine sex symbol by many of the young girls in his audience, and there is always a fair amount of screaming at the shows, particularly during Petty's moody rendering of *Breakdown*.

"I think a lot of our fans realize that, because of the legal problems and all, we were once underdogs, and still are to some degree," Petty says explaining the devotion so many of the fans have to the band. "We were fortunate enough to come along at a time when things were very stale musically, and we tried to push for a

little freshness, even though what we were doing wasn't in line with what was popular at the time. Maybe some of the devotion — and this is purely speculative — is that the kids sense a certain amount of integrity in what we do. They sense that when they lay down money to see T.P. & the Heartbreakers, or buy one of our records, the performances are going to be up to a certain standard. The worst thing that could happen is for us to lose that respect we've earned by selling the fans short. They've been very good to us. We owe them everything."

Another way Petty has looked after the welfare of his fans was his recent fight with MCA over the pricing of his album. MCA wanted **Hard Promises** to carry a list price of \$9.98, despite the fact that the current industry standard for popular albums is \$8.98. When Petty heard of MCA's decision, he announced that he would not release the album to the label until they accepted the lower price. Eventually, after a huge outpouring of support from both the press and record buyers, MCA backed down.

"One thing I can say for MCA," Petty comments, "is they changed their minds, which they really had no reason to do, other than to humor me. So I'm grateful to them in a way, and don't want to antagonize them more than I have to. But if they are going to compromise my integrity, I will speak out. I have to."

Things are looking very bright for the Heartbreakers on many fronts these days. Petty has completed production work on a comeback album by rock legend Del Shannon (*Runaway, Hats Off to Larry*) that featured the Heartbreakers on most tracks. Ben Tench played keyboards on Bob Dylan's latest album, and acted as principal music director for the first solo LP by Fleetwood Mac's Stevie Nicks. Nicks contributed an achingly beautiful harmony to the ballad *Insider* on **Hard Promises**, and Petty and Mike Campbell contributed a song called *Stop Draggin' My Heart Around* to her album.

Petty says he's not sure what direction his next album will take, but he assures us that he will not be content to merely bask in the glow of current triumphs and recycle the familiar Heartbreakers sound until doomsday. "A real off-the-wall guess is that the next record will be much more aggressive than **Hard Promises**," he says with a characteristic smirk. "I think I got the mellowness out of my system with this record. I think if I went into the studio tomorrow I might make a heavy metal album. At its best, heavy metal is very exciting music, and I think more can be done with the form than is being done currently."

"But who knows how I'll feel in a year," he adds, leaning back on the couch and blowing cigarette smoke. He laughs. "Maybe I'll do an album of minuets!" □

# THE JEFFERSON STARSHIP

## DOING WHAT THEY WANT

*Reunited Family Soars Into Modern Times.*

by Dave Zimmer

Leave it to the Jefferson Starship, that enduring, often outrageous band from San Francisco, to loudly proclaim on record: "Fuck you, we do what we want!"

"That's been the sentiment of the band since we first started," says cofounder and Airplane/Starship mainstay Paul Kantner. The thirty-nine-year-old songwriter/vocalist/guitarist is sitting near a sun-drenched window on the second floor of the "Airplane House," a huge, black, three-story Victorian mansion on the edge of Golden Gate Park in San Francisco that has served as band headquarters for the past sixteen years. Kantner, who has ridden out every high and low from the Jefferson Airplane's inception in '65 to the present rumblings of the Starship, explains, "In saying, 'Fuck you, we do what we want,' no malice is intended. I hope people laugh when they hear it."

The phrase booms out in the middle and at the end of *Stairway to Cleveland*, the pounding finale to the Starship's latest album, *Modern Times*. Kantner initially used the same words over a year ago in a letter to *Rolling Stone* after the magazine ran a review that savagely blasted *Freedom At Point Zero*, the Starship's '79 LP. It was only a matter of time before Kantner expanded the line into a complete song.

The raging brashness of the resulting *Stairway to Cleveland*, perhaps most importantly, helped draw Grace Slick, the original High Priestess of rock and roll, back into the group last January. In time to add some harmonies and a duet vocal to the *Modern Times* tracks. With Slick on board, an album on the streets and a tour in gear, the Jefferson Starship is backing up its cocky stance.

This current forward thrust is particularly special in view of the fact that in the middle of the *Modern Times* sessions last October, Kantner suffered a brain hemorrhage. He was kept at L.A.'s Cedar Sinai Hospital for

just ten days, however, and miraculously survived the hemorrhage without any permanent damage.

"I had no great problems with it," Kantner recalls. "It seems about as serious as spraining an ankle."

Kantner's fellow bandmates didn't share his nonchalance. Lead guitarist Craig Chaquico called the hospital two days after the attack, and got through to Kantner's room.

"It was strange," the guitarist remembers. "I didn't know what kind of shape he was in. So I asked, 'Paul, how're you doin', man? Can I get you anything?' His response was, 'Auwzmaahuaah!' And I'm thinking, 'Oh great, brain damage.' Then Paul started laughing and I realized he was just fuckin' with my head. Same old Paul."

"The experience brought me no great spiritual awakening," chortles Kantner. "God did not speak to me in the hospital."

Starship drummer Aynsley Dunbar notes the one apparent aftereffect of Kantner's hemorrhage. "Paul gave up cigarettes," he says. Then Dunbar adds with a grin, "But he still smokes fourteen pounds of dope a day."

Blissfully stoned acid-eating radical hippies — that's the image the Jefferson Airplane fueled throughout the '60s. Songs like Slick's *White Rabbit* and Kantner's *We Can Be Together* served as anthems for an entire generation. Genuine commercial success eluded the Airplane, however. Still, this sturdy San Francisco musical family hung together throughout a myriad of changes, notably: the exit of lead

**The Starship's Paul Kantner after his brain hemorrhage: "The experience brought me no great spiritual awakening. God did not speak to me in the hospital."**





Of lead singer Mickey Thomas, Kantner says: "He just stepped right in there with intensity and purpose."

singer Marty Balin in '71; the splitting off of original guitarist Jorma Kaukonen and bassist Jack Casady into Hot Tuna in '72; the formation of various Slick/Kantner recording projects that coalesced into the Jefferson Starship in '74, and the return, in 1975, of Balin.

In September of '75, Balin's consummate love song, *Miracles*, jumped off *Red Octopus* (the Starship's second album) and rocketed to Number One. The Jefferson Starship was suddenly a platinum band. This success tasted bittersweet to Kantner.

"Of course we were happy that *Miracles* did so well," he notes, "but from that point on, RCA would just push for the slow ballads and love songs [many surfaced on the Starship's subsequent LPs, *Spitfire* and *Earth*]. That was frustrating. We didn't like being cast as a wimp rock band."

"We did some tours with Foreigner," recalls Chaquico, a twenty-six a ten-year veteran of the Airplane/Starship clan. "They would fuckin' kick ass. Then we'd come out, start playin' these love ballads and the audience would start yawning."

Resurrecting another incarnation of the Jefferson Starship "was a struggle," admits Kantner. "But the band really pulled together. We'd been jogging along. We'd gotten lazy. Suddenly, we had to work!"

Former Journey/Frank Zappa drummer Aynsley Dunbar, who replaced Barbata in December of '78, remembers the first time he rehearsed with his new group.

"I was expecting all of this mellow

shit," he recalls. "But the music was heavy, really driving stuff. I got off great. I hadn't had fun playing in five years."

The evolution of the Jefferson Starship toward its present form was led when the band selected Mickey Thomas (who had previously enjoyed some exposure as the vocalist on Elvin Bishop's hit single, *Pooped Around and Fell in Love*) as the new lead singer.

"Mickey was real ballsy," says Kantner. "He just stepped right in there with intensity and purpose in his voice. I knew we'd found a singer who believed in what he was doing."

As recording sessions for *Freedom*

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**"You never know what to expect from Grace Slick. That's why I like her in the group."**

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At Point Zero began in mid-'79, the Starship, for the first time, brought in an outside producer, Ron Nevison, who had previously been at the controls for Led Zeppelin, UFO and Bad Company. A metallic edge sliced across the Starship's music.

Chaquico revelled in the band's gutsy, guitar-oriented sound, yet he resisted the temptation to just fly into nothing but *blitzkrieg* leads.

"You should always have some foreplay," Chaquico says with a smile, comparing his and the Starship's approach to music with sex. "A lot of players just jump right in, go full

blast and come in two seconds. The song hasn't even gotten started yet. You have to first introduce some melodic foreplay, build up some intensity with dynamics and then go for the climax!"

This attitude carried over into the sessions for *Modern Times*, an album that solidifies the Starship's overall musical potency. Songwriting was shared evenly by Kantner, Chaquico and bassist/keyboardist Pete Sears (plus lyrics by the bassist's wife Jeanette). Kantner once again scoffs at the notion that he controls the Starship's music, saying, "We take a communistic approach. Those who have, do. Those who don't, don't."

When Slick appeared in the studio as *Modern Times* was being wrapped up, Chaquico admits, "the new members of the band (Thomas and Dunbar) were slow to react. They'd heard a lot of rumors and wondered, 'Was she a flake? Would she get fucked up all the time? Was she serious about sticking around?' But Grace has really changed her act and when she started singing, it was natural she should be there. Grace is family."

"I was expecting her to return," Kantner says. "Grace isn't dumb. Her presence keeps everyone on top. You never know what to expect from Grace Slick. That's why I like her in the group."

Even if the forty-one-year-old Slick (whose second solo album, *Welcome to the Wrecking Ball*, was released in February) had chosen not to reclaim her place in the Starship's lineup, Kantner reveals, "We would have brought another girl singer into the group eventually. I've always loved that interaction between the male and female voices."

Kantner plans to use a new female singer, Helen Schneider, along with Slick, Jack Casady and "an endless cast of friends," on a solo album he is constructing around the plot of his first novel — the adventures of a right-wing, fascist government vs. a rock and roll band that has discovered unique telepathic powers.

"There's something else the mind can do," Kantner says mysteriously. "Acid suggested that years ago. In this novel and throughout the record, I'll be exploring these possibilities on a more real rather than drug-induced level."

These ideas, expressed in words and music, also have visual possibilities. But Kantner insists, "It's such a hard thing to deal with Hollywood. Right now, I'd rather just be in a rock and roll band."

"Everyone wants to play now," enthuses Chaquico. "There's this great attitude and spirit — we're doing what we want. A lot of forces really came together when we recorded *Modern Times*. It was like building a motorcycle. Now the bike is done. It's working and the feeling is like cruising down the highway at one hundred miles an hour with the wind blowin' in your hair." □

# Caught IN THE Act

by Jeff Tamarkin

## Styx

With their album **Paradise Theater** still high on the charts, Styx had no trouble selling out the Nassau Coliseum concert only hours after tickets went on sale. And for their money, Styx fans were treated to over two hours of highlights from the Chicago-based quintet's platinum repertoire. Most of the show featured material from the current best-seller, but Styx also reached into their vaults to pull out a few from the other albums that have made them one of America's top groups: **Cornerstone**, **Equinox**, **Pieces Of Eight** and **The Grand Illusion**. Judging from crowd reaction, very few left disappointed, but the show did have a few problems.

For all of their slickness and precision, Styx almost came off as being too perfect in places. That might not seem to be a negative characteristic at first, but the performance was so well worked out that it felt as if they would not have known what to do next if one of their perfectly timed cues was missed. Every note was right in place, every harmony exactly right, and every song flowed neatly into the next, just like on a record. Even the between-songs patter by the band members sounded contrived, as if the members were actors memorizing a script rather than rock musicians doing what came naturally.

But still, Styx had a lot to offer. Each of the five musicians — Dennis DeYoung (keyboards, vocals), Tommy Shaw (guitar, vocals), James Young (guitar, vocals) and the twin brother rhythm section, John and Chuck Panozzo (drums and bass) were extremely capable, and each knew the value of being an entertainer as well as a player. The group synchronized their complex

visuals (revolving around the same **Paradise Theater** motif used on the album) with their musical concepts, and the show was entertaining.

Styx's music was intelligent, and the band proved that years of touring and honing their craft have resulted in a technically advanced total rock show that competes with the best big name acts. Every time Styx launched into

another one of their hits, including *Come Sail Away*, *Fooling Yourself*, and, from the latest album, *The Best Of Times*, their total commitment to putting on a good show overrode the fact that they may have been trying so hard that they forgot they could be a little looser on stage. But, as the proprietor of the Paradise Theater might have said, that's show biz. □



Styx's James Young on guitar recreates *Paradise Theater*.

Steven Mandel

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