

THE YEAR IN REVIEW

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**COLLECTOR'S
EDITION**

CIRCUS

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ENTERTAINMENT, MUSIC & NEWS UK 75p

DECEMBER 31, 1982

ROCK

VAN HALEN

Exclusive Interviews With Eddie And Dave Inside

THE WHO

Ends Its Touring Days—Plus Never-Before-Published Concert Photos



PAT BENATAR

She's Lost A Guitarist, But Found A Husband And A Hot New Record

OZZY

Ozzy Rebounds From A Brutal Year And Cuts A Live LP

ROLL

IRON MAIDEN/ JUDAS PRIEST

Heavy-Metal Match Of The Year—Special On-The-Road Report

82

.38 SPECIAL

Donnie Van-Zant Lands In Jail But The Tour Rolls On

LYRICS

Hits By John Cougar, A Flock Of Seagulls, Men At Work & More



FULL-COLOR PHOTOS OF STARS— JOURNEY, COUGAR, OZZY, BENATAR, VAN HALEN, RUSH

World Radio History

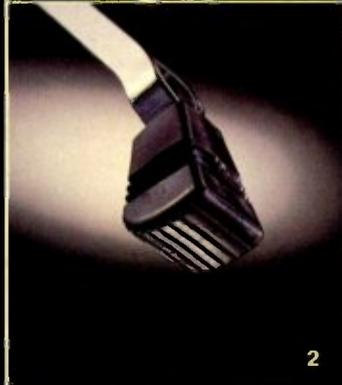
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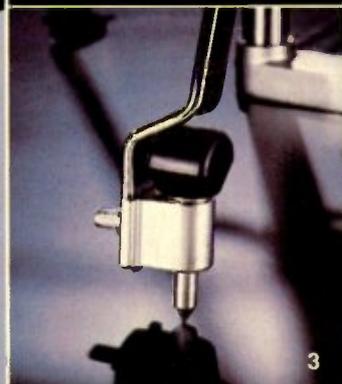
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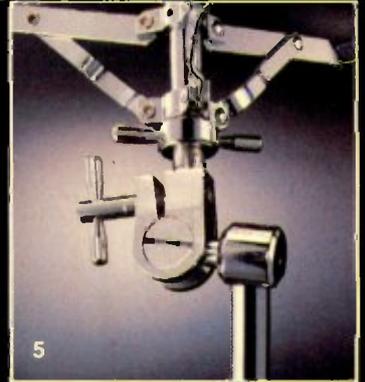
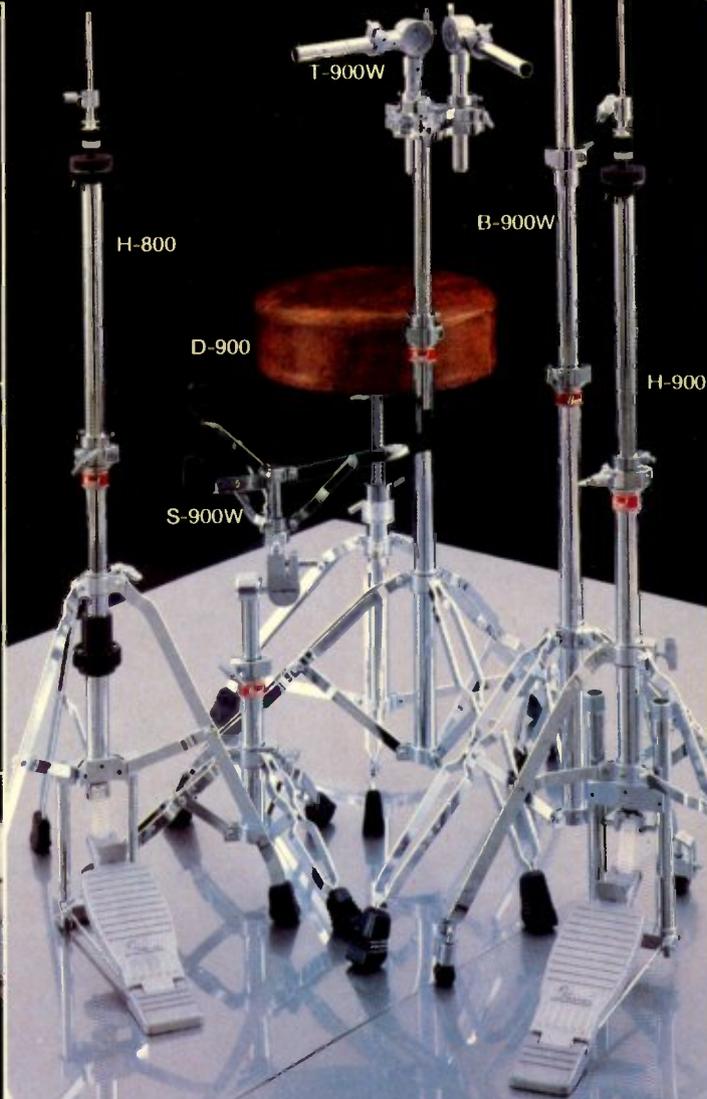
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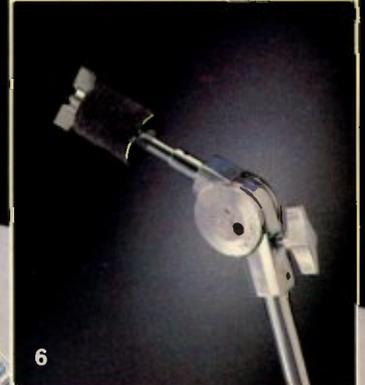
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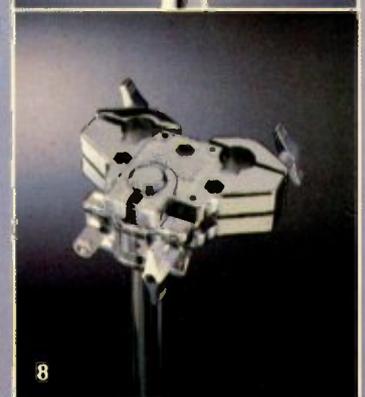
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#274

LETTERS

The editors of Circus Magazine want Letters to be an open forum for your thoughts, opinions and questions. Please send them to Letters c/o Circus Magazine, 419 Park Avenue South, New York, NY 10016.

Plant's 'Pictures'

I want to thank Steve Gett for his informative update on Robert Plant [September 30, 1982]. Listening to *Pictures at Eleven* as I write this, I've just got to say that it's definitely one of the year's best albums.

Welcome back, Robert.

Michael Hartigan
Queens, NY

by portraying them as the down-to-earth band that they are, and not just a bunch of pretentious eggheads. Being a devout fan, I really enjoyed reading a positive and informative article about them.

Carolyn Stopka
Westchester, IL

Kansas kudos

Bravo to George Arthur for his "Kansas's point of new return" [September 30, 1982]. It's about time someone gave a fair view of Kansas

Rock dreams

Last night, tired after a long, hard day of being unemployed, I decided to unwind with a glass of Jack Daniels, a long joint and a little "Blue jean Network"; I figured it'd put me to sleep.

To my astonishment, Captain Beefheart was punching Frank Zappa in the ear with his guitar, yelling obscenities at him for stealing his style. I thought to myself: "TV sure is improving these days..."

During the commercial, Bob Dylan advertised the "Dylan Chain-Reference Bible," complete with commentary, concordance and lyrics to all of Bobby's songs.

When the show returned, Ozzy Osbourne was saying the sinner's prayer while the Grateful Dead sang "Amazing Grace" a capella. And Gene Simmons won an award for memorizing his prayer book.

I figured it was a flashback. I turned off the TV. I stared at the wall.

C.B.
Big Spring, TX

P.S.: Wait till you hear what was on the wall.

Loved Loverboy

In the September 30, 1982 issue's "Stage Pass," Steve Weitzman claimed that "Loverboy spent more time trying to engage the audience in a cheering contest than playing music" at their JFK Stadium appearance.

I think a contest is the perfect way to make an audience feel more involved and less like a flock of followers coming to worship.

Michelle M. Reno
Vancouver, Canada

Rebuttal

I would like to comment on the "Test Report" of the Peavey T-20 bass, which appeared in the September 30, 1982 issue. Although awarded five stars, the bass was referred to as a beginner's model. It's unfortunate that many people still believe the simplistic notion that the more you pay, the more you get.

The T-20 is an exceptional instrument, especially when compared to the venerable Fender Precision bass and its many copies. The T-20 enjoys several advantages over these competing instruments, like a full 21-fret neck and special PAF pickup mounting/thumb rest.

I think it's unfair to classify a product's application using the criterion of price and not performance and quality.

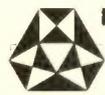
Hartley D. Peavey, president
Peavey Electronics Corporation
Meridian, MS



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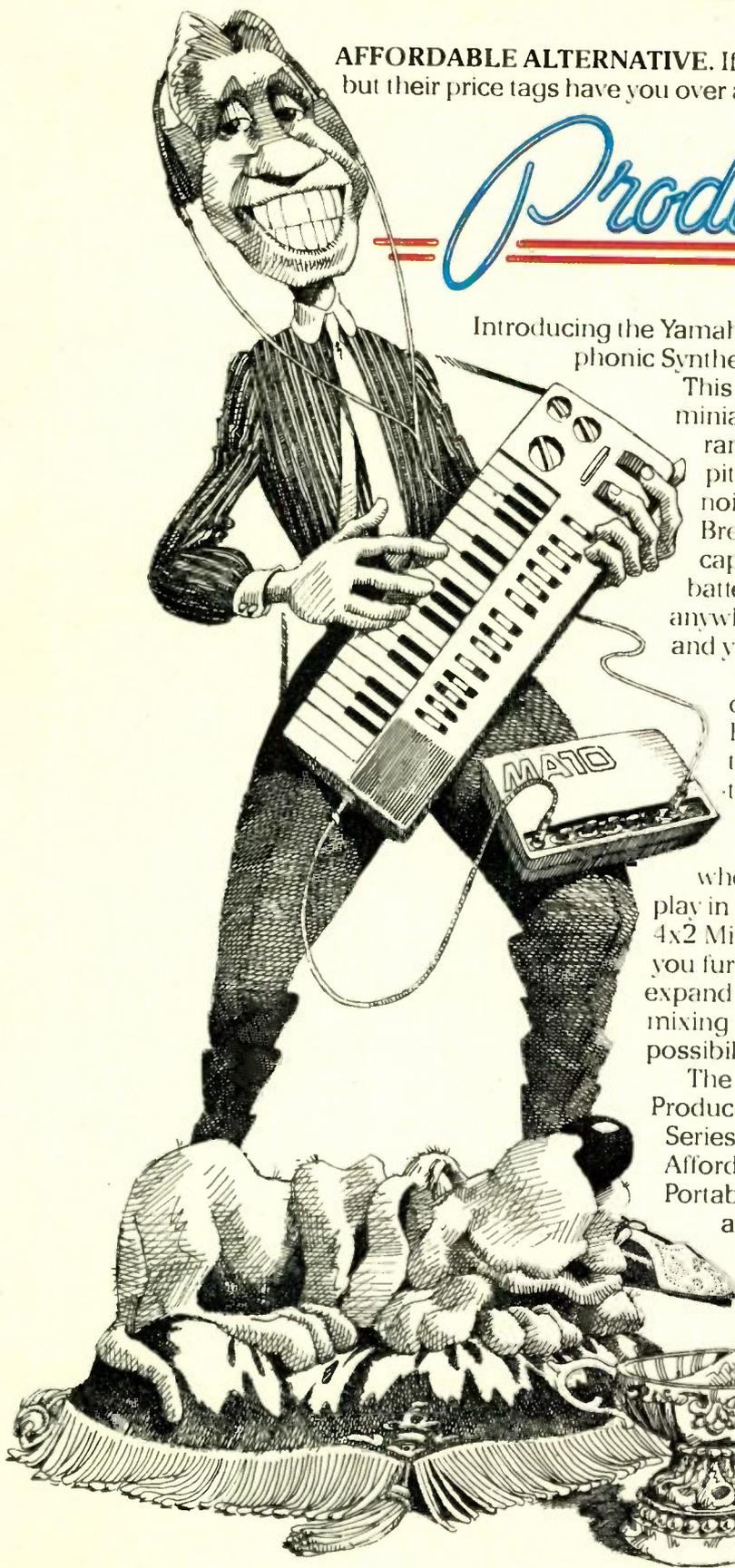
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ROCK ON TOUR

December 10 January 10

AEROSMITH (Columbia)

12/1-Kalamazoo, MI
12/3-Knoxville, TN
12/4-Indianapolis, IN
12/6-Buffalo, NY
12/8-Cleveland, OH
12/9-Toronto, CAN
12/11-Huntington, WV
12/13-Columbus, OH
12/15-Atlanta, GA

MOSE ALLISON (Elektra)

12/10-12/11-Toronto, ONT
12/12-Buffalo, NY: Tralfamadore

BAND OF OZ (Columbia)

12/10-Eden, NC
12/11-Richmond, VA
12/18-Greenwood SC
12/31-Eden, NC

BAUHAUS

12/14-San Francisco, CA: Kabuki Theatre
12/15, 12/16-Los Angeles, CA: The Roxy

PAT BENATAR (Chrysalis)

12/10-Philadelphia, PA: Spectrum
12/11-East Rutherford, NJ: Meadowlands
12/13-New York, NY: Madison Square Garden
12/16-Uniondale, NY: Nassau Coliseum
12/18-New Haven, CT: Coliseum

DAVE BRUBECK QUARTET (Concord Jazz)

12/14-Ann Arbor, MI

BEACH BOYS (Caribou)

12/27-1/2-Lake Tahoe, NV: Harrah's

ENGLISH BEAT (I.R.S.)

12/16-San Diego, CA: San Diego State University, Montezuma Hall

CHUBBY CHECKER (MCA)

12/31-Chicago, IL

ALBERT COLLINS (Alligator)

12/10-Burlington, VT

CHARLIE DANIELS (Epic)

12/2-12/3-Maryville, IN
12/11-West Point, NY: West Point Academy
12/10-Passaic, NJ: Capitol Theatre

DEVO (Warner Bros.)

12/22-Seattle, WA: Paramount Theatre
12/23-Vancouver, BC
12/27-Reno, NV
12/28-Bakersfield, CA: Civic Center
12/30-San Francisco, CA: Warfield Theatre
12/31-San Francisco, CA

EARTH, WIND AND FIRE (Columbia)

12/21-12/22-Los Angeles, CA: The Forum
12/26-12/28-Los Angeles, CA: The Forum

DAVID FRIZZELL & SHELLY WEST (Warner Bros.)

12/10-Macon, GA: City Auditorium
12/11-Leslie, GA
12/29-Jacksonville, FL
12/31-Lancaster, TX: Crystal Chandelier

PETER GABRIEL (Geffen)

12/10-Austin, TX: Coliseum
12/11-Houston, TX
12/15-Universal City, CA: Universal Amphitheatre
12/18-San Francisco, CA: Civic Center

JOE JACKSON (A&M)

12/11-Philadelphia, PA: Tower Theatre
12/12-Stony Brook, NY

KENDALLS (PolyGram)

12/10-Sarasota, FL: Sports Arena
12/11-St. Petersburg, FL: Bay Front Arena
12/12-Capon Bridge, WV: Freedomland USA

LIPSTICK

12/15-12/18-Burlington, VT

KENNY LOGGINS (Columbia)

12/10-Houston, TX
12/11-Dallas, TX
12/12-Boston, MA
12/17-San Diego, CA

MOLLY HATCHET (Epic)

12/16-San Bernadino, CA: Orange Pavilion
12/19-San Diego, CA: Sports Arena
12/20-Fresno, CA: Warner Theatre

EDDIE MONEY (Columbia)

12/10-Charlotte, NC
12/11-Raleigh, NC
12/12-Greenville, NC
12/27-Denver, CO
12/29-Kansas City, MO
12/30-St. Louis, MO
12/31-Memphis, TN

MONTANA (Waterhouse)

12/7-12/11-Edmonton, ALB
12/14-12/18-Edmonton, ALB

MICHAEL MURPHY (EMI America)

12/11-San Francisco, CA: Masonic Hall
12/12-Roseville, CA: Lonesome Armadillo
12/13-Modesto, CA: Lonesome Cowboy

NAZARETH (A&M)

12/8-Cleveland, OH
12/9-Toronto, CAN

NIGHTHAWKS (Adelphi)

12/29-12/31-Washington, DC: Bayou

NRBQ (Bearsville)

12/10-New Haven, CT: Agora
12/11-Sunderland, MA: Rusty Nail
12/17-Poughkeepsie, NY: The Chance

OAK RIDGE BOYS (MCA)

12/10-Shreveport, LA
12/11-Jackson, MS: Mississippi Coliseum
12/12-Monroe, LA
12/31-1/2-Maryville, IN

OZZY OSBOURNE (Jet)

1/3-Fresno, CA: Selland Arena
1/4-San Diego, CA: San Diego Sports Arena

PRINCE (Warner Bros.)

12/9-12/12-Chicago, IL: Auditorium Theatre
12/15, 12/16-Memphis, TN: Mid-South Coliseum
12/17-Little Rock, AR: Barton Coliseum
12/18-Baton Rouge, LA: Centroplex

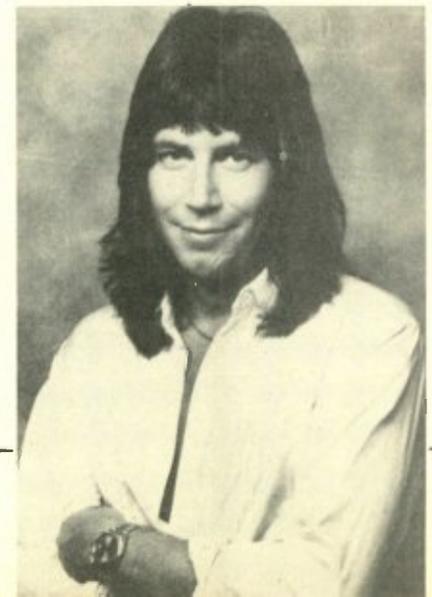
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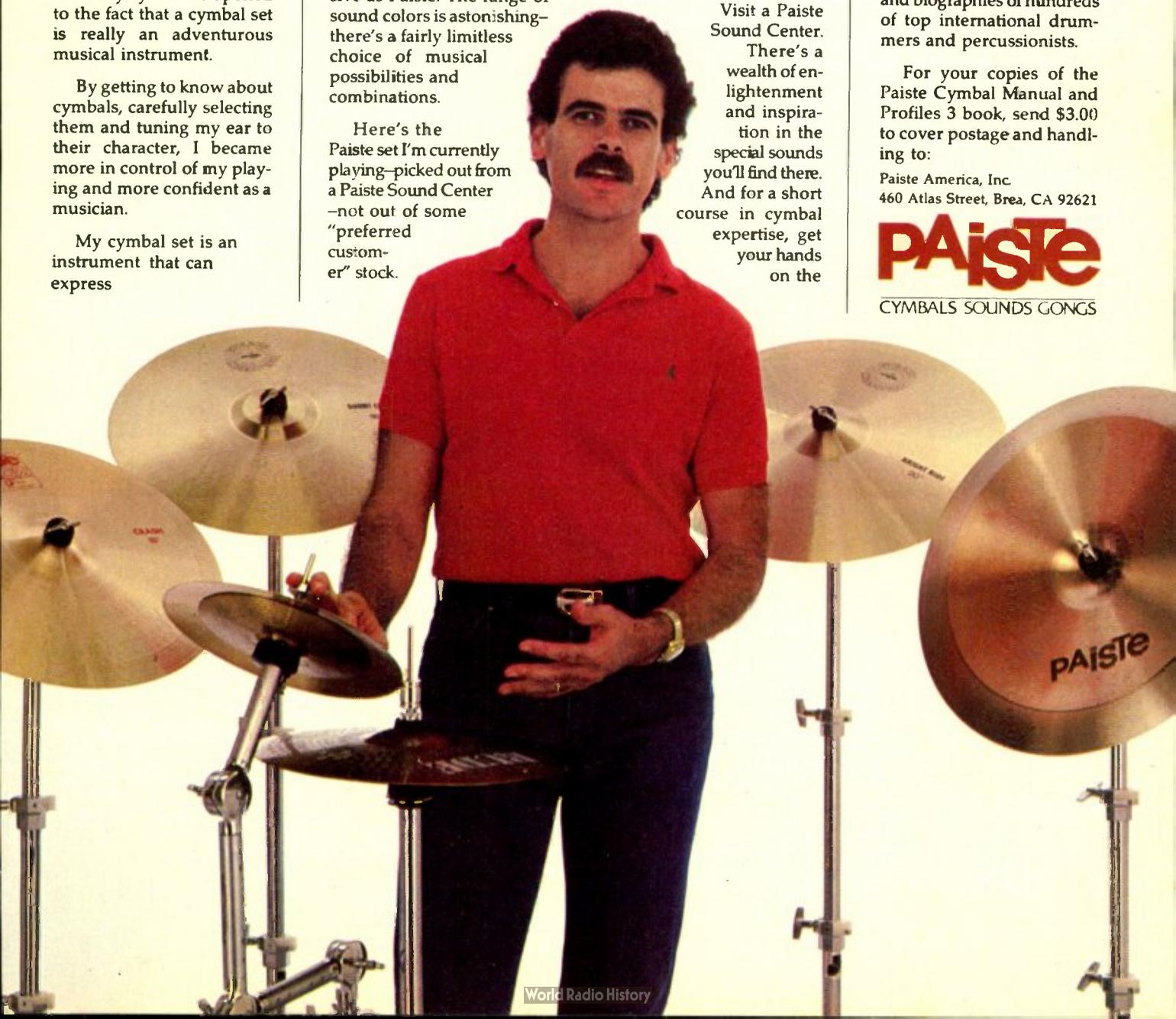
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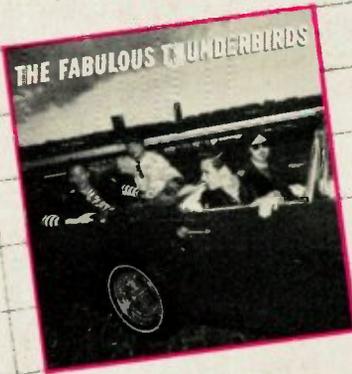


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12/30-Shreveport, LA:
Hirsch Memorial
12/31-Dallas, TX:
Reunion Arena

12/3-Knoxville, TN
12/4-Indianapolis, IN
12/6-Buffalo, NY
12/11-Huntington, WV
12/13-Columbus, OH
12/15-Atlanta, GA

SPYRO GYRA (MCA)

12/31-Chicago, IL:
Park West

**BILLY SQUIER
(Capitol)**

12/3-Houston, TX:
Astrodome
12/4-Dallas, TX:
Cotton Bowl

**T.G. SHEPPARD
(Warner Bros.)**

12/11-Greenfield, IN
12/31-New Orleans,
LA

RARE EARTH (RCA)

12/15-South Bend, IN

**KENNY ROGERS
(RCA)**

12/31-Los Angeles, CA:
The Forum

**ROSE TATTOO
(Mirage Atlantic)**

12/1-Kalamazoo, MI

Questionnaire

Dear Reader:

To aid our continuing effort to serve you better, won't you please take a minute to fill out this questionnaire?

What artists would you like to know more about?

- 1 _____
- 2 _____
- 3 _____

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12/19-Birmingham, AL: Jefferson Civic Center
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AIRPLAY

Top 10 National Radio Airplay Chart



Rush



The Who

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- 2. The Who/It's Hard** (Warner Bros.)
- 3. Billy Squier/Emotions in Motion** (Capitol)
- 4. Pat Benatar/Get Nervous** (Chrysalis)
- 5. Don Henley/I Can't Stand Still** (Asylum)
- 6. Billy Joel/The Nylon Curtain** (Columbia)
- 7. Bruce Springsteen/Nebraska** (Columbia)
- 8. Johnny Van-Zant Band/Last of the Wild Ones** (Polydhr)
- 9. Fleetwood Mac/Mirage** (Warner Bros.)
- 10. Joe Jackson/Night and Day** (A&M)

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9. (8) **The Alan Parsons Project**/Eye in the Sky (Arista)
10. (6) **Stray Cats**/Built for Speed (EMI America)
11. (11) **Rush**/Signals (Mercury)
12. (—) **Linda Ronstadt**/Get Closer (Asylum)
13. (—) **Daryl Hall and John Oates**/H₂O (RCA)
14. (9) **Billy Squier**/Emotions in Motion (Capitol)
15. (4) **Elvis Costello**/Imperial Bedroom (Columbia)
16. (—) **Dire Straits**/Love Over Gold (Warner Bros.)
17. (2) **Fleetwood Mac**/Mirage (Warner Bros.)
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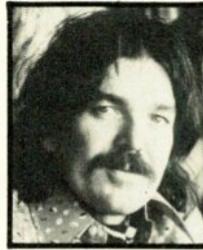
Compiled from research by Circus Magazine's staff based on national record store reports. The chart reflects initial and consequent sales impact and is compiled from monthly data. Numbers in parentheses indicate last month's position.

VIDEO-ACTIVE

What's new in music video



Joan Jett



Captain Beefheart

JOAN JETT'S LATEST video, based on her hit "Do You Want to Touch Me," marks her most adventurous visual step so far. The clip is directed by **David Mallet**, who is best known for his work with **David Bowie**. Perhaps the most interesting aspect of the video is that it was shot in just one day near Joan's home in Long Beach, New York. Local locations included the beach, a seafood restaurant and a popular area nightclub called Malibu. What was particularly impressive during the location shoot was Mallet's ability constantly to adapt the story line to the location and the locals. Even "Video-Active" had a cameo appearance. He did come up short once, however, when he and Joan's producer/manager **Kenny Laguna** failed to convince some local police to join in on a sing-along chorus. Most amazing was the fact that within a week of shooting, "Do You Wanna Touch Me" could be seen on cable video outlets, which is another tribute to Mallet's production abilities.

Despite the continuing controversy and media attention surrounding the taping of records instead of buying them, don't expect Congress to enact legislature on the issue this year.

John Cougar, celebrating his most successful album ever, made his recent "Hurts So Good" video into a family affair. It was shot in his hometown of Bloomington, Indiana, and the other members of the cast are all old friends. Even his brother's restaurant is featured. . . **Captain Beefheart** has written and directed his own video, "Ice Cream for Crows." The captain shot the video in the Mojave Desert, where he and his family live in a trailer.

Island Records has released a new line of videocassettes in England that will soon be available here. Releases include concerts by **Bob Marley**, **Black Uhuru** and **Kid Creole and the Coconuts**, and the reggae film, *Rockers*. Another reggae classic, *The Harder They Come* with **Jimmy Cliff** will also be available soon. . . **The Stray Cats** invited radio listeners on Long Island to star in their "Rock This Town" video taping. Listeners were told to dress in their best '50s gear and show up at a Manhattan bowling alley for the shoot.

—**Denis McNamara**
Coordinated by **Rosie Pisani**



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WORD FIND

by Steven Dean Pastis

CLUES

1. Go-Go's' Latest Album
2. Peter Gabriel Album
3. CS&N _____ *Again*
4. Bad Company's _____ *Diamonds*
5. "Ebony and _____"
6. _____ John
7. Kinks' song
8. _____ Dracula
9. Did *Emotions in Motion*
10. _____ Boingo
11. Warren _____
12. Bert's buddy
13. Olive _____
14. _____ Spacek
15. The works of e.e. cummings

See next issue for answers

WORD FIND RULES

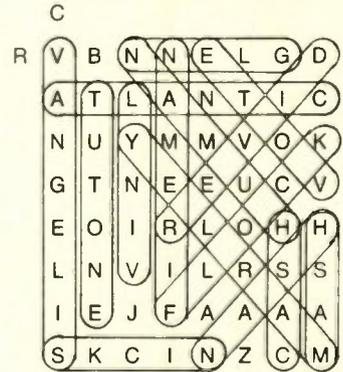
The words or names corresponding to the numbered clues have been hidden in the jumbled letters given. The words are vertical, horizontal or diagonal, and are sometimes even backward.

N N E Y S S I S
O O O R V Q Q E
G I V T N U O C
N T R E L I X U
I A D O Z E E R
O C L P U R V I
D A Y L I G H T
I V O R Y Z H Y

ANSWERS FROM LAST ISSUE

- | | |
|----------------------------|-----------------------------|
| 1. DIVER
(C8R1-C4R5) | 9. HUMAN
(C7R5-C3R1) |
| 2. TUTONE
(C2R2-C2R7) | 10. ATLANTIC
(C1R2-C8R2) |
| 3. GLENN
(C7R1-C3R1) | 11. VOTE
(C8R4-C5R1) |
| 4. NICKS
(C5R8-C1R8) | 12. MASH
(C8R8-C8R5) |
| 5. VINYL
(C3R6-C3R2) | 13. NASH
(C5R8-C8R5) |
| 6. VANGELIS
(C1R1-C8R8) | 14. FIREMAN
(C4R7-C4R1) |
| 7. FLOCK
(C4R7-C8R3) | 15. CASH
(C7R8-C7R5) |
| 8. MARLEY | |

(Note: To use this answer key, the letter "C" refers to the numbers on vertical columns. "R" refers to the horizontal rows.)



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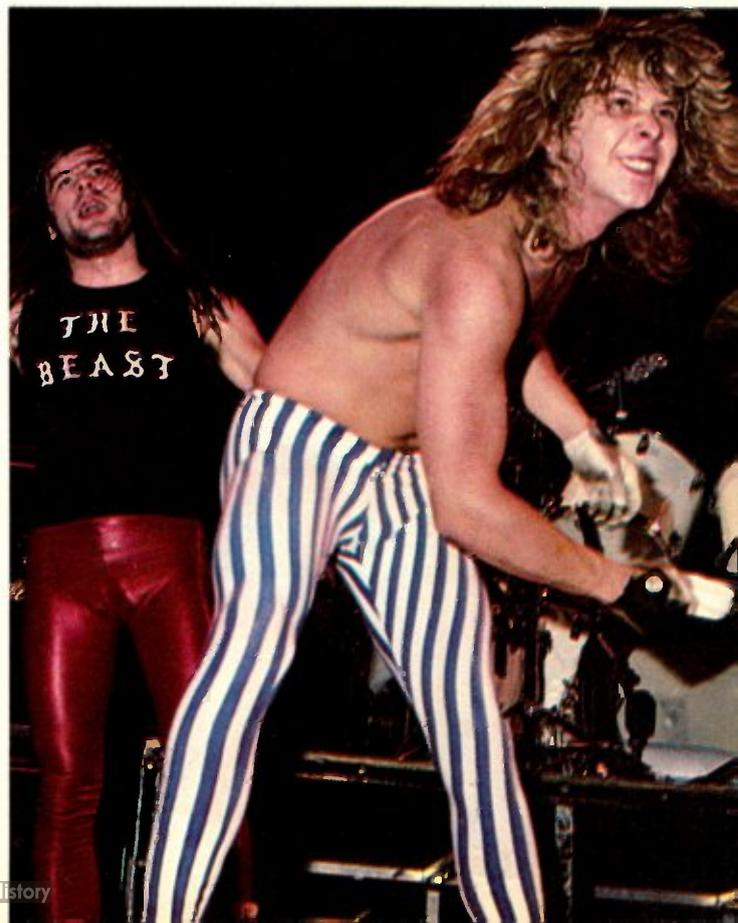
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Iron Maiden (Dave Murray, Steve Harris and Bruce Dickinson above) are one of the leaders of the U.K. "new metal" movement.



STAGE PASS

by Andy Secher

Judas Priest and Iron Maiden drive away demons on tandem tour



Ross Marino

K.K. Downing, Glenn Tipton and Rob Halford on stage. For the first time in years, they got pre-show jitters at the Garden.

ROB HALFORD WAS sitting impatiently in Judas Priest's Madison Square Garden dressing room. At his feet was a pile of uneaten sandwiches, and scattered about were an array of empty Perrier bottles and bits of leather clothing. "Do you think this is a bit much?" the blond vocalist yelled to guitarist **K.K. Downing** as he held up the huge, studded silver belt he planned to wear that night. "Looks good to me," K.K. replied with a laugh.

It was only minutes before Priest was scheduled to hit the Garden stage before a packed house of 20,000 screaming fans. Despite the fact that the show was the 26th stop on Priest's 80-date American tour, the band-members seemed surprisingly nervous. "This is an important show for us," Halford explained in a

(Opposite page): Murray and Adrian Smith (l.) and Dickinson and drummer Clive Barr (r.). Agents of the devil?

subdued voice. "Usually I don't feel the jitters," he added. "But tonight I think we're all experiencing a bit of extra pressure."

Not only was Priest headlining the Garden for the first time, but the group had managed to sell out the arena weeks in advance of the scheduled date.

"Actually, I'm a bit surprised," guitarist **Glenn Tipton** admitted. "Before this tour we had always played three to ten thousand-seat venues, and I thought those were best suited for us. But the time was right to try the bigger places as well. Quite honestly, I'd prefer to play the smaller halls, but that's just not a financial possibility anymore."

The economic need to play Garden-sized arenas stems from the fact that Priest's current tour features one of the most elaborate stage sets in rock history; the band is traveling with five 45-foot semi trucks.

"The stuff's a bitch to move," explained **Michael Hopper**, the band's production manager, who added that it takes more than three hours to dismantle the stage and another six hours to reassemble it in the next town. "If it were up to me," joked Hopper, "I'd just keep everything in one place and transport all the people in. That would make each show even more of an event."

"Event" may be the only way to describe a Judas Priest concert. As **Dave Holland's** booming bass drum launched the first number, "Electric Eye," Halford, dressed in a sleeveless, black leather jacket with the cover design from *Screaming for Vengeance* emblazoned on its back, strutted down from his 20-foot-high perch while shrieking out the song's lyrics.

While Halford captivated the throng with his outrageous stage persona and incredible vocal range, the true stars of the evening were Priest's guitar twins, Downing and Tipton, who traded riffs in front of their mountainous stack of 20 Marshall amps.

After tearing through such favorites as "Breaking the Law" and "Living After Midnight," the set culminated with the band's recent hit, "You've Got Another Thing Comin'." The packed house wasn't ready to let Priest leave quite yet, however, and its cheers brought the band back for three encores.

OPENING FOR PRIEST at the Garden was **Iron Maiden**, one of the leaders of Britain's "new wave metal" movement. While the band's five-man lineup and no-holds-barred musical approach pay unmistakable homage to Judas Priest, Maiden's melodic sensibilities show that the band has used the metal format as a springboard for presenting its own ideas.

Maiden has encountered some problems due to the alleged "devil worship" promoted by the group's album *The Number of the Beast* (Harvest), which in title makes reference to the number 666 — the biblical sign of Satan. Much to the band's chagrin, Arkansas recently passed a law demanding that stickers be placed on all albums that may contain demonic references. "Isn't that absurd?" groaned lead singer **Bruce Dickinson** backstage. "We're just a rock & roll band; we've got nothing to do with the devil. Anybody who doesn't believe that can go screw himself."



Mark Weiss

Judas Priest is hot; Iron Maiden could be next

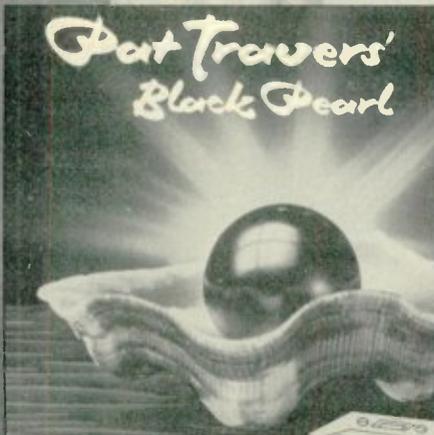
Lead vocalist Bruce Dickinson (l.) (Steve Harris, r.) replaced original singer Paul Di'anno in 1981.

POWER PAT



Pat Travers smokes like never before. "I La La La Love You" and "I'd Rather See You Dead" are just a couple of the blistering cuts Pat Travers rips into on his new album, "Black Pearl."

"Black Pearl," the new album from Pat Travers.



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FRONT PAGES

by Lisa Robinson



Laurie Paladino

Stray Cats return home ←

The **Stray Cats**, the hot rockabilly band from Long Island who wear their hair in high pompadours and went to England to get famous, claim that they've been noticed here because of some unconventional outlets.

Says leader and teen heartthrob **Brian Setzer**, "We'd been selling out all of our gigs in this country, and the promoters couldn't figure it out. But our video was on MTV and the college radio stations were playing our record, and so kids found out about us."

The Stray Cats, who count the **Rolling Stones**, **Robert Plant**, **Ringo Starr** and **Bruce Springsteen** as fans of their vintage rock & roll sound, had

The Stray Cats had to go to England to become stars. "The grass is always greener," explains Setzer (c.).

Dave Edmunds produce their early singles. They admit that they went to England without a record contract to try to get recognition. "I think you always have to go away," explains the tattooed Setzer. "Lots of English bands who are nothing there come to New York City and headline clubs just because they're English. I think the three of us [Setzer, **Lee Rocker** and **Slim Jim Phantom**], in England, without a record deal, seemed fascinating. The grass is always greener."

Go-Go's get along

"We're lucky in that we're five people," said **Go-Go's** lead guitarist **Charlotte Caffey** during a recent trip to New York City to talk on TV about the band. "Any one of us could do the interviews. And since we usually know what people will ask us, any one of us can give the answer."

There really isn't one star in the group, although lead singer **Belinda Carlisle** is perhaps the most visible. And there isn't one spokesman. "We're all very outspoken," said Caffey. "We can talk anyone's ears off."

Santana's appetite ↓

Carlos Santana, who had a rugged touring schedule this past year, says: "Anything more than three weeks becomes a job. I'm blessed because I've learned how to refuel. It's an inspiration, so when I take some time off and then pick up a guitar again, it's like picking it up for the first time."

"Maybe people think I'm eclectic or erratic," he says, "but I like all kinds of music. Just because I'm Mexican doesn't mean that all I eat is beans and rice, and it's the same with music. I'd love to play with musicians as far-ranging as **Jimmy Page**, **Miles Davis** or reggae musicians. I have a ferocious appetite for music."

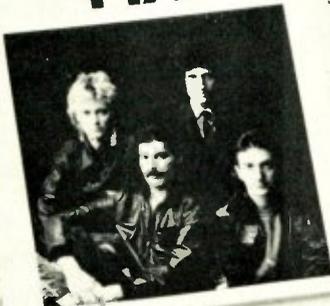
Carlos Santana with his wife and godson: "Maybe people think I'm erratic, but I like all kinds of music."



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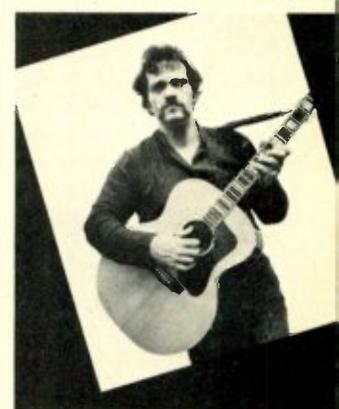
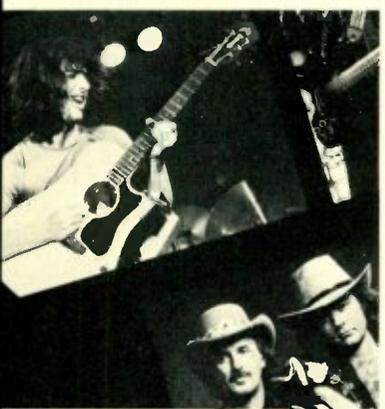
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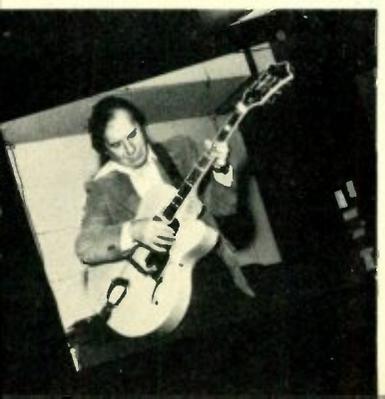
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The Who's last chapter

"This is the final chapter in the touring life of the Who," said **Pete Townshend** at a press conference as the band was to begin its tour.

And he meant it. Bassist **John Entwistle** would prefer to carry on touring forever, and will most likely do so on his own, as will drummer **Kenney Jones**, even if there is no more Who. But at dinner the night before the Who played to 90,000 fans at Philadelphia's JFK Stadium, an impassioned **Roger Daltrey** told *Circus Magazine*, "It was not a plot to sell tickets to say this is the farewell tour. I really don't want to continue on and on and become a parody of ourselves. I want us to go out with dignity and with strength. We have to make room for a band like **the Clash**. They're the ones to take over now."

Earlier in the week, **Joan Jett** stopped by the Capitol Centre in Largo, Maryland, to see the Who, and Daltrey sang "Happy Birthday" to her backstage. Joan celebrated her 23rd birthday by seeing the Who and then taking off for an extended European tour.

The atmosphere on this tour ranged from the "jubilant" feeling that Pete Townshend said he has about playing live to the calm backstage and in the hotels. Both Townshend and Jones have stopped drinking, and Daltrey was usually up at 9 a.m. to play squash or visit a gym.

Townshend emphasized that on this tour he intended to read and keep in touch with his other life. "That doesn't mean only calling family," he said, "but calling friends at home as well. Many bands who spend all their time on the road only write about what goes on on the road — temporary relationships and so forth. I'm looking forward to trying to do it differently this time."

Squeeze break up

Squeeze have decided to break up after making just five U.S. albums and a mini-LP. The British band boasted the unusually talented songwriting team of **Glenn Tilbrook** and **Chris Difford**, and it is assumed that those two will continue to work together. No specific reason was given for the split. Although the announcement was made in October, Squeeze returned to the U.S. one more time in November to honor some concert commitments and released a "Best of" LP titled *Singles — 45s & Under*, featuring such songs as "Tempted," "Goodbye Girl," "Cool for Cats," "Up the Junction" and a new tune, "Annie Get Your Gun." ●

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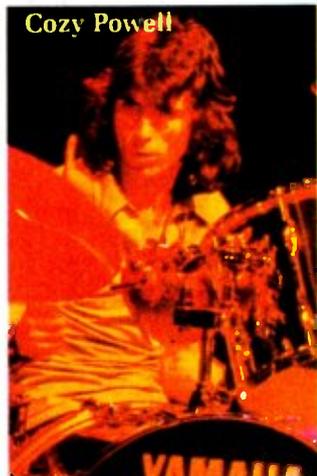
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Cozy Powell's reasons for playing Yamaha System Drums.



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DATELINE "Dateline: Rock & Roll" chronicles rock history

December 1968: Janis Joplin

Until the mid-1960s, the impact of women on rock & roll had been minimal. The blues boasted legends like Bessie Smith and Billie Holiday, but in rock, women usually had supporting roles; they were either songwriters (Carole King), tear-stained victims of romance (Leslie Gore) or members of girl groups that manufactured hits under the dictums of male producers (Phil Spector) or record company heads (Motown's Berry Gordy).

In 1967 there arose two significant female artists: Aretha Franklin, the undisputed Lady Soul, and the mercurial Grace Slick, who played acid queen for the Jefferson Airplane. While Aretha remained secure in her position for several years, Slick's thunder was soon stolen by Janis Joplin.

Unlike Slick, the Texas singer's roots were exclusively in the blues. Like her idol, Bessie Smith, she knew first-hand the feelings of despair that fueled her music. Never pretty—although the combination of her tousled hair and heart-shaped face gave her a highly sexual aura—she endured a lonely childhood in the oil refinery town of Port Arthur. At 18 she left for Austin, where she sang blues and bluegrass in coffee houses, her whiskey voice laying bare her anguish.

When Joplin moved to San Francisco in 1966, the city was bubbling over with music. As much as local musicians looked to shape rock's future, there existed an appreciation of traditional American music. Blues was making its so-called revival, so it wasn't long before Joplin hooked up with a quartet called Big Brother and the Holding Company.

What Big Brother played wasn't pure blues, but their music contained the blues's passion, which was intensified by Janis's having to fight to be heard over the band's volume. She destroyed the audience at the 1967 Monterey Pop Festival; Mama Cass Elliott's mouth was wide open as she watched Joplin sing "Ball and Chain," her voice breaking and



Jeffrey Mayer

Janis: On top by 1968, in transition by 1969 and dead of a heroin overdose by 1970 at the age of 27.

tearing as she stamped her foot and caressed the mike stand. She gave of herself completely; while it was what made her such a great performer, it also left her vulnerable. She was terribly insecure, and still lonely. "On stage I make love to twenty-five thousand people, then I go home alone," she'd often lament. She sought refuge in alcohol; Southern Comfort became her companion.

After a poorly recorded album on the small Mainstream label, Big Brother signed with Columbia Records in 1968, and *Cheap Thrills* was released to much fanfare. Remarkably, while the LP was #1 in December, Joplin and the group were splitting up. Big Brother always had many detractors—they were often sloppy, and lacked the sense of nuance that was their singer's trademark. Swayed by the criticisms, Janis began rehearsing a new six-man band with horns and premiered in Memphis on December 21. But the lineup never jelled, and after one LP fell apart.

Joplin found a compatible outfit in the Full-Tilt Boogie band, and summer 1970 shows were uniformly excellent. But on October 4, after a recording session at Sunset Sound Studios, she returned to her Hollywood hotel room and injected heroin into her left arm sometime during the early morning hours. She was found dead of the accidental overdose that evening, just 16 days after the death of Jimi Hendrix.

—Philip Bashe

Recommended LPs:

Cheap Thrills (1968/Columbia)
Pearl (1971/Columbia)
Greatest Hits (1973/Columbia)

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Betsy Brantley is the center of a fatal love triangle in 'Five Days One Summer.'

Five Days One Summer (The Ladd Company)

This melodrama comes on at first like a love story with a European accent. Sean Connery plays Douglas, an English chap who, on the surface, is a tweedily proper physician. Beneath his reserve is a determined sensualist who has actually arrived in the Swiss Alps for a few stolen days of mountain climbing and trysting with his young mistress, Kate. Through flashbacks we see that Kate is also his niece; her puppy love flourished into lust while Douglas was posted for 10 years in India.

Soon, and somewhat too obviously, the stakes go up. Douglas, who had accompanied a 1924 expedition up Mt. Everest, immediately impresses the couple's virile young guide with his prowess. But Kate's well-scrubbed sexiness is too much for the guide, Johann, and the two men soon become rivals for her, even as they're setting off on a dangerous climb. It's not a new game—two enemies hooked to the same rope on a sheer peak—but it's seldom been shot so stunningly or suspensefully.

Connery's Douglas is at once forceful and anguished; he makes the characterization stick. And doe-eyed Betsy Brantley makes Kate a whole person—neurotic, willful, always compelling to watch. Unfortunately, she steals every scene from newcomer Lambert Wilson so effortlessly that his Johann seems bland and hardly worth the fuss. This one flimsy leg in the triangle, plus a certain irresoluteness built into the story, keep a worthwhile film from turning into a masterpiece.

—Fred Schruers

MOVIE EYE

Hey Good Lookin'

(Warner Bros.)

This animated feature, begun in 1975 but shelved for a while before completion, is a bleak and unfortunately redundant walk through a white-ghetto world (modeled on director Ralph Bakshi's Brooklyn neighborhood) made up of scraps torn from such superior films as *West Side Story*, *Mean Streets* and *The Wanderers*. There's no doubt Bakshi has a knack for creating rubbery-faced characters to rival the work of the Disney cartoons he obviously grew up on. What's more, he installs them in effectively grim, blue- and brown-toned urban street settings. He's not a master of action sequences, though, and there's something cheaply mean-spirited about the procession of geeks who poke at you from his frames.

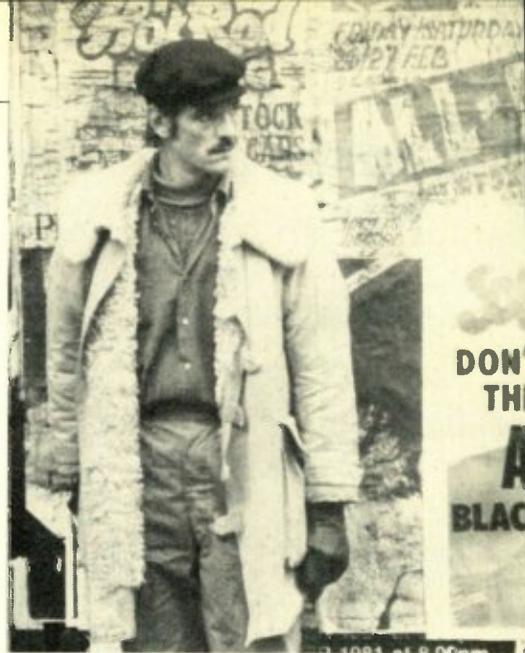
The setting is Brownsville, 1953, and the central character is one Vinnie, who looks a good deal like Sha Na Na's Bowser. He's an oversexed, preening bully who fixates on overripe neighborhood sex object Rozzie. His part gains some dimension from the voice of Richard Romanus, who played the semi-tough Damone in *Fast Times At Ridgemont High*. Vinnie's sidekick is named Crazy, whose impulsiveness is the force behind a fatally wobbling plot that involves a nasty gang and Crazy's policeman father. After a last shootout, we see a years-later denouement depicting Vinnie's wasted life. All in all, this is a dispiriting trek through Bakshi's bad dreams.

—(F.S.)

Rozzie and Vinnie talk over their future the evening before a rumble in Ralph Bakshi's 'Hey Good Lookin'.



World Radio History



As his money runs out, Jeremy Irons undertakes a shoplifting caper in 'Moonlighting.'

Moonlighting (Universal)

With its repeated scenes of the basics of house carpentry—walls being knocked apart and rebuilt, floors torn up and relaid, plumbing and wiring stripped bare and replaced—this offbeat but rewarding film works at its own deliberate pace, like a musical fugue. It's also like one of those episodes of amnesia that psychologists call a fugue, this one taking place inside the head of a work foreman played by Jeremy Irons (*The French Lieutenant's Woman*). His character is a Polish electrician fighting heavy odds to quickly refurbish his employer's getaway home in the alien terrain of genteel London. The foreman oozes dread as he mutters through his endless workdays, finally coming to realize that he's living a nightmare of solitude that comes with being the boss.

Irons's electrician and his crew of four men live like prisoners in the barren house, sleeping on the floor and eating from cans. As their money runs out, Irons undertakes a nerve-rattling shoplifting routine. When the coup occurs, and tanks rumble through Polish streets, he hides the news from the men. Cut off from the chilly English bourgeoisie, cut off from his men, infinitely distant from his wife, he battles his task and his private agonies resourcefully and indefatigably—why, he can't quite say. His characterization is the whole movie, and it's a nearly mute *tour de force* that actor and director Jerzy Skolimowski can both be proud of.

—(F.S.)

Blasters play American music

As the Blasters are about to arrive at their record company's office, a publicist is scouring the place for some beers. The conference room is stocked with Heinekens, he explains, but the Blasters have requested domestic Budweiser. It figures.

The five-man group from the L.A. suburb of Downey is intensely American, its music encompassing a range of traditional styles from blues to rockabilly to country. It's a music that's usually better accepted in Britain, which is why such purveyors of rockabilly as the Stray Cats went over there in search of a break. The Blasters chose instead to work at home, even though "Marie Marie," a song penned by lead guitarist Dave Alvin, hit #1 in the U.K., covered by Shakin' Stevens.

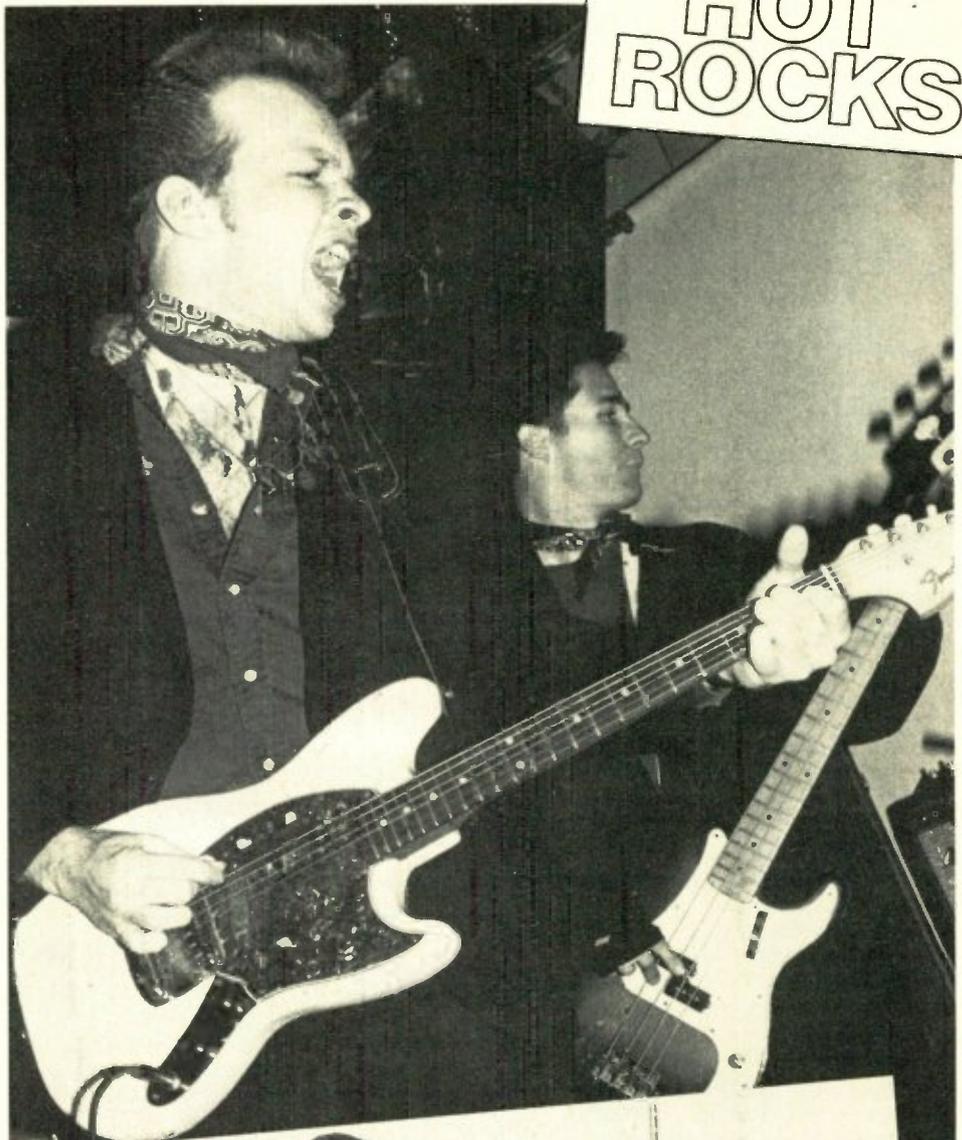
"Not to sound nationalistic or anything," says Alvin, whose hair is swept up into a neat pompadour, "but we figured the job was to be done here."

Alvin and his older brother Phil, the band's lead singer, were exposed early on to such artists as Carl Perkins and Big Joe Turner. Alvin, 27, recalls that their affection for blues and r&b was considered a bit eccentric by their high school peers. "It'd be like, 'Hey, Dave, we're havin' a party; why don't you bring some rec — never mind.'"

His taste was more highly regarded by the members of Queen, who caught the Blasters at an L.A. club in 1980 and invited them to open for them on *The Game* tour. Drummer Roger Taylor tried to procure them a deal with Queen's label, but the company wasn't interested, so they went with the indie label Slash.

The band now has Warner Bros. distribution behind them and a sizzling live release, *Over There*, and stardom could actually happen; look at the Stray Cats. But if the Blasters do start getting those big royalty checks, don't look for them to be driving Porsches. You can bet they'll go strictly American.

—Philip Bashe



The Blasters, with Phil and Dave Alvin. (Inset) Dave and bassist John Bazz on stage.

David McCough/DMJ (Inset) Ebet Roberts

HOT ROCKS

Men at Work go over

Greg Ham and Colin Hay of Australia's Men at Work greet one another with an assortment of mono-syllables you'd expect from two men staggering around on just a few hours' sleep.

"You look as bad as I do," says Ham, a short, almost delicate man with blond hair. "What time did you get to bed?" "Seven this morning," replies Hay before wandering off in search of an antidote.

Ham's been doing an admirable job of staying awake long enough to explain that the reason for their lack of rest was a previous night's arena appearance opening for Fleetwood Mac. Getting hooked up on such a bill is a big break for a first-album band, and Ham knows it.

"It's perfect for us," he says. "Timing-wise it couldn't be better." Hardly. The group's album, *Business as Usual* (Columbia) and 45, "Who Can It Be Now?," were both in the Top 15. Originally, Men at Work were to fly to the U.S. for three weeks to finish mixing their second album. But just before leaving, "our manager called and said, 'There's been a slight change; we're on the Fleetwood Mac tour, and we'll be over there for four months now.'"

"I thought, 'Ah, well, I'll just bring along extra socks...'"

Ham is the sax player whose hook ignites "Who Can It Be Now?." A former law student and actor in children's theater, he didn't pick up the instrument until he was 21. Ten years ago he met singer Hay, a Scotsman living in Australia. The five current members all played with one another in a complex web of configurations until cementing the lineup in 1979, and soon grew from a Melbourne act into a national attraction.

Now, that success has spread world-wide, but, says Ham with calm, not exhaustion, the band is taking it all in stride. It's business as usual.

— Philip Bashe



Ron Wolfson/Retna Ltd. (inset) Laurie Paladino

Men at Work at play (inset): Colin Hay (l.) and Greg Ham (r.). Lead singer Hay (above) is the lone non-Aussie in the band.

A year-end report: 1982

by Philip Bashe

Jan.-Feb.-Mar.



Paul Natkin/Photo Reserve

"It's been a very good tour," Mick Jones said of Foreigner's '81-'82 trek. The band may be the U.S.'s biggest.

Foreigner's '4' goes #1 for third time

"We may be the biggest single group in the U.S.," boasted Foreigner's manager, Bud Prager. The facts backed him up: In January, the group's 4 (Atlantic) went to #1 for the third time, at that point having sold five million copies.

Foreigner's ongoing tour continued to sell out at virtually every venue. "It's been a very good tour," said leader Mick Jones, "probably the best we've ever done." The '81-'82 tour was a marked contrast to the previous one, which singer Lou Gramm called "emotionally distressing." Now, with founding members Ian McDonald and Al Greenwood out and three sidemen in, the revamped lineup was playing better than it ever had.

Lennon wins posthumous Grammy

It was an emotional moment, and surely many of those watching the

Grammy Awards on television wept at the sight of Yoko Ono and son Sean accepting a Grammy for the Album of the Year, *Double Fantasy* (Geffen), recorded with the late John Lennon. The award was the first Grammy for Ono and the seventh for her husband, who was slain in front of the couple's New York City apartment in December '80.

The mysterious death of John Belushi

John Belushi, one of the finest comics of his generation, died in Los Angeles on March 5. The rotund comedian's body was found sprawled on the floor of his bungalow at the Chateau Marmont Hotel. Although a drug overdose was suspected from the beginning, police first reported him dead of natural causes. That was later changed to "acute cocaine and heroin intoxication." On September 28, a Los Angeles County grand jury opened a probe into Belushi's death. Set to testify was comedian Robin Williams, who was with Belushi in his bungalow until 3:30 a.m. on the 5th, along with actor Robert DeNiro and one Cathy Smith; a sometime backup singer from Canada, one newspaper reported that she admitted injecting Belushi with a fatal combination of cocaine and heroin — a "speedball."

Belushi was born January 24, 1949 in Chicago. His major career successes included a role in National Lampoon's *Lemmings* in 1973, four years on "Saturday Night Live" and such films as *Animal House*, *Continental Divide*, *1941*, *The Blues Brothers* and *Neighbors*. He was survived by his wife Judy, his high school sweetheart.

J. Geils rebound big

After a decade and a half together, the J. Geils Band captured their first #1 LP in February with *Freeze-Frame* (EMI America), their most accomplished record to date. It stayed there for four weeks, buoyed by the #1 single, "Centerfold."

In addition to their reckless r&b-ish rock & roll, on *Freeze-Frame* Geils made a lyrical commitment beyond the toasting to good times that had been their trademark. "It's the responsibility of the rock & roller to say more than, 'Hey, man, show me to the stage,'" singer Peter Wolf said emphatically. "Those days are bullshit."

To celebrate their good fortune, J. Geils hired a 105-piece high school marching band to herald their February 20 Madison Square Garden appearance. Two nights later they triumphantly returned to their hometown of Boston, where they played three soldout nights at Boston Garden.

Do you remember rock & roll radio?

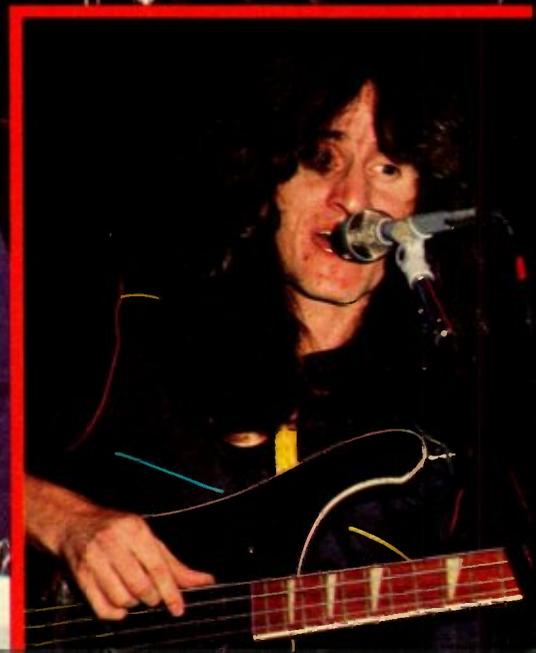
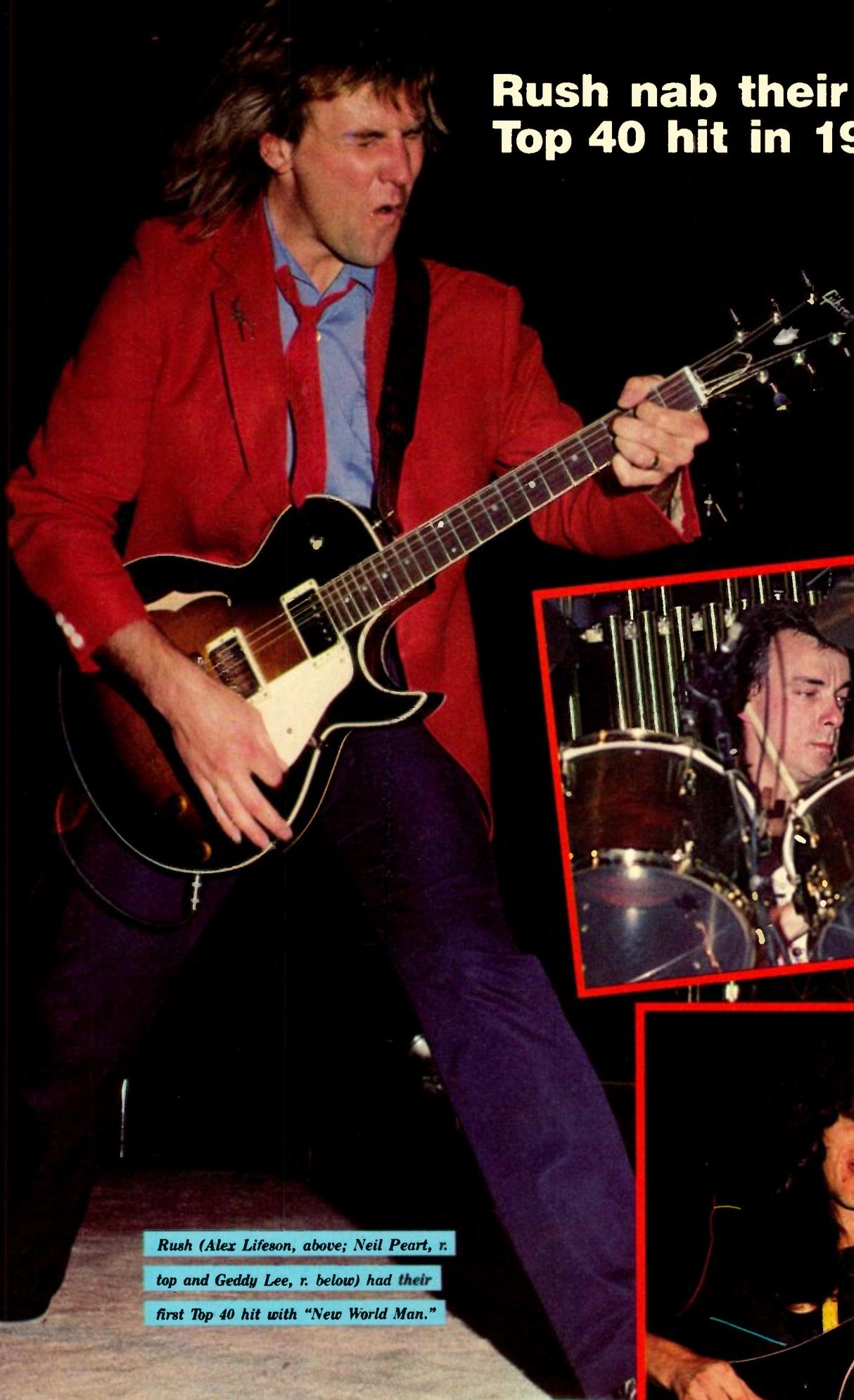
Murray Kaufman, the New York disc jockey who pioneered Top 40 radio in the '50s as Murray the K and later was instrumental in shaping the progressive rock format for FM, died of cancer in Los Angeles at the age of 60.

Kaufman, whose "Swingin' Soiree" was tuned in by hundreds of thousands of teens after its debut on WINS in 1958, created buzz-words of the day like "Ahh-bey!" and phrases like "What's happenin', baby!" His rapid-fire chatter epitomized the fast-rapping AM jocks, since replaced by bloodless, faceless wax-spinners. In 1959 Kaufman began presenting rock shows at Brooklyn's Paramount theater, and he especially championed black acts of the day like the Temptations, Smokey Robinson and the Miracles and Stevie Wonder.

His close association with the Beatles upon their stateside arrival in 1964 caused George Harrison to dub him "the fifth Beatle," a distinction he alternately enjoyed and loathed. When WINS changed format in the '60s, the K quit—the air—and moved to WOR-FM, where free-form radio flourished for a short but exciting time.

The '70s were not kind to him; both his career and his health deteriorated, and after a long fight, Kaufman died on February 21.

Rush nab their first Top 40 hit in 1982



Rush (Alex Lifeson, above; Neil Peart, r. top and Geddy Lee, r. below) had their first Top 40 hit with "New World Man."

The agony and the ecstasy of Mr. O.

by Philip Bashe



Mark Weiss

Ozzy with the new Mrs. Osbourne, Sharon Arden. He sings, she manages. The dog's not part of his stage act.

Obviously a believer in the old show business adage that there's no such thing as bad publicity, Ozzy Osbourne was embroiled in a series of controversies in 1982 that assured him plenty of headlines and column inches in the press.

Already notorious from last year, when he demonstrated his epicurean tendencies by devouring a dove without bothering to cook it first, Osbourne waited just 20 days into the new year before becoming an object of outrage once again. At a concert in Iowa, he bit into what he assumed was a fake bat

tossed on stage by a rabid fan. The animal was quite real, however, as was the painful series of rabies and tetanus shots the singer was later administered at a Des Moines hospital.

Although Ozzy proclaimed his innocence, angry humane societies and animal protection groups sought to stop his shows in several cities. "I couldn't have bought better publicity," he chuckled. His record label was besieged by letters of condemnation; according to Larry Ross, a publicist at Jet Records, one demanded that Osbourne perform a benefit concert "to rectify his image, to prove he wasn't a naughty person after all." (One interesting defense of Osbourne came from, of all people, columnist Ann Landers, who apparently believed his alibi. "Ozzy said that under no circumstances would he ever do that again," she replied to a reader.) Now go to your room, Ozzy.

Less than one month after the bat-biting incident, Osbourne made a public splash by urinating at the Alamo, Texas's historic landmark. Texans were infuriated, while New Yorkers were relieved that he hadn't visited the Empire State Building. Great p.r. as usual. Or was it?

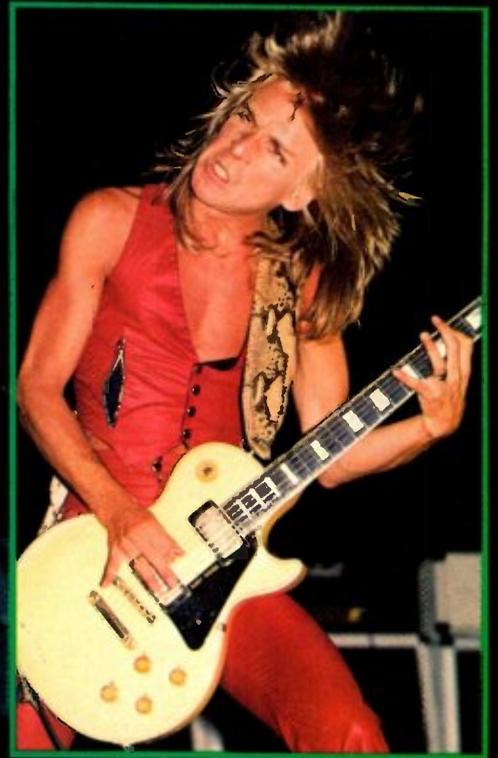
Osbourne's notoriety is the type most performers desperately try to avoid. When you act as his publicist it can be exasperating. On one hand, your job is made relatively easy by Ozzy's penchant for generating his own publicity. But what do you do when you receive a phone call from Texas saying your boy's done it again?

"It's like, 'Jesus, what do we do now?'" Ross says. "You just sit it out, ride through the storm and see what happens."

Ozzy Osbourne's image as rock & roll's Ivan the Terrible has earned him many detractors over the years, but it's contributed handsomely to his career. "His image definitely does something for him," says Ross, who recalls how difficult it was to interest the media in his client when his first solo album

Tragedy struck Ozzy Osbourne and band on March 19: Randy Rhoads (inset) was killed in an airplane crash.

Mark Weiss Inset Jeffrey Mayer





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came out in early 1981. "Back then you'd say 'Ozzy Osbourne' and people would ask, 'Who?'" Black Sabbath's popularity had slipped during the late '70s, and after quitting them in 1978, Osbourne spent two years out of the public eye trying to re-establish himself musically, and also to confront the disabling drug and alcohol problems he'd buried himself in as his unhappiness with Sabbath increased. "I was getting up and literally drinking all day," he said after leaving. "The band was killing me."

Ozzy Osbourne was reborn with *Blizzard of Ozz*, whose album sales have eclipsed those of his former group; *Diary of a Madman* went Top 15 early in the year. The band's lavish, ghoulish stage show was hailed by fans as the ultimate in live rock excitement and castigated by critics as a crude abomination: Pig's intestines and calves's livers were thrown at the audience, and a midget, "Little John," was ceremoniously "hung." It was intentional overkill, something Osbourne excels at, and the reason why he can make such a claim about eliciting an audience response: "They will respond. I guarantee it even if I have to strip."

The tour proceeded into the spring with uniformly excellent attendance, many of the fans no doubt attracted as much by Osbourne's reputation as they were by the music. On March 19, the band was in Florida resting before a show in Orlando, when an airplane crash snuffed out the life of Osbourne's lead guitarist, 25-year-old Randy Rhoads. Rhoads was one of two passengers in a plane piloted by the group's driver, 36-year-old Andrew Aycock. The aircraft clipped the tour bus, tore through a pine tree and exploded into a nearby mansion.

The tragedy should have put an end to the tour, scheduled to continue through June: Besides the musical loss, the emotional toll must have been heavy. But just two weeks later, on April 1, *Blizzard of Ozz* reappeared with Bernie Torme in Rhoads's spot, eventually replacing him with 24-year-old Brad Gillis.

Other Ozzy news in 1982: In April he divorced his wife Thelma and in June married his manager, Sharon Arden, in a ceremony in Hawaii. Of course, he couldn't resist a degree of lunacy, sporting a pair of vampire's fangs.

And Osbourne shaved his skull over the summer, enabling him to shock his audience at crucial points in his shows by whisking off a wig to reveal his bald pate.

Rock & roll is about extremes — so why do so many hate Ozzy Osbourne?

What's one to make of all this? Is Ozzy Osbourne a shaman or a sham? To paraphrase one *Circus Magazine* reader's comments, you'd never find Bruce Springsteen or Bob Seger indulging in the kind of onstage shtick and offstage stunts that Osbourne revels in. To many it's just a coverup for the music, which at times seems stuck in '70s heavy-metal clichés. But with so many decrying rock's current crop of faceless non-personalities, Osbourne's outlandishness is kind of refreshing — with the exception of the deplorable dove-killing. No one get hurt (in fact, audiences at his shows beg for the animals' entrails to be pitched their way), and how far removed are Osbourne's antics from those of Jim Morrison, or even John Lennon's being ejected from an L.A. club for drunken behavior — while wearing a sanitary napkin on his head — in 1974? And, as we all know from the countless books written about them, such early rock & roll icons as Jerry Lee Lewis and Elvis Presley had their own peccadillos, which have only added to their legends.

Rock & roll is about extremes. Sometimes those extremes manifest themselves with poor taste. The way Osbourne looks at it, he's dishing out entertainment, and the criticism he endures leaves him puzzled. "Knowing Ozzy, it does affect him," says Larry Ross. "Then he tries to laugh it off." Despite his image, Ozzy Osbourne can be a surprisingly dour character who gets genuinely depressed just from reading newspaper accounts of world crises. That's a side he mostly keeps to himself. But remember him with Black Sabbath? He was heavy-metal's flower child, flashing the peace sign and shouting "We love you!" to the audience. His song lyrics, as inarticulate as they may sometimes be, still uphold that sort of '60s philosophy. Yet, "I am not a bad person," he frequently has to stress.

It often seems like he takes his eccentricities way too far, and you have to wonder if it all won't backfire on him one day; Osbourne himself admits that he's currently in his prime and that the fans may tire of him sooner or later. But in 1982, he parlayed his sense of outrageousness and high-decibel music into a winning combination.



Bob Leale

Osbourne (and an unidentified fan) recorded *'Speak of the Devil'* at NYC's the Ritz in September.

Ozzy Osbourne's Blizzard of Sabbath?

The cover of Ozzy Osbourne's *Speak of the Devil* (Jet) shows rock's self-proclaimed madman spitting out human flesh. Ho-hum, nothing odd about that. What is unusual about the two-record live package is that it contains old Black Sabbath tunes.

"I haven't played 'em in years, and the kids wanted to hear 'em for so long," said Osbourne, explaining the rationale behind such an unorthodox move. The songs, which include such weighty chestnuts as "Iron Man," "Black Sabbath" and "Paranoid," were recorded over the course of two nights at New York City's the Ritz in September, and feature Brad Gillis on lead guitar.

One further clue as to why Osbourne chose to record selections from a band he wanted nothing to do with: He told *Circus Magazine* he wanted the old material captured "the way it should be," an obvious dig at his former band, who will release their first live disc in January.

Speak of the Devil will be marketed in two editions; one will be a special boxed collector's set that's packed with a slew of Ozzy paraphernalia. — (P.B.)

John Hamlin



Although Cougar's become a star, he still lives in his home state of Indiana, which, he says, helps him keep his fame in perspective.



John Cougar becomes

John Hamlin



With songs like "Jack and Diane," John Cougar is perceived by his fans as a champion of the common man, much like Bruce Springsteen.

a full-fledged star

The Who's act of survival

by Britt Robson



Michael Putland/Retna Ltd.

The Who (Daltrey, Townshend above) played material from 'It's Hard' and "Face Dances," but the old classics elicited the biggest response.

INDIANAPOLIS

It is the calm before the storm in Indianapolis. Inside the Market Arena, more than 15,000 people stand in the darkness listening to a lone, hypnotic synthesizer and waiting for Roger Daltrey to break the spell with the famous scream that climaxes "Won't Get Fooled Again"—the unofficial anthem of the Who. Right on cue, Daltrey cuts loose and flashpots erupt behind keyboardist Tim Gorman while John Entwistle and Kenney Jones snap into action.

But it's guitarist Pete Townshend who holds the spotlight. His right arm whips like a windmill in a hurricane, thrashing out a barrage of chords that brings the song to a raucous conclusion. As the notes continue to echo,

Britt Robson is Entertainment Writer for Cincinnati Magazine, and covered the Riverfront Coliseum concert.

Townshend tosses his guitar over his shoulder, sending it to the stage floor with a dissonant thud. A roadie scrambles for the volume knob to silence the drone of the wounded instrument while Townshend steps to the mike, lifts his tired arm and says simply, "Goodbye, Indianapolis."

There have been many similar good-byes across America during the Who's farewell tour this year, but "Goodbye, Cincinnati" has not been one of them. That farewell was said forever on the night of December 3, 1979, when 11 Who fans died before they got old, crushed to death by their peers in a surge toward the doors of the Riverfront Coliseum. Since that night, the relationship between the Who and Cincinnati can be summed up in the band's lyric: "It's a legal matter from now on."

The legal matter is the gaggle of still-pending civil lawsuits filed by relatives of the deceased. Some of the

suits name the Who among the defendants, as if the band was somehow responsible for the opening of only two doors, 20 minutes too late, to an estimated 8,000 fans who had arrived early in an attempt to get choice "festival" seats.

The suits anger Pete Townshend. He views them as the handiwork of lawyers who want him "working for the rest of my life to pay for some relative's grief." According to the promoters of the farewell tour, the Who never even discussed with them the possibility of returning to Cincinnati. Yet, lost among the harsh words and negative publicity that arose from the tragedy is the fact that the Who, then unaware of the deaths, put on one hell of a show. "It was such a beautiful concert and such a beautiful crowd," said Townshend, and many who were present that night still agree with him. They remain loyal to the group, and if the Who could not

or would not come to Cincinnati, then the fans would go to the Who, to Indianapolis, 100 miles up Route I-74.

Inside Market Arena, the Who affirmed that faith. Weathering a shaky start, the band steadily built the momentum over the course of two hours and two dozen songs, proving each step of the way that mature rock & roll need not be a contradiction in terms.

There is no denying that the Who have mellowed somewhat since 1979. Townshend, the group's principal songwriter, has developed a fondness for synthesizers and reflective lyrics, represented at Market Arena by songs like "Cry If You Want," "It's Hard" and "Eminence Front," the last of which was performed essentially as a duet between Townshend and Tim Gorman.

But in other ways, Townshend's evolution has energized the band's music. Although his patented knee-buckled leaps and onstage antics on this tour are fewer, he is playing longer, sinewy guitar lines instead of just power chords and employing everything from psychedelic-style feedback to fleet rockabilly phrasings. His five-minute *tour de force* during "Drowned" was an intimate indulgence absent from Who performances of recent years.

The result is looser, more jam-like Who music, done in a manner that

blurs the stock images normally associated with each band-member. John Entwistle, the stoic one in the corner, moves to center stage to perform two of his songs, "Dangerous" and "The Quiet One." Daltrey, the prototypical rock singer, hands more of the vocal chores over to Townshend and pulls out his harmonica for some bluesy blowing on "Baba O'Riley" and "Drowned." Kenney Jones stops shadow-boxing with the ghost of Keith Moon, and tailors "Behind Blue Eyes" to his own demands. It's a different Who, but one no less satisfying than previous incarnations, primarily because the band's essence remains faithful to its roots.

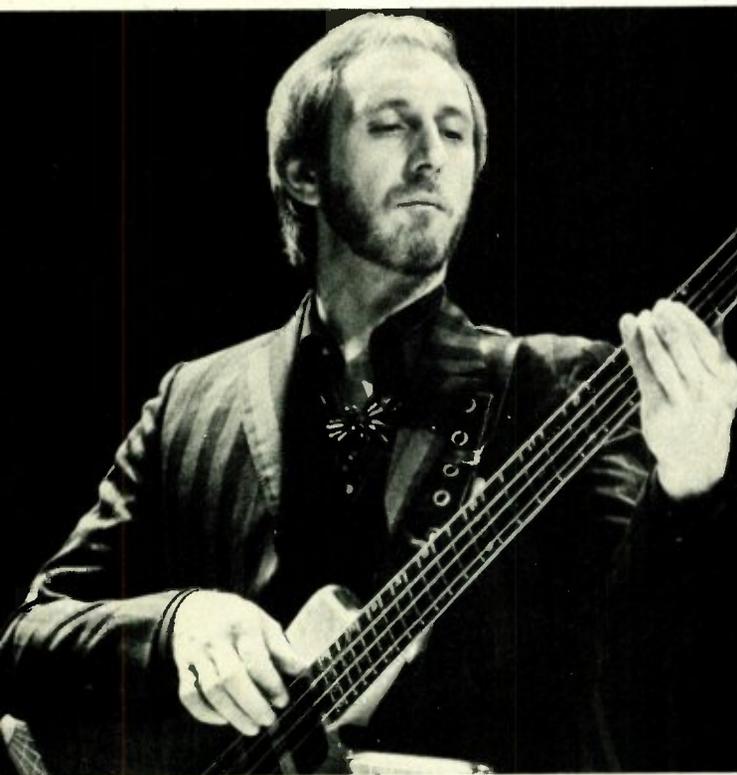
As one fan from Indianapolis remarked, "It's the old stuff that I like best about the Who," and, despite the aforementioned changes, he wasn't disappointed. The band hammered home the songs that have etched them a place in rock history, including "Substitute" and "I Can't Explain" from the Mod era; "Pinball Wizard" and a "See Me, Feel Me" excerpt from *Tommy*; multiple cuts from *Who's Next* and *Quadrophenia*, and the standard oldie cover, "Summertime Blues," as the encore. Only "My Generation" seemed to be missing.

Management of the concert abetted the evening's enjoyment. Sixteen entrances on two separate levels were opened promptly one hour before the

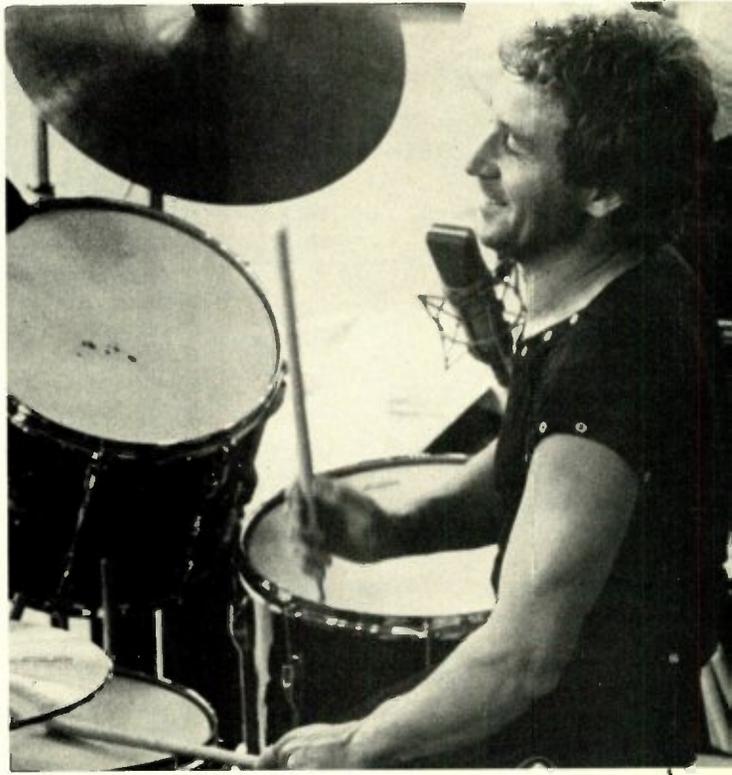
concert began. Tickets were sold below capacity on a reserved-seat basis. An ample security presence warded off chaos without restricting normal concert activities. And Who fans, labeled "animals" by the Cincinnati media following the tragedy there, rebutted the slur in Market Arena. Comparing Riverfront '79 to Market Square '82, one Cincinnati Who follower remarked, "They were both great shows; the Who are always incredible. Let's just say I was able to breathe on my way inside tonight."

He and 15,000 other people then proceeded to shout themselves breathless as the Who said goodbye. Market Square was the fifth date on this extended tour, tentatively scheduled to end in Toronto later this month. After that, the band plans to perform only infrequently, for one-shot special events.

There will be more Who records forthcoming, however, along with solo discs from Townshend, Daltrey and Entwistle. Given the individual and collective talent in the band, there is no reason why the Who's absence from the stage should prevent them from continuing to challenge themselves. As Townshend has said, "We shouldn't sit on our laurels. We shouldn't be complacent." Rock fans can believe him. After almost two decades of music, if you can't trust the Who, who can you trust?



Lawsuits are still pending from the December 3, 1979 Cincinnati show; the Who (Entwistle above) skipped that city.



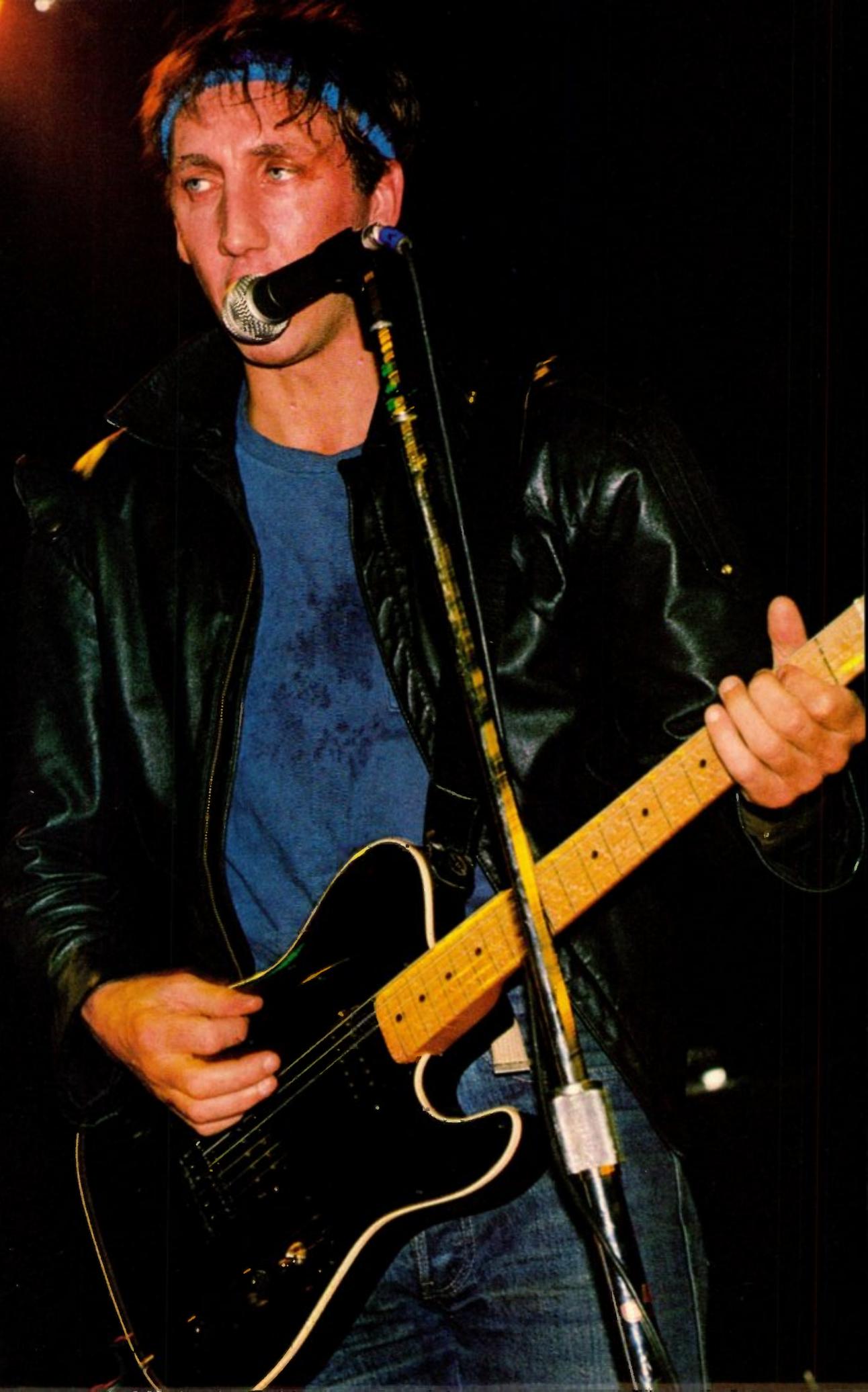
Drummer Kenney Jones no longer had the ghost of Keith Moon to contend with, and drummed superbly.

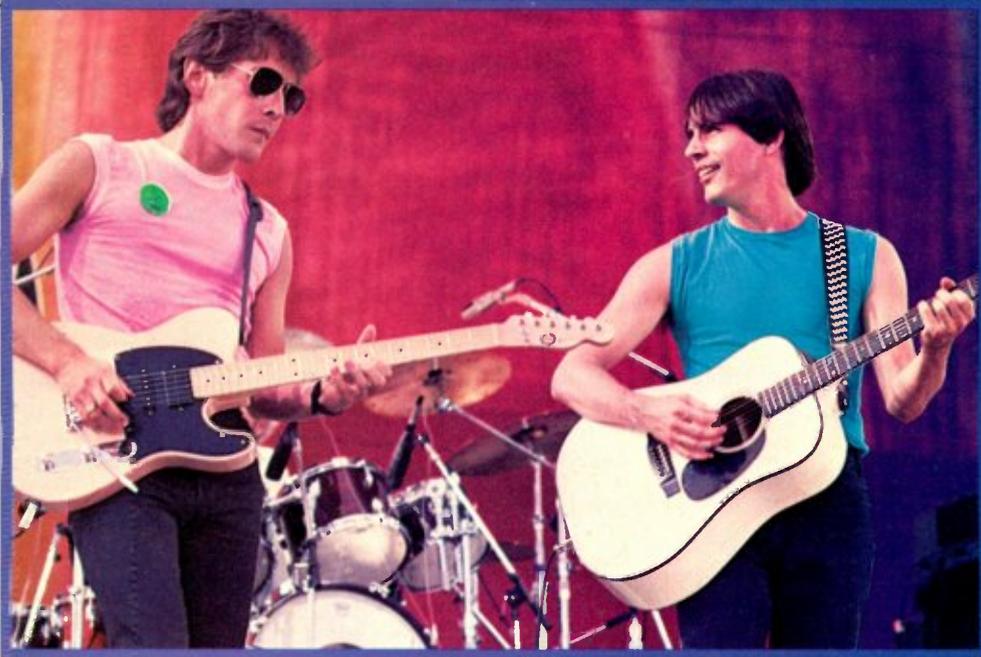
Scott Weiner/Retna Ltd.
Anastasia Pantisios/Kaliediscope

CIRCUS

*Farewell for the
Who in '82*







The US Festival, held over Labor Day weekend in San Bernardino, California, ran so smoothly from start to finish that one would think it'd been programmed by a computer. And you'd be partially correct.

The three-day event was the brain-storm of Steve Wozniak, the 32-year-old whiz kid who made his fortune through the Apple Computer.

A child of the '60s, a decade marked by such cultural milestones as the Woodstock festival in 1969 and such debacles as the festival at Altamont the same year, Wozniak decided to bankroll one of his own, calling it the US Festival—in deference to the tag usually associated with the children of the '80s; the “Me” generation. Bill Graham was enlisted to help in assembling the talent, which he did in short order: Such mega-acts as Fleetwood Mac, the Police, Pat Benatar, Talking Heads and Tom Petty and the Heartbreakers were booked, although, to Wozniak's disappointment, they seemed more interested in the hefty sums offered than by any philosophical umbrella of togetherness.

The only problem that detracted from the unusually serene atmosphere was the heat, which reached temperatures in the low 100s. Otherwise, the US Festival ran according to computer print-out, with the most crucial element, the sound system, working perfectly, pumping the music loudly and clearly across the large amphitheater. It was the perfect '80s festival; a triumph of technology and a smattering of communal spirit—in a way the antithesis of Woodstock. —Philip Bashe

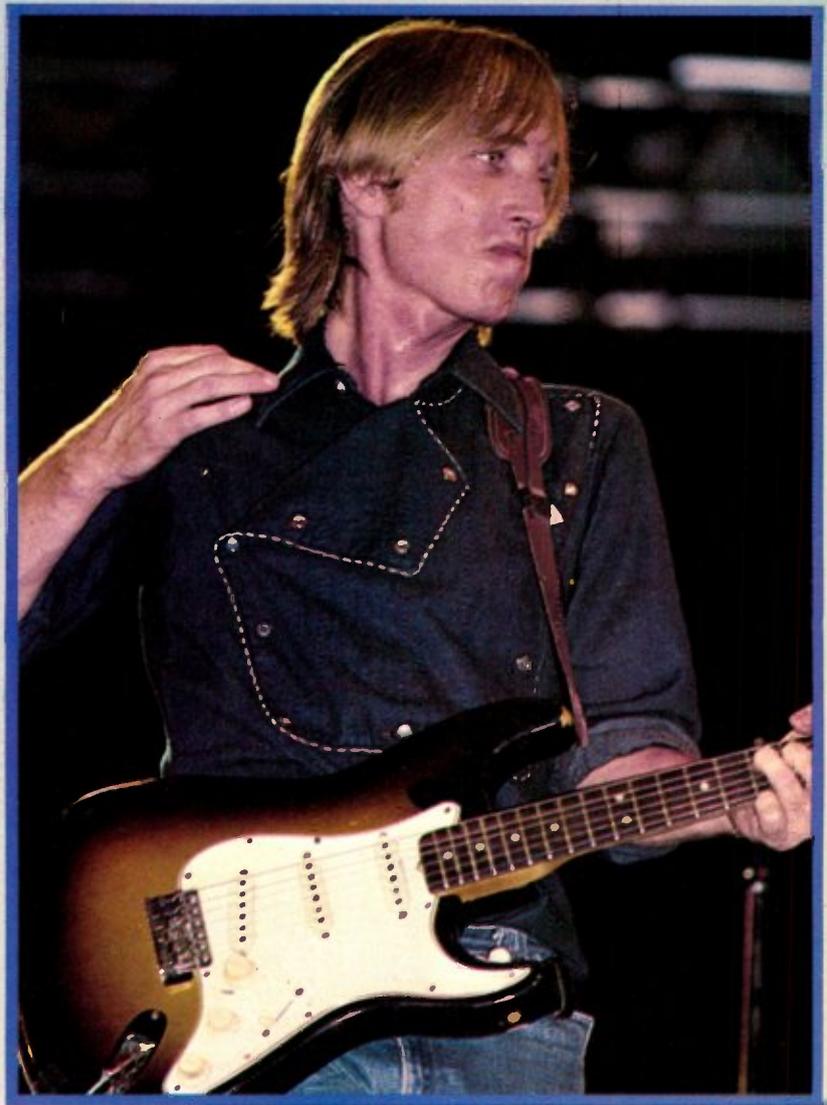
Two highlights of the festival's final day:

Jackson Browne (above, l.) and Stevie

Nicks of Fleetwood Mac (r.).

Technology triumphs at the US Festival





Four hundred thousand people attended the three-day US Festival. Headlining Day #2 was Tom Petty (above).



Journey's success carry-over from the previous year





*Journey: (l.-r.) Neal Schon, Steve Smith,
Ross Valory, Steve Perry and
Jonathan Cain.*



Van Halen revive oldies and career

Airborne Eddie Van Halen: Although you wouldn't guess it from this photo, "I am an introvert," the guitarist says.



"I'm a family-oriented kind of guy," says David Lee Roth. "I've personally started four or five this year."



Van Halen five years after their debut: (l.-r.) Eddie and Alex Van Halen, David Lee Roth and Michael Anthony.



Neil Zlozower

Roth with Eddie VH (above) and on the prowl (below): 'Diver Down' revived their career, going up to #3.



Ross Manno

Bob Leale

CIRCUS



Rock's a business, but Van Halen revel in its pleasures. Quoth Roth: "We try to confuse business and pleasure."

The story of Van Halen's rise to glory is well-known; less familiar to rock fans are the dynamics of the group, the off-mike character of David Lee Roth and the outspokenness of "quiet guitarist" Edward Van Halen. When the foursome invited Circus Magazine to join them in Detroit on the 'Diver Down' tour, they provided an unusual behind-the-scenes glimpse into their musical and personal workings.

David Lee Roth stands alone at the front of the stage like some heavy-metal messiah, spellbound by the scene that confronts him. The atmosphere inside Detroit's Cobo Arena has reached fever pitch as 12,000 ecstatic rock fans pay homage to their idol; the sound of their whistling and screaming is awesome. A look of wonder spreads across the singer's broad face, and slowly he turns to the rest of the group — brothers Edward and Alex Van Halen and bassist Michael Anthony — shaking his head in mock disbelief. Up to now Roth has said nothing to the throng, but at last he lets out a yell of his own.

"When people scream at a Van Halen show, a lot of the time they're screaming for themselves," claims Roth. "When you can get people to make the big sound and realize just how much energy they possess, it's like having a jet plane take off in your face."

The fact that a rock group can elicit seven minutes of thunderous cheering after only three numbers of a set is surprising enough. But Van Halen's trip to the top has been equally phenomenal: In just seven years they've climbed from the status of Los Angeles club act to that of one of the nation's hottest rock attractions. All five Van Halen albums are now platinum. While many bands have suffered from poor ticket sales this year, Van Halen have been the exception: Every date on their North American tour has had standing room only.

But although Van Halen may have become a very large business concern, there's still plenty of room for fun.

Take Roth's methods of ensuring that



Dave Roth (l.) and Eddie Van Halen are "completely different," says Eddie. "If we were all like Dave, it would be crazy."

there are always lots of females within his grasp. Each member of the road crew is given five 'After Show' passes to distribute at will. By the end of every concert there are hordes of young

ladies in the backstage area, and few have just stopped by for autographs. All of the band rooms are individually labeled with such placards as "Holding Tank," "Rubber Room" and "Love

Van Halen: torn between two worlds

by Steve Gett and Richard Hogan

“Rubber Room” and “Love Dungeon” are scrawled on the doors of the backstage rooms.

Dungeon.” It’s apparent that these are Roth’s brainchildren, and he can usually be found in the hospitality room before and after the show, holding court with a giant stereo system blaring out his favorite songs.

“People think I have this strange concept of women,” he says in an innocent tone, “but they’re wrong. I’m a family-oriented kind of guy. I’ve personally started four or five this year already!”

In stark contrast to the singer is guitarist Edward Van Halen. Now that he’s married to actress Valerie Bertinelli, the young musician tends to keep to himself both on and off the road.

“I’m very much an introvert,” he confesses as he peels off a few post-show licks in the instruments room. “And it’s almost to the point where it gets the others pissed off. But that’s all right; we still get on. All four of us are completely different — that’s one of the reasons we work so well together. Having someone like Dave in the group gives you the best of both worlds; if we were all like him it would be crazy!”

Eddie has built his reputation on a unique style of guitar playing, but his original skills, strangely enough, were with percussion.

“Initially, my brother Alex was playing guitar,” he recalls, “but when I was out delivering papers to pay for the drum set, he’d be at home playing my drums. He got a lot better than me, so I said ‘Take the goddamn drums!’ and I picked up his guitar.”

The young Eddie rapidly became proficient as a guitarist; by the time Van Halen were gigging in L.A. clubs and bars he had developed some distinctive techniques, which caused quite a stir when they surfaced on the first *Van Halen* album. But Eddie had found it tough keeping them secret even before the group landed the deal with Warner Bros. Records that led to its 1977 long-playing debut.

“When we played the clubs, I had to turn my back a lot of the time so that people couldn’t figure out what I was doing. I’d just stumbled on a few things,” he explains as he gives a quick demonstration of his trademark hammered arpeggios on a customized “Red



Larry Singer

Bassist Michael Anthony (l.) and Roth both played in local bands before their meeting with the Van Halens.

Devil” guitar. “And there were always other people coming along to watch. I made the mistake of letting someone in another group hear an advance copy of our first album, and the next thing I knew they were trying to rush-release a version of ‘You Really Got Me.’”

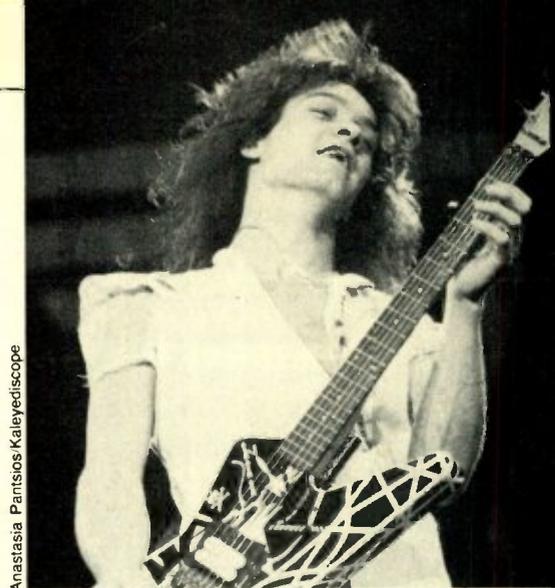
These days Edward doesn’t have to worry about such things; he’s been hailed as the most innovative hard-rock guitarist since Jimi Hendrix. When asked what he thinks about such acclaim, he remains surprisingly modest.

“I don’t consider myself to be better than anybody,” he states. “I think that anyone who enjoys playing guitar and who plays with conviction is good. There *are* people who are better than me. All I can say is that I’ve done things on guitar that others haven’t; let’s leave it at that. But if that’s what you call innovative, then I guess I am.”

Critics have carped that Eddie’s playing has been limited by the band’s style, yet outwardly the guitarist seems content with his regular position in the lineup. Could he still have the desire to make a solo record?

“I write the music for this band,” he retorts, “so it’s more or less a solo project anyway. I’m building a studio at home in Los Angeles, and I’ve also written a lot of material that’s not suitable for Van Halen, so I might do something one day. But not in the foreseeable future. A lot of people tend to do solo LPs because they think they’re the one in the band who’s hot. Like Ritchie Blackmore — where is he now? And it’s his fault! Deep Purple was one of the biggest bands in the world.”

It’s a little strange for Eddie to be so outspoken about another artist, and from some of his other comments about



Anastasia Pantos/Kaleydescope

Guitarist Van Halen is Netherlands-born, and started music on the drums.

the man in black one wonders why the two have such a bad rapport.

“Because he hates me!”

Any particular reason?

“You tell me and we’ll both know. I met him once at the Rainbow club in Los Angeles after we’d just played a set at the Whisky a Go-Go. I walked up to say ‘Hello,’ and the response I got was more or less ‘Fuck off.’ Then I met him a few years later, when he knew who I was, and when I went up to shake his hand he just walked away again.”

Those who know Blackmore don’t make too much of these incidents; the usually reserved British guitarist often sidesteps handshakes from his best friends just to enhance his reputation as a prankster. Privately, Blackmore has admitted to *Circus Magazine* that “Eddie Van Halen is excellent, technically.” He objects more to the approach than to the guitarist. “Van Halen doesn’t play guitar with the emotion that’s supposed to go along the same lines as the vocal,” says Ritchie. “Mind you, with his vocalist I might be tempted to play exactly the same way!”

Whether or not they please other rock & rollers, Van Halen certainly satisfy the fans. The band’s six-month tour winds up its American leg late this month in Canada. After a Christmas break, Van Halen take their road show to Europe, Australia and Japan. At press time, the band was lining up its first-ever South American dates for late winter. Strangely enough, all the road work doesn’t tire them.

“It comes so easily,” David told a reporter. “Now, there are readers out there who are saying, ‘That’s because the music’s crap,’ and it may be that. But if it is, it’s *our* crap. It comes quick and it’s enjoyable. If it wasn’t, it’d be just like another job for all of us!”

Apr.-May-Jun.



Ebet Roberts

Jackson Browne and Bruce Springsteen performed in NYC's Central Park on June 12, the final day of Peace Week.

A week for peace

Recalling the peace moratoriums of 1969, in June millions of Americans made their stand on the issue of nuclear energy during seven days of marches and rallies. And just as rock music was a means of conveying messages in the '60s, its musicians were at the fore of the week's events.

On June 6, 85,000 turned out to L.A.'s Rose Bowl in support of the United Nations' special session on disarmament, with ticket sales raising \$250,000 for the No Nukes movement. Jackson Browne, responsible for organizing several recent anti-nuke benefits, performed, as did CSN, Linda Ronstadt and Stevie Wonder. The musical highlight: Joan Baez and special guest Bob Dylan, who ended on a fitting note with "Blowin' in the Wind."

On June 12, in New York City, an estimated 800,000 marched from the UN to Central Park in support of a nuclear freeze. Performers there included James Taylor, Carly Simon, Bruce Springsteen, Gary U.S. Bonds, John Hall and Rita Marley. Less publicized demonstrations took place in cities all over the country and showed that maybe the "Me" generation had become the "We" generation.

McCartney duets with Wonder

Ironies abound dep't: Paul McCartney's duet with Stevie Wonder, "Ebony and Ivory," bowed on the charts in April at #29, the highest position for a single since John Lennon's "Imagine" in 1971. In addition, the song was the first to top both the U.S. and U.K. charts since Lennon's "Starting Over" turned the trick in 1980.

Smash debut for Asia

Certainly the most auspicious debut in years belonged to Asia, whose first LP spent a total of nine weeks at the top, the longest of any album this year. Surprisingly, it was the first #1 disc for members Steve Howe, Geoff Downes, Carl Palmer and John Wetton—none of their former groups, including Yes, ELP and King Crimson, had ever achieved such a feat.

Asia played tug of war with Paul McCartney's LP for the #1 spot, but wrenched it away on the strength of its grandly sculptured songs, which AOR radio gratefully accepted. Many, however, called Asia calculated, singling them out as the nadir of corporate rock.

The band followed up the album with a successful tour on which its fans lucked out: Because halls were booked prior to the album's fantastic success, Asia played mostly medium-size venues instead of the coliseums they could have sold out.

A disease you don't want:

"Pac-Man Fever," the Top 10 hit by Buckner & Garcia.

Jett beats the music biz

Twenty-three record companies rejected her, one label saying that Joan Jett did not meet its level of "high standards." Shows what they knew. In April, "I Love Rock 'N' Roll," an obscurity once recorded by an English band called the Arrows, vaulted to #1, where it stayed for seven weeks. *I Love Rock 'N' Roll* (Boardwalk) couldn't edge past the Go-Go's into #1, but went platinum and spawned another Top 10 hit, Jett's lusty remake of Tommy James's psychedelic bubblegum hit, "Crimson and Clover." And her first album, which had sold a remarkable 22,000 copies as an import two years ago, returned to the Top 100 in late summer.

Go-Go's go to the top

On the negative side, the last group to accomplish such a feat was the Knack, who disbanded less than three years later. On the positive side, the Go-Go's were in good company when their debut, *Beauty and the Beat* (I.R.S.) went to #1 in March: Elvis Presley, the Beatles, Bad Company and just 21 others scored a #1 first time out.

In an era when few new bands are even remotely successful, why the Go-Go's? The novelty of their all-girl status was one thing. And, acknowledged drummer Gina Schock, "quite a bit of luck" was involved. But you can mostly chalk it up to guitarists Jane Weidlin and Charlotte Caffey's songwriting skills, and the years spent toiling hard on the L.A. club circuit.

"We put in a lot of hard work," stressed Caffey, to which Schock added: "I feel we deserve everything that's happened to us."

Bob & Doug McKenzie take off

In '77 it was Steve Martin and "Excu-use me!" In '82 it was Bob & Doug McKenzie and "Take off!"

Just as John Belushi and Dan Aykroyd's Blues Brothers evolved out of the "SNL" TV show four years ago, Rick Moranis and Dave Thomas's characters came from "Second City Television," a show which has unseated "SNL" as the favorite comedy program among young adults.

As droll hosts of the talk show parody "Great White North," Bob and Doug engage in repartee that's part Abbott and Costello and part the Smothers Brothers, except that neither plays the straight man. They trade insults, tell jokes that fall just short of the punch line and have their own north-of-the-border vocabulary, including "Beauty, eh?" and "Take off, you hoser" (substitute noun: "hosebag"). The origins of the latter, Thomas explained, comes from the active verb "to hose." "Neither of us remembers which of us said it first, but on one of our shows it came up."

Their album, "Great White North" (Mercury), and single, "Take Off," which featured Geddy Lee of Rush on lead vocal, both went Top 10. Fame hasn't gone to their heads, although, allowed Thomas, munching on some back bacon and sipping a cold one, "We are high-flying hosebags."



David McGough/DAMI

Moon Zappa with proud papa Frank: "Valley Girl" was the novelty hit of the year, and may be turned into a film.

Valley girls, fer sure

Introducing the rest of the country to the curious dialect spoken in California's San Fernando Valley was "Valley Girl," recorded by **Frank Zappa** and his 14-year-old daughter **Moon** (as in Moon Unit). It was Zappa's first Top 40 hit in his 16-year career.

Together, Frank and Moon were hardly Pat and Debby Boone: "Valley Girl" featured Moon in the title role, and eavesdropping into her one-sided conversation was an interesting course in the area's colloquialisms, like "Barf me out!" "Gag me with a spoon" and "Bag your face!" All in good fun? Hardly. "I've always hated the Valley," Zappa said sourly.

He is currently considering turning the song into a film. Meanwhile, son **Dweezil**, 12, recorded a 45 that's consistent with his father's sense of the absurd. The title? "My Mother Is a Space Cadet."

Doobie Bros. break up the family

For much of the '70s, the **Doobie Brothers** were one of American rock's premiere acts: They won four Grammys and sold over 40 million records during a 12-year career that encompassed numerous personnel changes and musical aims. In

August and September they made a farewell tour, which ended in Berkeley, California on September 11. For the final two shows, the band was joined by founding member **Tom Johnston**, responsible for many of their early hits in the days before **Michael McDonald** lent his gravelly voice to the **Doobies'** sound. (Johnston quit in 1977.)

Steve Miller's two-for-one

After his *Circle of Love* failed miserably in 1981, many assumed it was all over for **Steve Miller**, blues-picking rogue of the '60s and hook-happy hitmaker of the '70s, who retired after his last LP sold some four million copies in 1977. The enigmatic Miller's adopted several alter-egos in his career, like "Maurice" and the "Gangster of Love," but it's "The Joker" that truly fits him—he's got to be laughing at those who made such dire predictions.

Just seven months after *Circle of Love*, Miller issued *Abracadabra* (Capitol), which sounded more like *Fly Like an Eagle* and *Book of Dreams*, his back-to-back hit albums of '76 and '77. "I was holding *Abracadabra* back," explained the savvy 39-year-old, whose business sense is as acute as his ability to gauge public taste. Miller had recorded enough material for three LPs, just as he'd done with *Eagle* and *Dreams*, so when *Circle* flopped, *Abracadabra* was ready. The title track became his first #1 45 since "Rock 'n Me" six years ago.

Queen-Squier or is it Squier-Queen?

"Supporting act" **Billy Squier** received a lot more support from his public than did tour headliners **Queen**. While the latter's *Hot Space* (Elektra) barely made the Top 25 and then quickly vanished, Squier's third solo album, *Emotions in Motion* (Capitol), proved his success of last year was no fluke.

Although Squier may have stolen Queen's thunder in terms of record sales, the seasoned band bettered him on stage, where it wielded a lengthy set of hits like a dangerous weapon, warding off apprehensions that pairing the relative newcomer with the long-reigning stars would result in a remake of *A Star Is Born*.

It almost did.

Journey use video screens at Rose Bowl

Journey closed out their 1982 tour at the Rose Bowl on July 2, treating an audience of 83,214 to an outdoor concert first: The group used an Eidofer system to project the show onto two 25' x 50' screens. To use such a setup cost Journey \$35,000.

John Cougar: Who's an 'American Fool'?

Emerging as a full-fledged star in 1982 was **John Cougar Mellencamp**, who in the fall enjoyed two Top 10 45s. He would have had two consecutive #1s, had "Eye of the Tiger" not dug its claws in so deep, just edging out "Hurts So Good." But the second release from *American Fool* (Riva/Mercury), "Jack and Diane," did make it to the top, a first for the 31-year-old Cougar.

A bleak depiction of a Midwestern high school couple who get trapped into stagnant lives, "Jack and Diane" is the type of narrative song Cougar excels at, his style similar to that of **Bruce Springsteen**.

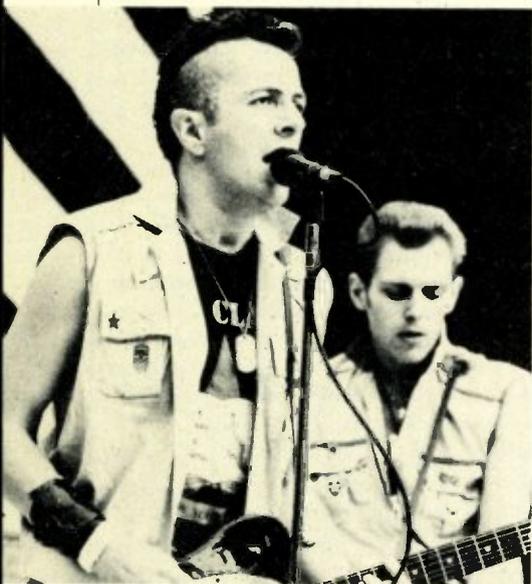
Tearing down 'The Wall'

For **Pink Floyd** to put up about \$10 million to finance *Pink Floyd The Wall* might seem risky, except when you consider that the film's cornerstone—the album—has sold 12.5 million copies.

The film opened in July, and brought out many Floyd fans who'd been unable to view the band's last concerts, presented in spring 1980. If you recall, the stage version of *The Wall* was so costly to lug around that Pink Floyd could only perform in L.A. and on Long Island, New York, seven shows apiece.

Pink Floyd The Wall was just as bombastic—also garish and violent. Filmed in England over a period of 12 weeks, it was directed by **Alan (Fame) Parker**, although he and Floyd creative head **Roger Waters** fought constantly to wrestle artistic control from one another. Waters supplied 25 minutes of new music to the movie, which starred **Bob Geldof** in the dialogue-less role of Pink, the flamed-out rock star whose shattered psyche and nightmares sparked the onscreen images.

Circus Magazine film critic **Fred Schruers** was not alone in his criticisms of *The Wall*, calling it "a ketchupy, noisy, headache fantasy."



Robert Mathieu

Joe Strummer (l.) disappeared for a few weeks in the spring, returned and led the Clash on a successful U.S. tour.

Success at last

Not just rookies broke through in 1982. New wave "veterans" the **Motels** became a talent to be reckoned with, particularly singer **Martha Davis**, the most gripping female rock vocalist since **Chrissie Hynde**. The L.A. band's third album *All Four One* (Capitol) included the hits "Only the Lonely" and "Take the L."

Finally, hooray for the **Clash**, a band with principles. While hardcore fans were disappointed by *Combat Rock* (Epic), it sold impressively, aided by two almost-hits, "Should I Stay or Should I Go" and the satirical "Rock the Casbah." After the strange disappearance of singer **Joe Strummer** in the spring, the Clash toured the States with original drummer **Terry Chimes** in place of **Topper Headon**. For the most part, shows were frenetic.

In the fall they were named as opening act for several dates on the **Who's** grand finale tour. The billing was ironic: Here was the old order and the new order together, an irony not overlooked by the **Who**. **Roger Daltrey** told *Circus Magazine* columnist **Lisa Robinson** that the **Who** had to "make room for a band like the Clash. They're the ones to take over now."

Billy Joel recovers

Billy Joel had to push back the release of his first studio LP in two and a half years, *The Nylon Curtain* (Columbia), from June to the fall because of injuries he sustained in a motorcycle accident. Joel was riding his Harley-Davidson near his Long Island home on April 15 when he was struck by a car at an intersection. The piano-playing singer was thrown to the pavement, suffering injuries to his hands.

Upon its release, the LP was hailed by critics as the best of Joel's career. Normally he took his song characters and scenarios from his own environment, but *The Nylon Curtain* showed him widening his scope. "Allentown" was a sketch of a decaying Pennsylvania mining town, while "Goodnight Saigon" was perhaps the most articulate song yet written about the Vietnam War. *The Nylon Curtain* blended Joel's ambitiousness with the sort of pop craftsmanship that has won him such a large audience since the mid-'70s, and by late fall it was already in the Top Five.

Oldies but newies

One disturbing indication of how restricted 1982 rock radio has become was the influx of rock retreads: versions of songs that had already been hits years earlier. No fewer than 20 titles in the Top 100 this year fit that category, and with a few exceptions — **Van Halen's** "(Oh) Pretty Woman" and the **Stones'** "Going to a Go Go" — they were hardly inspirational updatings.

The rationale seemed quite clear: With radio stations demanding that artists and record labels supply them with hit-bound product, what could be less risky than to record a tune with a from-the-factory guarantee? Some of the more awful examples were **Sister Sledge's** anemic "My Guy" and **Nicolette Larson's** "I Only Want to Be With You," pulled out of mothballs for something like the third time.

Springsteen's provocative 'Nebraska'

Bruce Springsteen defied music industry logic by releasing *Nebraska* (Columbia), an all-acoustic LP. He had begun the album as a typically electric one

with the **E Street Band**, but found that the songs lent themselves better to stark, unadorned arrangements. Even though it'd been a full two years since *The River*, he decided to record another batch of tunes with the band for an early 1983 release.

The 10 songs on *Nebraska* showed Springsteen's continued fascination with the plight of the common man in America, a theme he had explored so wonderfully on *The River's* title track. On *Nebraska* it was almost as if he was an '80s **Woody Guthrie** singing "This Land Is Your Land," except that the stories Springsteen discovered were mournful, almost depressing. Titles like "Atlantic City," "Open All Night" and "State Trooper" sounded as if they had to be written after dark, and only the latter two songs remotely resembled his dramatic rockers. Springsteen recorded the record on a four-track machine at his New Jersey home, using only guitar, harmonica and some synthesizer.

Reaction to *Nebraska* was mixed, but it quickly went Top Five. Maybe fans wanted to give it extra consideration not just on the music's merits, but because of Springsteen's sense of conviction.

Rookies of the year

While many deplored the fact that so much new music was being ignored by AOR radio, there were several rookies acts that made a splash in 1982: **Aldo Nova**, the **Blasters**, **Marshall Crenshaw**, **Haircut 100**, the **Human League**, **Men at Work**, **Quarterflash**, **Soft Cell** and **A Flock of Seagulls**. With the exceptions of Quarterflash, who play an AOR-palatable pastiche of **Pat Benatar**, **Heart** and **Fleetwood Mac**, and heavyrocker **Aldo Nova**, most were in the new wave vein, although individual styles ran from the synthesized cabaret of **Soft Cell** to **Haircut 100's** heady eclecticism.

Perhaps the year's most impressive debut belonged to the **Stray Cats**, whose first U.S. LP (*Built for Speed*, EMI America) went Top 20. Because this country has never really shown much enthusiasm for its own rock roots, the rockabilly trio from Long Island had to relocate in Britain, which has always craved American roots music. There they became stars, especially their charismatic tattooed leader, **Brian Setzer**. ●

SONG LYRICS



John Cougar

"Jack and Diane"

A little ditty 'bout Jack and Diane / Two American kids growing up in the heartland. / Jack he's gonna be a football star, / Diane debutante in the back seat of Jacky's car.

Suckin' on chili dog outside the Tastee Freez, / Diane sitting on Jacky's lap, / got his hands between her knees. / Jack he says / "Hey Diane, let's run off behind a shady tree, / Dribble off those Bobby Brooks / Let me do what I please," saying:

Chorus:

Oh yeah / life goes on / long after the thrill of living is gone. / Sayin', / Oh yeah / Life goes on / long after the thrill of living is gone, / Now walk on.

Jack, he sits back, collects his thoughts for a moment, / scratches his head

and does his best James Dean. / "Well now then there I think we ought to run off to the city." / Diane says / "Baby we ain't missing a thing." / But Jack he says:

Chorus:

Oh / Let it rock, / Let it roll. / Let the Bible Belt come and save my soul. / Holdin' on to 16 as long as you can. / Change is coming round real soon, make us women and men.

Chorus:

A little ditty 'bout Jack and Diane. / Two American kids doin' the best they can.

From *American Fool* by John Cougar (Mercury). Lyrics by John Cougar Mellencamp ©1982 Riva Music, Ltd., 2 New Kings Road London SW6 for the world. All rights reserved (ASCAP). Used with permission.



Men at Work

"Who Can It Be Now?"

Who can it be knocking at my door? / Go 'way. / Don't come 'round here no more. / Can't you see that it's late at night? / I'm very tired and I'm not feeling right. / All I wish is to be alone. / Stay away. / Don't you invade my home. / Best off if you hang outside. / Don't come in. / I'll only run and hide.

Chorus:

Who can it be now? / Who can it be now? / Who can it be now? / Who can it be now?

Who can it be knocking at my door? / Make no sound, / tiptoe across the floor. / If he hears he'll knock all day. / I'll be trapped and here I'll stay. / I've done no harm, / I keep to myself. / There's

nothing wrong with my state of mental health. / I like it here with my childhood friend. / Here they come, / those feelings again!

Repeat chorus:

Is it the man come to take me away? / Why do they follow me? / It's not the future that I can see, / It's just my fantasy. /

Chorus:

Oh, Who can it be now? / Oh, Who can it, who can it be now? / Yeah / Yeah / Yeah / Yeah / Yeah.

From *Business as Usual* by Men at Work (Columbia). Lyrics by Colin Hay ©1982 April Music Pty. Ltd. All rights administered in USA and CAN by Blackwood Music, Inc. (BMI). Used with permission.

A Flock of Seagulls

"I Ran"

I walked along the avenue / I never thought I'd meet a girl like you. / Meet a girl like you / with auburn hair and tawny eyes. / The kind of eyes that hypnotise me thru; / hypnotise me thru'.

Chorus:

And I ran, / I ran so far away. / I just ran. / I ran all night and day, / I couldn't get away. / And I ran, / I ran so far away. / I just ran, / I ran all night and day.

A cloud appears above your head. / A beam of light comes shining down on you, shining down on you. / The cloud is moving nearer still, / Aurora Borealis comes in view, / Aurora comes in view.

Repeat chorus

Reached out a hand to touch your face. / You're slowly disappearing from my view, / disappearing from my view. / Reached out a hand to try again. / I'm floating in a beam of light with you, / a beam of light with you.

Repeat chorus, then:

And I ran / I couldn't get away / I just ran / I ran all night and day.

From *A Flock of Seagulls* by A Flock of Seagulls (Arista). Lyrics by A. Score, M. Score, F. Maudsley, and P. Reynolds ©1982 Zomba Music Publishers, Ltd. for the world. All rights for the USA controlled by Zomba Enterprises, Inc. (BMI). Used with permission.



Stray Cats

"Rock This Town"

Well my baby and me / went out late Saturday night. / I had my hair piled high / and my baby just looks so right. / We'll pick you up at 10. / Gotta get you home by two. / Mama don't know what I got in store for you / Well, that's all right 'cos we're looking as cool as can be. /

Well, we found a little place that really didn't look half bad. / I'll have a whisky on the rocks / And change of a dollar for the juke box. / Well, I put a quarter right into that can, / but all it played was disco, man, C'mon pretty baby / Let's get out of here right away.

Chorus:

We're gonna rock this town, / rock it inside out. / We're gonna rock this town, / make 'em scream and shout. / Let's rock rock rock, man, rock. / We're gonna rock till we pop. / We're gonna roll till we drop. / We're gonna rock this town, / rock it inside out.

Well, we're having a ball, / just bopping on the big

dance floor / Well, there's a real square cat, / He looks a nineteen seventy-four. / Well, you look at me once, you look at me twice. / You look at me again and there's gonna be a fight. / We're gonna rock this town, / we're gonna rip this place apart.

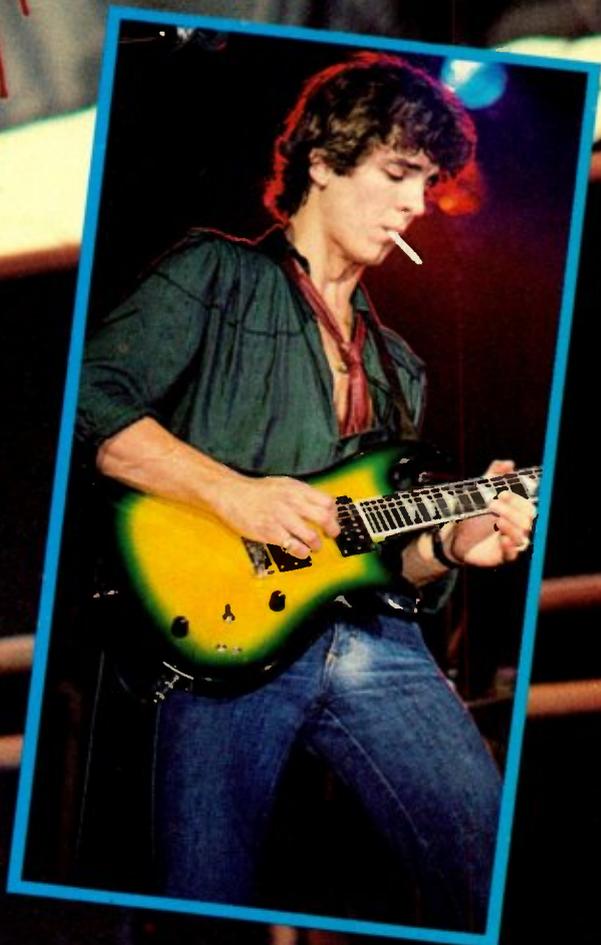
Chorus:

We're gonna rock this town, / rock it inside out. / We're gonna rock this town, / rock it inside out.

Repeat last five lines of first chorus.

From *Built for Speed* by Stray Cats (EMI / America). Lyrics by Brian Setzer ©1981 Zomba Music Publishers Ltd. for the world. (BMI) All rights for the USA controlled by Zomba Enterprises, Inc. Used with permission.





Pat Benatar takes a chance

by Steve Gett

After a 10-month layoff, Pat Benatar has bounced back with a brand new Chrysalis album, *Get Nervous*, which showcases a distinct change in her style. Though she's scored three consecutive platinum-selling discs in just three years, Benatar clearly thought that it was time to take some chances with the latest record. And while fans might question the singer's reasons for not sticking to a winning formula, in her opinion that would have been too easy.

"I didn't want to let myself be trapped in one particular category," claims Benatar. "People like to put you in little boxes and want you to stay a certain way, but that's dangerous. You end up doing the same kinds of songs over and over again."

Get Nervous is a complex rock album featuring material that ranges from the rhythmic "Shadows of the Night" to the song she wrote with Neil Geraldo, "I'll Do It." More keyboards and fewer dual guitars are in evidence. "There was a danger of me getting locked into being bland," Pat admits, "and that's why we wanted to vary the music. Things tend to get a little stagnant after a while, and if it's boring for you then it must be incredibly tedious for other people."

The "Best Female Vocalist" of last year's Circus Magazine Readers' Poll is holding court in her Los Angeles hotel, three days after her appearance at the massive US Festival. Judging by her performance there, she's definitely not lost her edge.

"The last time we'd played was in November 1981," says Benatar, "and you do tend to miss touring after a while. Going out on the road sometimes stinks. But the good thing is that you can get away from being normal, which I tend to be most of the time! Actually, there are certain months of the year when I can be a real maniac."

When Pat's not touring, she lives in Los Angeles with her husband/guitarist/producer Neil Geraldo. "We're really just house people," she maintains. "We don't go out and see that many bands; it's too much of a hassle. We just like to stay at home and have a few friends over for barbecues and things like that."

Benatar and Geraldo were married last February, although they'd been dating on and off for some time. It must be strange to have her husband in the backup band, and the big puzzler is

On February 20, Pat Benatar and guitarist/songwriter Neil Geraldo (inset) were wed in Maui, Hawaii.



Benatar's new album is decidedly different. "I didn't want to let myself be trapped in one particular category."

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whether Pat ever finds the situation difficult.

"It can either be horrible or great," she answers; "there's no middle. Most of the time it's O.K. for us because we have managed to adjust, and once we got married things were a lot simpler. All that romantic stuff was settled, so we could just get down to work."

How horrible have things sometimes been?

"Oh, very horrible! But that's only on odd occasions, and I guess it's kind of inevitable. The very fact that you're around someone twenty-four hours a day can lead to your getting to each

other. If we've had a hard time in the studio one day, we still have to go home with each other at night. But we generally sort things out without too much difficulty.

"It's too fragile a situation for us to start fighting. On *Precious Time* you can tell that things were tense because we weren't really together, and there was a lot of fighting and arguing. But that's all settled now, and the relationship works pretty well."

When Pat and Neil decided to tie the knot, it wasn't her first time. She was married at 21,

Paul Natkin



Geraldo with Benatar on stage: Off stage, they spend their time in Tarzana. "I like the peacefulness," she says.

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and at the time had few aspirations for a career in rock & roll. "I wanted to be a schoolteacher!" she laughs. "But now I realize that it would have been a big mistake. I just don't have the patience at all. I was going through the training, but then I got married and he, unfortunately, got drafted."

Prior to her first marriage, Pat Andrzejewski (her maiden name) had lived on Long Island. Her father worked in a sheet metal factory and her mother had once sung in the New York Opera. She had been given vocal training at an early age, but it wasn't until she was in her 20s that Pat began singing professionally. When her first husband, Dennis Benatar, was conscripted, the couple moved to Virginia, where Pat worked as a bank teller. Eventually, she secured part-time work as a singing waitress in a local nightclub. In 1975, the Benatars moved back to New York, but they were still extremely poor. By the end of the decade Benatar was "discovered," and she slipped out of Dennis's life forever.

But if her marriage to Benatar was falling apart, her music was coming together. By the time *Crimes of Passion* came out, Pat Benatar was enjoying a good deal of acclaim. Rock lovers welcomed the raunchy singer, and her ability to deliver on stage as well as on vinyl was a major factor in her breakthrough.



Before being "discovered," Benatar worked a succession of jobs, including bank teller and singing waitress.

"I still get a real kick out of going on stage and playing in front of audiences," she claims. "I don't mind recording if it doesn't take too long, but other than that I'm not really into the whole business thing. All the meetings and everything are just so boring — I hate them!"

Benatar returns to the road for a world tour to coincide with the release of *Get Nervous*. The concerts kick off in

Benatar: "There are certain months of the year when I can be a real maniac."

the States, and in the early part of '83 she and her band, which now features pianist Charlie Giordano in place of guitarist Scott Sheets, will be visiting foreign cities before coming back for more U.S. dates. In the meantime Pat is content to relax at home. Considering her self-admitted dislike of the wild social scene, it seems odd that she should have decided to settle in the City of Angels.

"There's so much of it that I really don't like," she confesses, "but I do like the peacefulness. You see, we live out in the Valley [she adopts a "Valley Girl" tone] in a real suburban country area, and it suits us fine. I moved out here about three years ago; I just can't live in New York City anymore. With all the craziness of touring, the last thing I want to do is come back to a crazy place!"



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PHOTO JOURNAL

— text by Richard Hogan



Bob Leate

When Joe Elliott got tonsillitis in London, his band had to postpone work on 'Pyromania.'

Def and dumb Leppard

Def Leppard singer **Joe Elliott**, in London with the band after the ouster of **Pete Willis**, was laying down vocals for *Pyromania* when he was stricken with tonsillitis. Eager to complete the album, Elliott kept singing anyway. His vocal cords became inflamed, and the project ground to a temporary halt while Joe went home to rest.

Pyromania, originally scheduled for September release, is now earmarked for next month. Meanwhile, Leppard and its label, PolyGram, got some mileage out of *High 'n' Dry* by distributing a video tape of "Bringin' On the Heartbreak" to cable TV outlets.

AC/DC meets Cheetah

When Australian group **Cheetah** turned up in Newcastle, England for a gig, things seemed to go wrong from the start. Sisters **Lyndsay** and **Chrissie Hammond** (Cheetah's singers) are superstitious, and unfortunately, their backup band decided to remind them that the date was Friday the 13th. "We were almost too nervous about it to go out in front of all the headbashers who'd come to the show," admitted Chrissie.

Then **Brian Johnson** of **AC/DC**



Mark Weiss

Ozzy removed his shirt in the Russian Tea Room to display some new tattoos.

Ozzy's fish stories

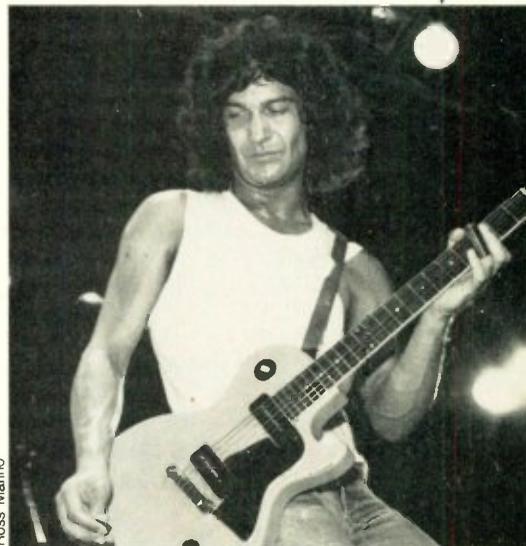
While in New York to listen to an early playback of his double live album, **Ozzy Osbourne** lunched at the posh Russian Tea Room. Removing his shirt at his table, Ozzy proudly displayed a recently acquired dragon tattoo to his lunch guests, then went on to tell of his plans. Osbourne intends to buy a

16th Century manor house in a moneyed section of England, and put cans of sardines in the pond "so that people can fish with magnets." His Ozzness also announced a scheme to immerse himself in a salt-water isolation tank like the ones in *Altered States*. "Most people go in for an hour," said Ozzy. "I'm going to stay for two weeks straight."

Squier on the top line

Billy Squier opened his first North American headline tour in Westchester, New York on October 15. The rocker, who's been a perennial special guest star on the auditorium and arena circuit, has been on his own for nearly two months, playing cities from Winnipeg to St. Louis to Houston.

"I never went out to try to be a solo artist," the former leader of Piper admits. "But after I got into band situations, I realized that maybe certain people weren't pulling their weight. My manager told me that the one thing I could count on was myself. So why burden myself with the idea of having a band if it wasn't working out?" Squier, who still fronts a five-piece outfit, is seeing only his own name on theater marquees at last.



Ross Manno

"Why burden myself with a band if it wasn't working out?" says solo-billed Billy Squier.

arrived; **AC/DC** used to be produced by **Harry Vanda** and **George Young**, who now handle Cheetah, so it seemed like old home week backstage. The girls' superstitions evaporated in the mists of the Scotch that Brian and his wife **Carol** served after-hours at the Johnson homestead. "Brian's liquor cabinet has a lot of things in it," noted Lyndsay, "but as we discovered, he likes John Barleycorn best."

AC/DC's Brian Johnson helped the girls of Cheetah unwind backstage after a problematic U.K. concert.



Ron Pownall



Bob Leafe

Van-Zant and Jeff Carlisi have known each other more than 10 years; both were in semi-pro Florida bands.

.38's special forces march on, wounds and all

by Richard Hogan

GENESEO, N.Y.

The mouthpiece to the oxygen tank pressed hard against Donnie Van-Zant's teeth as he hobbled away from the Wilson Ice Arena stage in upstate New York. .38 Special's singer headed a line of eight limp musicians and six scowling roadies. Though the full house of collegians and local fans was still howling its appreciation, .38 Special had had enough.

"It's been a hard year," says Don

Barnes, .38's other lead singer and the man whose romantic ups and downs of the past two years have provided the Florida-based band with the subject matter for two big hits, "Hold On Loosely" and "Caught Up in You."

"We were all fired up and ready to go when the tour began, but we had the wind taken out of our sails a couple of times." Barnes, his five band-mates and their two backup singers, Carol and Lu, have been on the road since early May and intend to continue into

the new year. At this point it's a wonder they can even face a stage. But Jeff Carlisi, Larry Junstrom, Jack Grondin, Steve Brookins, Barnes and Van-Zant are still trucking. "We'd be fools to stop while there's still life in the album," says Van-Zant, his left leg immersed in an ice pack and six gallons of tombstone-cold water.

The trouble started in Tulsa on June 16. *Special Forces*, the band's fifth A&M LP, had just passed the 500,000 mark in sales, and the group wanted to

'82 YEAR-END REPORT

thank the fans. Raising a bottle of Jack Daniels Tennessee whisky in front of the crowd, Donnie took a sip of the potent, charcoal-filtered mash. But Tulsa is a dry town, and after the show a plainclothesman hauled Donnie downtown to the Tulsa Jail, where he was shackled to seven other prisoners.

"It was awful," he says, screwing up his face at the memory. "They stripped me and kept me in handcuffs all night." No one in the band knows how many robberies or muggings were in progress elsewhere in Tulsa at the time, but thanks to the efforts of the city's finest, Tulsa youth was "protected" from the pernicious influence of Donnie Van-Zant, tea-drinker and long-haired public menace.

At 4:30 a.m., .38 sprang Donnie from the slammer on a \$1,000 bond. A month later, while jumping eight feet from an Albuquerque stage to a concrete floor, Van-Zant felt a searing pain.

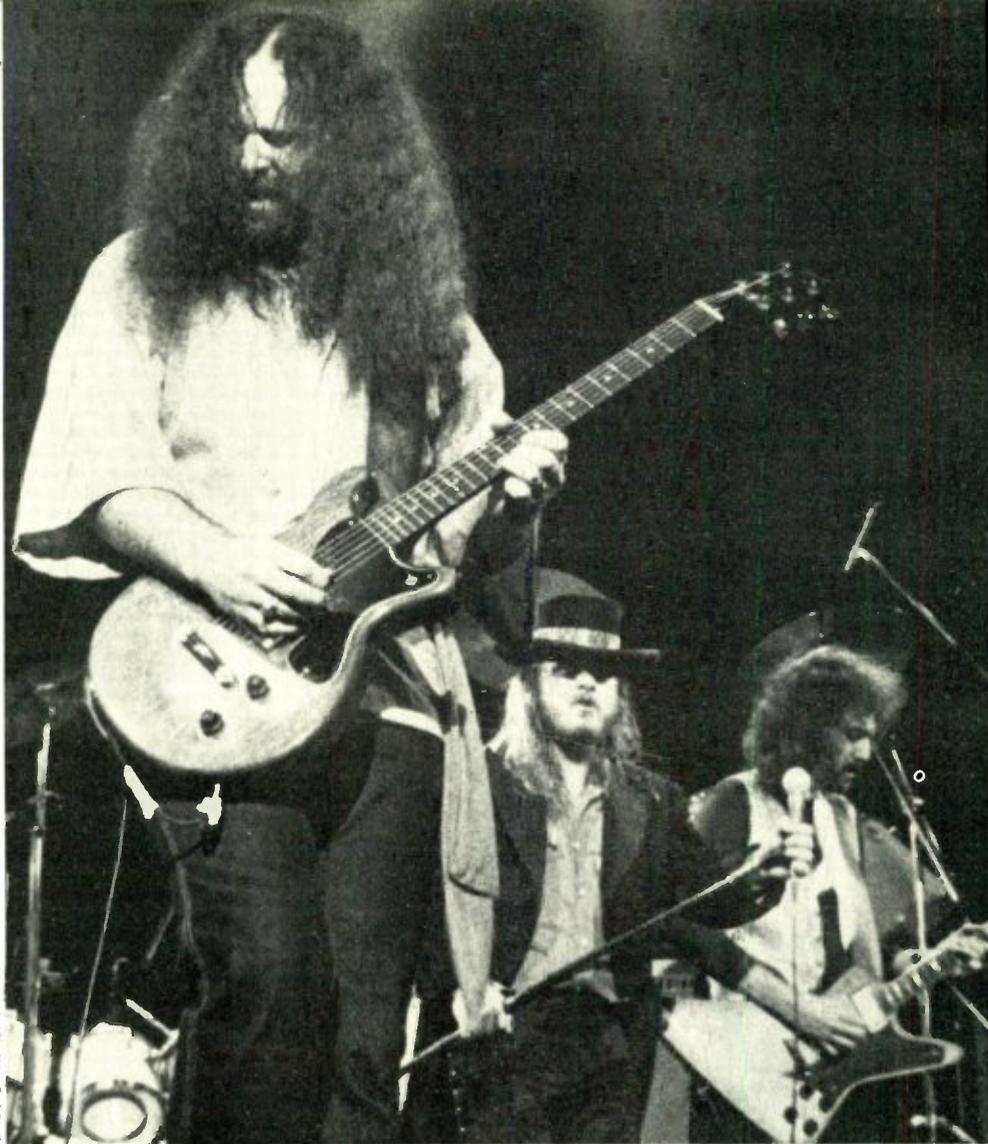
"He sprained his left ankle real bad and cracked the bone," says Barnes. "He had a cast put on and went on touring, using a cane and jumping around with his weight on the other foot." In August, Van-Zant wrecked his right leg in another leap, tearing the cartilage away from the shin bone.

"We had to cancel again," moans Barnes. "Donnie saw a therapist, and he soaks his legs every night." But he still jumps from the drum riser in spite of his damaged legs. "Sometimes I think Donnie's injuries must extend all the way from his leg up to his head."

The nightmare tour has also been the setting for a string-torn finger on Don Barnes's right hand (two stitches) and a case of pneumonia for drummer Jack Grondin. One crew member tripped on the ground support tower; he was hospitalized with a knee wound. And Don Barnes, too, must sometimes reach for the oxygen tank after the show.

"Everybody's breathing the carbon dioxide from the audience," he explains. "The lights are hot, and with all the smoke in the air, you're in a blur just trying to balance yourself on two legs. That's why the oxygen's there."

Despite endless roadwork, combined sales of 2,400,000 for the last two albums, and 45s on juke boxes from Georgia to Geneseo, .38 Special doesn't appear to be rolling in wealth. Off stage, the band-members dress more like students than well-heeled rock stars. They're keeping up the payments on their homes, apartments and cars, and they'll drive 500 miles a night rather than fly to gigs to



James Shive/Retna

.38 got its name from pistol-toting cops who raided a rehearsal. (L.-r.) Barnes, Van-Zant, Carlisi.

save money. "We don't relate to the jet set side of the rock & roll life," claims Barnes. "We've been kind of rebellious in our nature all along."

The band that became .38 Special was formed nearly 10 years ago in Yulee, Florida by musicians in their 20s who'd grown up on radio rock. They were veterans of such bands as the Doomsday Refreshment Committee, the Other Psyde and the Sons of Satan. They played songs by the Beatles, the Byrds, the Searchers and Derek and the Dominos. They sprayed insects and delivered raw chickens by truck to support themselves. They practiced by night in a boarded, barbed-wired shack nicknamed the Alamo, and they called themselves Skin Tight.

"That practice house was out in the middle of the Yulee badlands," remembers Barnes. "One night, fifteen armed, rednecked cops came to the door. They thought we had drugs and they *knew* we had long hair. They wanted to take



Bob Leate

Donnie Van-Zant was jailed in Tulsa for taking one sip of whisky. "It was awful," he remembers.

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Van-Zant: "The cops stripped me and kept me in handcuffs all night."

us to jail, and said there was nothing to talk about — they'd let their thirty-eight specials do their talking for them."

The band managed to quiet the police and avoid the calaboose. "The name .38 Special just fell into place," says Don, "as a take-off on the raid. It's too bad that theaters never spell it with the decimal point. We used to send out round plastic circles with clips for the marquees. They never would use them, so after a while we just said, 'Forget it!'"

The story of the plastic decimal points is as apocryphal as Jeff Carlisi's claim that "we were born as a band." Spinning yarns is these Southerners' way of having a few chuckles in a job laden with strict schedules and hasty motel meals. The boys' lives have been like that ever since they signed with A&M Records in the mid-seventies. Their first LP appeared in 1977, but it took longer to get media recognition. One punk-enamored New York critic rated .38's debut record "an appalling piece of pimpwork" and gave it a D plus in his column. To make things much more painful, a plane crash that same year snuffed out the life of Donnie's brother Ronnie, singer for Lynyrd Skynyrd. Subsequently, the band lost its manager, Peter Rudge, and became entangled in a web of litigation.

"It was hard enough, us just going on," recalls Donnie, "but when your manager's not into it too, it's time for a change." Van-Zant and his partners formed their own music company and kept playing as special guests for rockers like the Outlaws, Foghat and Peter Frampton. "I think we've spent most of our lives opening for the Outlaws," smiles Jeff Carlisi. Now, .38 is in a position to offer its opening slot to those same artists. "We have our problems," says Barnes, "but at least we're working. A lot of groups are folding up their tours because they can't make a dime."

.38 Special plans another album next year, a tour of Japan and a Sherman-like sweep through Texas, one of the group's strongest territories. After that, it's back across the rest of the country. "We're road hogs," cackles Donnie, "like the trucks we used to drive. We'll play anywhere." And they do.

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World Radio History



LONGPLAYERS

by John Swenson

Springsteen explores the ballad

The Who's self-torture pays off



Bruce Springsteen's *'Nebraska'* boasts a stark, unpolished performance by a great American storyteller. It was made on a cassette recorder, not in a studio.

Bruce Springsteen — *Nebraska* (Columbia)

Springsteen fans live for the moments in live shows when Bruce steps to the front of the stage and sings an acoustic number. As good as he is leading the full band, there's something special about his solo moments, when the emotions are stripped to the bone and you get a raw, direct hit of his musical personality.

This fact was not lost on Columbia records when the label first signed him. Back then Springsteen had been tabbed the "new Dylan" by *Crawdaddy* magazine, and he had to fight his label bitterly to win his right to record with a rock band. Columbia wanted him to be strictly an acoustic singer/songwriter. But Springsteen got

his way and went on to become one of America's greatest rockers. Now, he is free to make a record like this on his own terms.

Newer fans may find *Nebraska* too harsh. The record is striking in its simplicity — it was recorded on a four-track TEAC cassette recorder at Springsteen's home. With its jagged edges, its stark, emphatically unpolished performance, *Nebraska* has more of the feeling of a diary or a series of dramatic sketches than a conventional record album.

The wheezing harmonica washes of the title track and "Mansion on the Hill" sound more like Bob Dylan than anything Springsteen's recorded, but at this point in his career Bruce has established such a strong personal identity in his writing that he can reference Dylan without having to

worry about comparisons.

And Springsteen's writing has never been sharper. The characters that populate these songs offer a terrifying glimpse into the heart of American darkness. The man poking a dead dog by the side of Highway 31 in "Reason to Believe," the "Highway Patrolman" who chases his brother to the Canadian border after he's killed a man, and the guy who loses his job at the auto plant in Mahwah, shoots a night clerk and earns the nickname "Johnny 99" for the length of his prison term, all share the same dead-end world as Charles Starkweather, the mass murderer who is the subject of "Nebraska."

The criticism leveled at Bruce Springsteen — that he is only concerned with the suburban middle class — is put away forever with this record. He is, quite simply, a great American storyteller.

The Who — *It's Hard* (Warner Bros.)

For two decades the Who has been known for its integrity, an integrity that's turned on the strength of Pete Townshend's songwriting. *It's Hard* is marked by his recent attempts to drastically alter his style. The leaping, power-chording figure of Townshend has become one of rock's best known clichés, something which has bothered him for years. But it wasn't until he developed his new Archie haircut look with . . . *Chinese Eyes*, his last solo album, that Townshend was finally able to put this old identity fully to rest.

At points the style change may have been a little too effective. "A Man Is a Man" sounds like an outtake from . . . *Chinese Eyes*, and several of the songs, especially the title track, are written in such a tortured style that Townshend seems dissembling. It's a bad sign that on the album's hottest track, "It's Your Turn," Who bassist John Entwistle felt compelled to employ Andy Fairweather Low on rhythm guitar.

On the other hand, "Eminence Front," a funk vamp, presents a fresh face for the Who, with Pete playing excellent synthesizer and guitar. "Cry If You Want" ends with Townshend letting loose on guitar for the only time on the record, and he comes through with a blood-curdling sequence of chords. As usual, Entwistle contributes several excellent but likely-to-be-overlooked songs: "It's Your Turn," "Dangerous" and "One at a Time." Once again lead singer

Paul Naitkin/Photo Reserve

Roger Daltrey has to be complimented for his patience and guts in interpreting Townshend's most difficult material.

It's Hard will not be the band's final album, but the Who is definitely approaching the end of its run. And even if the results aren't spectacular, the decision not to rest on past laurels but to try and forge a new sound deserves to be applauded.

Don Henley — I Can't Stand Still (Asylum)

Don Henley could do a pretty good Rodney Dangerfield impersonation. He fronted one of the most influential American bands of the '70s only to be made the brunt of ridicule in a Rolling Stone profile. A young girl passed out in his California mansion, needed medical attention, and all of a sudden the police were there and the media was calling him a child molester. It would seem this state-of-the-art rock star just can't get no respect!

Despite the hard times, Henley's first solo album is good enough to stake out a strong post-Eagles claim, unlike Glenn Frey's tepid, self-indulgent solo effort. Henley's record is a tough, beautifully balanced collection of the finest songs he's ever written.

If you think "Hotel California" was a good piece of social commentary, wait until you hear "Johnny Can't Read." In frighteningly deft strokes, Henley depicts the American outlaw youth culture that makes up a good part of his audience. He goes on to equate that kid with the people who clamor for military might at the expense of a possible nuclear holocaust in "Them and Us."

Henley's songwriting collaborator on most of the album is guitarist Danny Kortchmar, a precise and inventive musical stylist who lends a beneficial influence to Henley's writing. The brace of catchy rockers that open the set, "I Can't Stand Still" and "You Better Hang Up," ride crisp guitar parts and an insistent rhythm track effectively. Henley's more characteristic ballad mode is employed on "Long Way Home" and the dusty Texas dirge, "Talking to the Moon," written with J.D. Souther and including some atmospheric synthesizer work from Garth Hudson and Steve Porcaro.

Bob Seger had a hand in writing the sprightly shuffle "Nobody's Business," which features the Eagles' Timothy B. Schmit on bass. The album's strengths are best exemplified



Jeff Mayer/Rainbow

The quality of 'The Jimi Hendrix Concerts' is superb; why was it 12 years before its release?

by "Dirty Laundry," a viciously caustic look at the soullessness of TV newscasting. Henley's sarcasm is matched by the compressed frenzy of the production. Drums crack out lightning-flash punctuation of brutal lines like "It's interesting when people die." Joe Walsh intrudes bluntly with the best session guitar solo he's ever recorded, and the chorus chants blankly: "Kick 'em when they're up/Kick 'em when they're down."

Talk about getting no respect!

The Jimi Hendrix Concerts (Reprise)

It's hard to believe how good this record is. Hendrix completely rewrote the book on rock guitar playing in 1967, and since his death in 1970 has consistently been the stylistic master all rock guitarists must pay homage to. A number of the most successful heavy-metal bands in the business base their whole presentation on warmed-over adaptations of Hendrix guitar techniques.

The recordings on the LP have never been previously released, and they are eye-openers. Those who were around to hear Hendrix play like this in person will appreciate the availability of this stuff, but those who

know Hendrix just from his records are in for a shock.

Though the material here was recorded as early as October 1968 and no later than July 1970, not a note of it sounds dated. It is unquestionably the best live hard-rock album in years. The bulk of the record comes from a magic set at San Francisco's Winterland Auditorium in October '68. Included from that show is a stately version of "Little Wing," a raveup rendition of "Fire," "Voodoo Child (Slight Return)," "Are You Experienced," the wildest "Wild Thing" you'll ever hear and an eerie, prophetic "Hear My Train A-Comin'."

Also included is "Hey Joe" from the Berkeley Community Theatre in May 1970; a great "Stone Free" from London's Albert Hall in February 1969 and "Bleeding Heart" from the same show; a performance of "I Don't Live Today" complete with a "Star Spangled Banner" solo, and his signature blues, "Red House," from the New York Pop Festival in July 1970, just two months before his death. The quality of the recordings is superb; the only question is why it took 12 years to release them.

SHORT CUTS

by George Arthur

Dire Straits — Love Over Gold — (Warner Brothers) — Dire Straits has chosen a tough road to trudge in the rock of the '80s: capital S seriousness in a cynical era in which big statements are out of fashion. Taking a stand in rock is as likely to get you snickered at as argued with.

Any album that begins with a nearly 15-minute suite signals its intentions defiantly. But the title thoroughfare of "Telegraph Road" has nothing to do with art or important statements or even the bright lights of rock & roll. It's 15 minutes of a gritty and recognizably real world — the Dire Straits cure, presumably, for the predictable dangers of mixing up pop music with lofty aspirations.

The band's ascan realist approach makes *Love Over Gold* an urgent dispatch from a usually reliable source. Not that this fourth LP relentlessly lives up to its creator's name. "Industrial Disease" (with a Dylan imitation delivered with a wink) laughs even as it dances on the edge of the polluted abyss. There's high intent here, but more than enough musical joy to justify it.



James Shive

Peter Gabriel, now less romantic, is searching Africa for musical renewal with his 'Security' LP.

John Anderson — Animation — (Atlantic); Peter Gabriel — Security — (Geffen)—These solo discs from graduates-with-honor of two of British art rock's most respected institutions, Yes and Genesis, stake out a time-honored musical dispute. Here the classicist, content to perfect and expand on venerated forms and approaches, is pitted against the explorer, nervously combining and testing both form and content.

No points for guessing which is which. Yes legions should embrace Anderson's *Animation* with a sigh of relief. Yes lives not only in memory, as the band's indelible voice invests the old-time trademarks with new conviction and energy.

The words have the beloved red-plush-and-velvet imagery in abundance. The title cut, a hymn to human birth, introduces the tinkling bells of Yes-dom past. The LP's opener, "Olympia," makes a brave attempt to update, but Anderson's techno-language is curiously out of sync with the romantic, almost 19th Century-style orchestrations behind his voice.

Meanwhile, back in the jungle, the peripatetic Peter Gabriel is taking his musical wanderlust further into the cross-cultural wilderness. Not unlike Talking Heads, Gabriel is searching Africa (in the form of *Security's* "Ghanian drums section") for percussive renewal.

Besides the highly individual vocal style Anderson and Gabriel each brings to his music, and the shared background, *Animation* and *Security*

seem to have in common a very British frame of reference, with Gabriel's U.K. a very different one than Anderson's. Gabriel's freaked-out scenerio has an edge of hysteria, while Anderson's has the serenity of tradition.

The Shoes — Boomerang — (Elektra) This is likely to be a surprise for both this band's partisans and detractors. Resolutely traditional in its approach to rock & roll (the deft musical quotes from the Beatles are worth the price of admission), the LP's credits are as up-to-date as an electronics company catalogue; guitars are "processed" and "synthesized," and the Gizmotron and Casio VL-1 both make appearances and contributions.

But the Shoes sound as human and unaffected as on the celebrated home-recorded debut that launched their career. Those who've written this unit off as wimps are bound to be shocked by the energy and wicked edge achieved here. Side Two's "Under the Gun" and "The Tube" positively whomp; thrash without trash. In a time when most of rock assumes its audience is obsessed with sex thrills, the Shoes at least give the fans credit for some emotional values. This isn't the wham-bam-thank-you-ma'am approach to male-female relations. And on *Boomerang*, that doesn't come across as fake, just optimistic.

The Bus Boys — American Worker — (Arista)—This second release from the Bus Boys isn't concerned with confirming anyone's expectations, least of all those formed after sampling the group's debut, *Minimum Wage Rock & Roll*. On both records, the band's most consistent virtue has been a disdain for the straitjacket of style. The different genres of rock aren't all that different, and a band that can authoritatively lay down a frenetic rhythm & blues beat (hear especially the title song and "New Shoes") can more or less pick and choose among the schools.

It's done all the time out of commercial calculation, but there's something more dynamic at work here, and a lot more fun. Don't let the Bus Boys' assumed grins fool you. With the licks to propel them, these tricksters are sure shots at targeting tunes. From romance to poverty ("Last Forever," "Opportunity"), the Bus Boys are deadly earnest in this audacious quest for synthesis. Ignore at your own peril.

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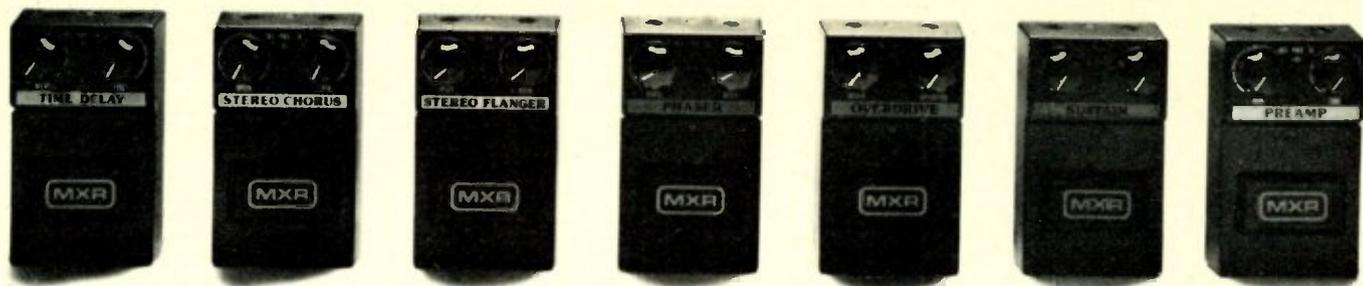
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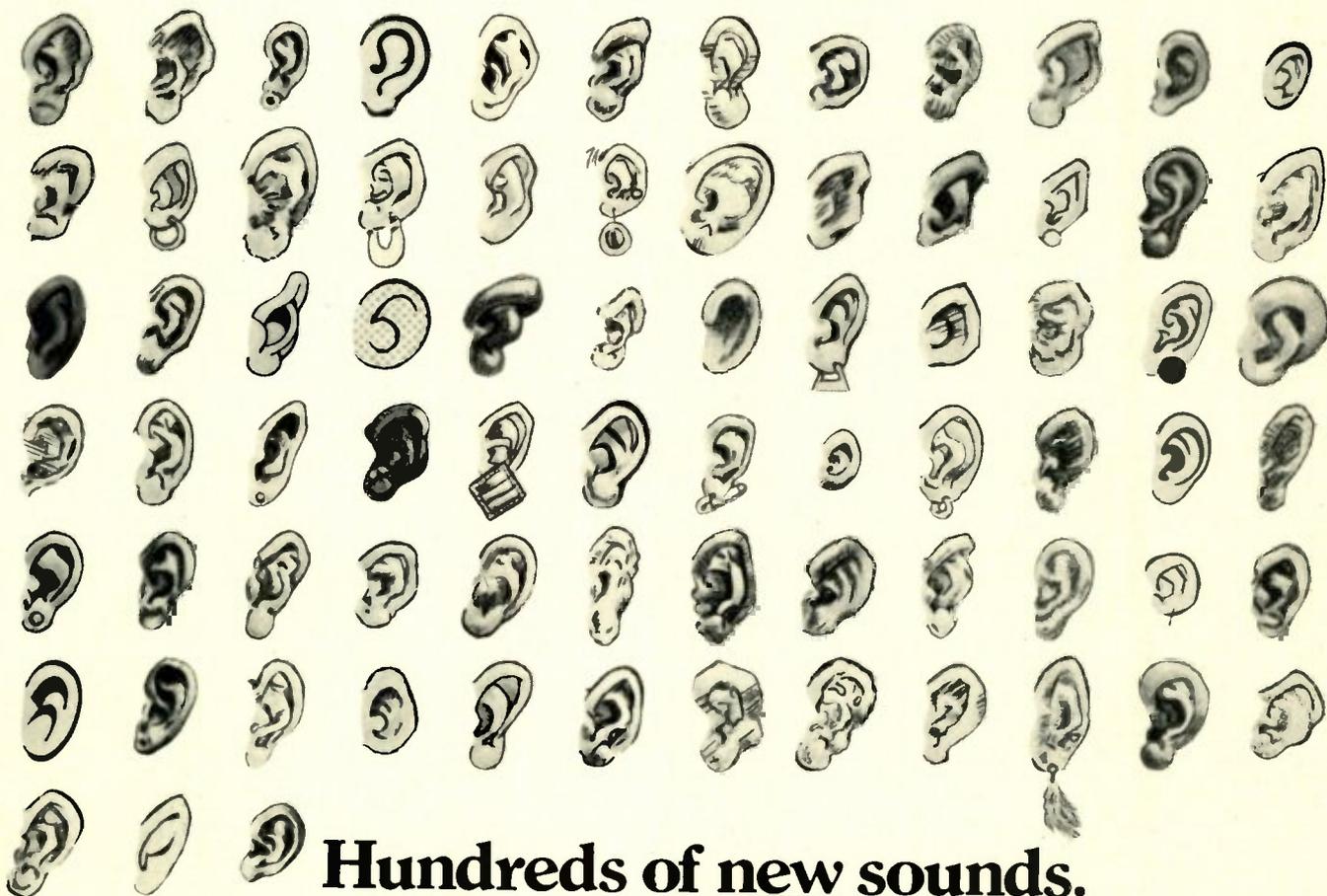


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MUSIC GEAR

by John Stix

Pg.73, Stars' instruments: Toto's Jeff Porcaro
Pg.74, Stocking stuffers: Gifts for guitar players
Pg.75, Test reports on the Charvel and the Kramer Pacer Series guitars
Pg.78, New products

Stars' instruments: Jeff Porcaro's high-paying hobby

THERE'S NO TELLING how much of a role fate has played in the world of rock music. One thing is certain, however: If Jeff Porcaro had succeeded in his first career choice, the visual arts, contemporary music wouldn't be the same today. Rock music's West Coast counterpart to Steve Gadd, Porcaro is the most in-demand drummer on the L.A. studio scene. An abbreviated list of his recordings includes albums with Steely Dan, Boz Scaggs, Michael McDonald, Peter Frampton and Aretha Franklin. More importantly, he is a full-time member of Toto.

"I wanted to be an artist," Jeff confided. "I just played music to make money to go to art school. I did the studio thing as a special gig. It's just something that was there."

Jeff goes through periods where he prefers to play just one of his many sets. These days, his Pearl drum kit plays an important part of Toto's sound. The kit is made of extended maple shells and features 10-inch, 12-inch, 13-inch and 16-inch toms. The bass drum is 22" x 18". For snares, Jeff uses two 1940 Radio King Slingerland drums modified by Paul Jamison. They're all wood shells, sized 14" x 16 1/2", with Gretsch hoops and lugs and Sonor throws. For cymbals, he goes with Paiste. From their 2002 series he's chosen a 22-inch ride, two 20-inch crashes, two 18-inch crashes, two 19-inch crashes, one with sizzles, and 14-inch rude hi hats. Jeff prefers Remo Ambassadors for his drum heads; clear for performance and batter for the studio.

Asked if he ever practices, Porcaro replied, "No, and I never have. I don't have any drums at home, and



Jeff Porcaro of Toto: Believe it or not, this pro never practices. "I can go for weeks without playing," he claims.

I can go for weeks without playing. You see, I'm not really into them that much. It's a hobby. I'm just not a drum fanatic." Only his fans are.

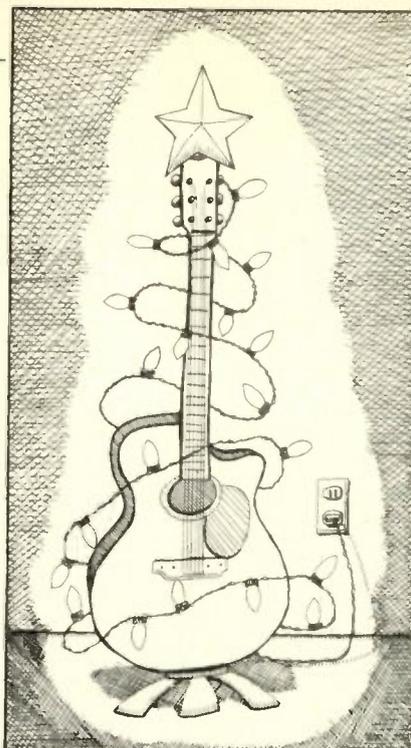
— John Stix

Stocking stuffers for guitar players

THE HOLIDAY SEASON is a musician's delight. It's a time when gigs are plentiful, new records abound in the stores, and musicians' dreams are often fulfilled by the receiving of gifts. Last month, Circus Magazine offered suggestions for the drummers and keyboard players on your holiday gift list. This month we spotlight the guitarists. The items we've chosen are all basically inexpensive and would be warmly welcomed by novices and seasoned players alike.

1. Seiko Quartz Guitar Tuner ST-368

The Seiko ST-368 is the ideal visual guitar tuner. Lightweight and portable, it has a six-position switch, one for each of the open string



Richard Randall

A tuner, tuning fork, capo, personalized picks or new strings are Xmas gifts sure to light up the face of any guitarist.

tones. Besides the ability to silently and accurately tune up an electric guitar on stage, there is a microphone for tuning acoustic guitars. There is also a headphone

jack for tuning to an outside audio signal, a battery check and a nine-volt external power supply jack. It also has the usual on/off switch, plus an on-with-light switch for the gig.

What makes the ST-368 such a winner is how well it performs its function. The frequency analysis is done by a quartz digital mechanism, which reads out on an analog meter for visual verification. Because it's a quartz reading, the tuner will not lose its accuracy due to wear, temperature or humidity. Even if it takes a fall, the mechanism won't be thrown off kilter. To ensure accuracy, Seiko has adjusted the six tones to specs that are tighter than called for.

We can't think of a better or more useful stocking stuffer with a list price in the \$50 range.

2. The Tuning Fork

Long before the visual tuner came into view, the ever-reliable tuning fork was there. It still is. For a couple of bucks any guitarist can tune up to an A 440 concert pitch. The 440 refers to the frequency or cycles per second it takes to produce this world-wide accepted standard for tuning.

To use a tuning fork, hold it by the stem and strike the forked end on an object that won't scratch or bend

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potential of any acoustic guitar. They combine a silky feel with a solid attack and will outlive conventional acoustic strings.

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the metal. Then, while it's ringing, touch the stem to the bridge saddle of your acoustic guitar. With an electric guitar, wave the ringing fork close to the pickups and you'll hear the tone through your amplifier. Even better, hold the stem of the vibrating fork between your teeth and you'll hear the tone in your head. This also leaves you with both hands free to tune the guitar.

3. Capos

A capo is a movable vise that clamps down on the strings. It allows for key changes without changing your finger patterns. You can think of it as a portable barre chord. It's excellent for accommodating a singer's range without having to transpose with your fingers. The Dunlop capo is an excellent brand that's widely used. It comes both flat and curved: The curved model fits most guitars and is designed to adhere to the crown or curve in the fingerboard. The flat capo is mostly for classical guitars without any crown in their neck. The capo gives guitarists instant versatility and is a must for a sing-along.

4. Personalized Guitar Picks

When it comes to building confidence, nothing beats the thrill of

recognition. To help your favorite player advertise his name, why not give him some personalized picks? Find out the size, shape and gauge he uses and call your local music store for information on how to get a John Hancock put on a plectrum. It should cost around \$15 for one gross, which is 144 picks.

5. Strings

We don't know any player who wouldn't be thrilled to receive a gift box of his favorite strings. Most electric guitar string packages come 10 sets to a box and cost around \$35. Acoustic guitar strings will usually be a bit higher priced. Electric bass strings are expensive, and even one set would be greatly appreciated. Be sure to check with the player before you buy, as brands and string gauges are a completely subjective matter. Taking the time to find out what a player uses only increases the value of the gift.

— John Stix and Barry Lipman

KEY POINTS

1. The Seiko Quartz ST-368 guitar tuner will not lose its accuracy due to wear, temperature or humidity.
2. The A 440 tuning fork

gives you the accepted world-wide standard for tuning.

3. The capo is a movable vise that clamps down on the strings; it's excellent for accommodating a singer's range without transposing chord shapes.
4. Personalized guitar picks cost only about \$15 for a gross.
5. Guitar and bass strings are a subjective matter for all players.

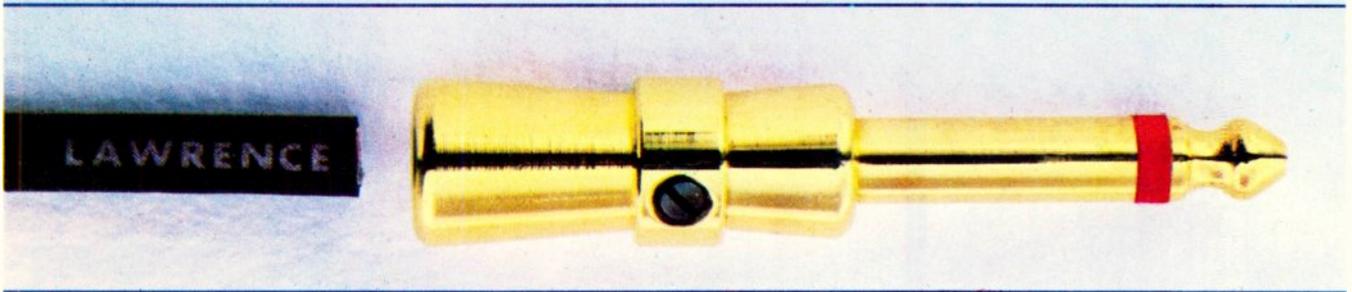
Charvel guitar offers expensive perfection

★★★★★

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Rock Power



"Test Reports," we picked out a Charvel guitar with a Strat-like body and two humbucking pickups. It soon became obvious why guitarists are flocking to Charvel's corner. The two-pickup model, for example, has one of the best overall records of any guitar we've looked at. The one drawback is that they don't mind asking you to pay for it.

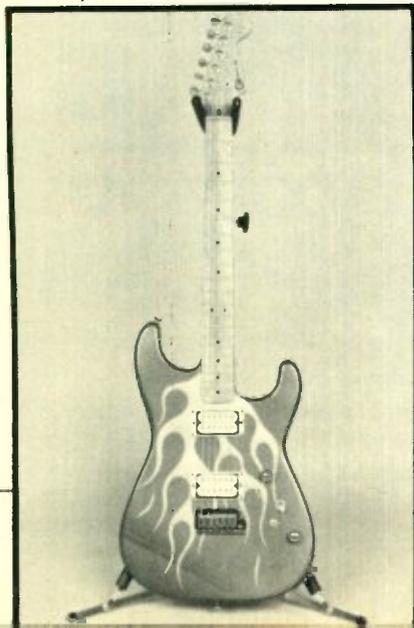
The unfinished maple neck is excellent. There is less crown on this fingerboard than there is on a Fender. The crown is the curve across the width of the fingerboard. Because there is less crown on the Charvel's neck, it's better for string-bending at lower action settings.

The high-gloss finish on the rest of the guitar is immaculate, as are all the adjustments. The fretwork is commendable. The nut, which appears to be made of plastic engraving stock, is cut perfectly. The guitar is set up for low action, which in itself is a rarity from the factory.

The bridge is a Strat-type tremolo bar setup. There is adjustable action and intonation for each string. And although they are non-tracking, the bridge saddles won't move around. The Schaller-style pegs work well. Interestingly enough, there is only one master volume pot and a selector switch which works in the standard Gibson fashion, providing use of either or both pickups.

There you have it. With a flawless finish and a flawless setup, the Charvel two-pickup guitar screams out its five-star rating. But you also have a \$1,030 list price, which we feel is a bit steep. The question is, Are you willing to pay the price for perfection? If your answer is yes, this could be the guitar for you.

The Charvel guitar lists for \$1030. It offers perfection, but that price is a bit steep.



Kramer's Pacer: inspired by Eddie Van Halen

★★★★★

KRAMER'S PACER SERIES could be the T-bar players' dream guitar. It's inspired by Eddie Van Halen's do-it-yourself "red devil." Eddie's guitar is made of a Stratlike body with one humbucking pickup and the Floyd Rose tailpiece and nut. The Pacer, which Eddie has also begun playing, has gone further adding a new Floyd Rose T-bar bridge with fine tuning tailpiece and locking nut. Another addition is their three-position tone switch for the pickup. So what we've got here is a guitar plus an idea on how to avoid the tuning problems encountered with using the tremolo bar. First the guitar.

Kramer didn't just knock out a new guitar to join the Eddie Van Halen look-alike crowd. The Pacer is a well-conceived, well-attended instrument. The neck carving and body finish are uniformly excellent. The lacquer finish is glossy while the unlacquered maple neck is as smooth as they come. Somebody paid close attention to the fine sanding of the neck. It has that worn-in old feel so popular on vintage Strats. The fret work is also very good. The neck itself has less crown than the fingerboard of a real Strat, which makes for better string bending at lower actions. The one humbucking pickup is controlled by smooth working pots. Its sound is also altered by a three-way switch that seems to give you either one or both coils.

The idea behind the locking nut is that it's supposed to prevent changes in tension which make tuning unstable when you use the T-bar. Eddie Van Halen soaks his strings in boiling water for 10 minutes before he puts them on the guitar; this process stretches the strings. Remember that the locking nut prevents the tuning pegs from affecting the string tension.

Kramer's addition of fine tuning machines on the back of the bridge provide the extra flexibility to tune the guitar without unlocking the nut.

The bridge is a modified Strat-style spring type model. There are two pivot points at the front edge that provide for less friction in the tremelo action. The bridge itself doesn't



Kramer's Pacer Series is inspired by Eddie Van Halen's do-it-yourself "red devil."

touch the top of the guitar, which also makes for a cleaner T-bar action and the ability to raise the pitch. Each saddle has individual tracking and additional locking screws. However, you must play with each piece by hand to get it in the right place for the proper intonation. It's difficult, but the intonation is possible to adjust. Taking everything into consideration, this is a damn good factory setup, good enough to go from box to stage.

The nut lock is a clamp action device that uses three Allen screws to secure the strings. They do this by way of a metal pad that actually holds the strings. The big news is that this nut lock eliminates any change in tuning which would otherwise result from using the T-bar. This is the first and only tremelo we've seen that can take any abuse the player can give it and still come back in tune. With properly stretched strings, you can dive bomb the bar till the strings fall off the neck, and they will still come back right on the mark!

The Kramer guitar with this Floyd Rose nut and bridge system will not be available until January 1983, but what a way to start the year! A five-star guitar with a new five-star idea. This guitar lists in the \$800 range. An authorized Eddie Van Halen model instrument with similar setup will also be made available.

—John Stix and Barry Lipman

- ★★★★★ Exceptional
 - ★★★★ Above standard
 - ★★★ Good
 - ★★ Fair
 - ★ Poor (Avoid product)
- All products are rated within the context of their price range.

TechTrek

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Models: 180, 181
List Price: \$495-\$595

Multivox introduces a new series of shorty guitars from Hofner. The 180 model is a compact solid body with a length of 31 inches and a weight of four and a half lbs. The neck is a standard scale of 24 frets. It features Schaller machines and bridge-tailpiece, Shadow Power Plus humbucker pickups, volume and tone controls, and is available in mahogany, natural finish, red, blue, yellow and white. The 181 is the same outfit and colors, but has a built-in one-watt power amp and a three-inch speaker powered by a nine-volt battery. The 181 works with the built-in amp or a separate amp. You can get additional overdrive and sustain with an external amp by overdriving the built-in amp with the volume control.

Multivox/Sorkin Music Company, Inc., 370 Motor Parkway, Hauppauge, NY 11788, (516) 231-7700.



CRATE Guitar Amplifier

Model: CR280
List Price: \$559

SLM Manufacturing, the electronics division of St. Louis Music Supply Co., has introduced a powerful new 150-watt twin 12-channel switching lead guitar amplifier. Preamp tone controls include a separate low, mid and high equalization with a warmth (bass enhancement) control and presence (upper harmonic) control. A bright switch is also included, providing an immediate eight dB boost in high frequencies; 150 watts RMS drive the two 12-inch speakers. Other features include reverb, effects looping, convenience outlet, external fuse and internal/external speaker jacks.

St. Louis Music Supply Co., 1400 Ferguson Avenue, St. Louis, MO 63133, (314) 727-4513.

In the September 30, 1982 issue's "Tech Trek," it was stated that the Electro-Voice Entertainer portable sound-reinforcement system has a frequency response of 500 to 10,000 Hz. The system's response actually extends down to 80 Hz and up to 18,000 Hz, all within ± 3 dB.

KORG Programmable Rhythmer

Model: KPR-77
List Price: \$695

Storage space includes up to 48 two-measure patterns that can be combined for easy programming of extended patterns and six 256-measure chains that can be combined to produce three 512-measure chains. Other features include the ability to program all instruments simultaneously in real or step time. Each instrument has two pads for easy programming of intricate rhythms or rolls, cassette interface for unlimited storage, and — especially useful — nearly instant reprogramming of complete song sets during live performance.

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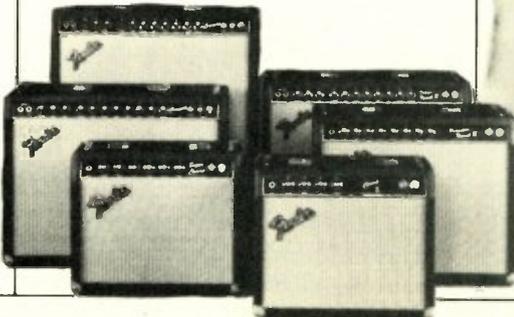


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Fender/Rogers/Rhodes, 1300 East Valencia Drive, Fullerton, CA 92634, (714) 879-8080.



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MCI, Inc. P.O. Box 8053, Waco, TX 76710, (817) 772-4450.

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MXR Innovations, Inc., 740 Driving Park Avenue, Rochester, NY 14613, (716) 254-2910.



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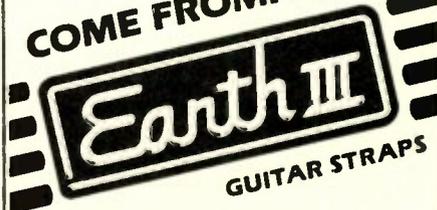
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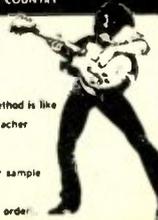
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BACK PAGES



by Lou O'Neill Jr.

Who fans fooled at Shea Stadium Squeeze folds after six years

WON'T GET FOOLED AGAIN?:

According to Webster's dictionary, the word greed is defined as follows: "Excessive desire for getting or having, especially wealth; desire for more than one needs or deserves; avarice."

Since we're about to chronicle a story that clearly will not be popular with fans of the **Who**, let's state something completely up front: The band played spectacularly on Leg One of its American tour, and to deny that **Pete Townshend**, **Roger Daltrey**, **John Entwistle**, **Kenney Jones** and **Tim Gorman** were anything less than sensational, musically speaking, would be grossly unfair.

That said, we must call into question some of the things permitted to occur.

It was sad to see general admission seating permitted for both shows at New York's Shea Stadium. At the first concert, October 12, a spokesman for the **Who** pleaded with the packed mob in front of the stage to "move back and give your neighbor some room."

It did no good, as hundreds of fans blacked out in the swirling mass of humanity and had to be rescued by the paramedics. Never before in the history of Shea Stadium had infield seating been permitted. To allocate 15,000 on a first-come, first-served basis is madness. Haven't we learned anything from Cincinnati?

Then there was the merchandising: Top price for a sleeveless sweatshirt was a cool \$18. And get this, the Schlitz beer logo was on the shirt. O.K., you say, no one forces the fans to buy. But what about something called ethics? Each member of the **Who** is guaranteed a minimum of \$2 million at the conclusion of this "farewell tour." Is there any need to ask your fans to pay \$18 for a souvenir?

For years, Townshend has pontificated about how much "the kids" mean to him, how much he owes them, etc., etc. But when push came to shove, the **Who** took the money and ran! This was the last go-round and



Pete Townshend: Band played, fans paid. Sweatshirts were \$18.



Belinda Carlisle: Making a pitch for Dodger Mike Marshall?



Kate Pierson of the B-52's and Lou O'Neill Jr.: A new LP on the way.

they milked it for all it was worth.

SECRET STUFF: Two down-on-their-luck rock sisters showed the stuff they are made of recently when they walked out on stage to wish a good friend happy birthday. He was booked on their tour as the support act, but quickly began overshadowing them everywhere. Kicker: They still are good friends.

ROCK CONFIDENTIAL: Quincy Jones personally called **Eddie Van Halen** to make the request, so how could he say no? Yes, the man many rate as America's finest rock guitarist will be appearing on the next **Michael Jackson** album. The track is called "Beat It"...

Shocker: **Squeeze** broke up after six years of harmony. **Glenn Tilbrook** and **Chris Difford** drafted a rather humorous statement that read in part, "The band as a horse has run its course..."

She broke his heart, but **Belinda Carlisle** of the **Go-Go's** and **Bill Bateman** of the **Blasters** have parted company. "Back Pages" asks publicly, Will Belinda marry Los Angeles Dodger rookie sensation **Mike Marshall** in the very near future?

INSIDE STUFF: The **B-52's** returned to the studios last month and began work on their new record in earnest. **Kate Pierson**, who claims she never misses a copy of *Circus Magazine*, wires that the album should be finished by early spring '83...

Styx continue recording at Chicago's Pumpkin Studios. **Tommy Shaw** says that with a little luck they'll be done by the first of February... A gonzo guitar player, famous for his "wild man" antics, is very depressed about the dormant state of his career...

Duran Duran are being considered to score the soundtrack for one of the forthcoming two James Bond flicks... **Nils Lofgren** has rejoined **Neil Young's** touring band. Neil and Nils first collaborated when the latter was 16...

Former **Door** **Robby Krieger** went on the road after a 10-year hiatus from the concert scene... **Chrissie Hynde** is more determined than ever to keep the **Pretenders** intact. Watch for **Chrissie** and **Martin Chambers** to tour in '83.

UNTIL NEXT ISSUE: Remember: *My definition of wealth is not so much what we have, but what we can do without.*

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In fact, there's probably more high technology and value in an Onkyo receiver than in any other on the

market. Outstanding features like Quartz Synthesized and Servo-Locked tuning. Dual gate MOS FETs for optimum bandwidth selectivity. Linear Switching and Super Servo amplifier design. And, built-in CX™ decoders that when used with CX records let you experience a 20dB increase in dynamic range.

So, whether you select our flagship TX-61 model, our basic TX-11, or any of the four

receivers in between, one thing is certain. The sound will be clean, solid, punchy and unmistakably Onkyo. Our perfect reception will make for perfect listening.



ONKYO

200 Williams Drive, Ramsey, NJ 07446

Nobody knows more about audio than Onkyo.®

CX is a trademark of CBS Labs. Receiver shown is the Onkyo TX-51.