

1985
VOL. 1 NO. 1

ROCKIN' IN THE 80's

~~\$4.99~~
CANADA
~~\$5.50~~

DMD 17151

Special
\$3.99

CANADA
\$4.50

The Fresh Music Stars Of Today & Tomorrow

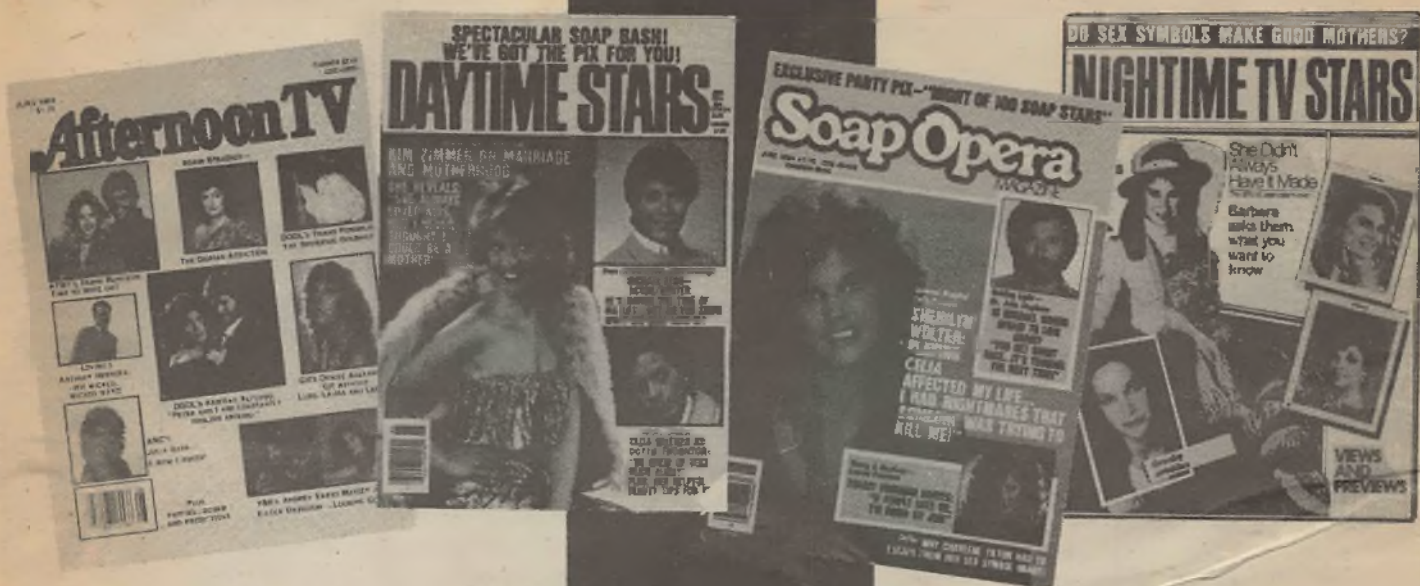


The 100 Top Rockers PLUS: Of The Decade

Photos
Color Pin-Ups
Biographies
Exclusive Van Halen Poster!
HISTORY OF ROCK, PART I



DYNASTY MEDIA INSIDERS CLUB



Your \$10 yearly membership fee gets you your own personalized membership card, and stakes your claim to all this:

■ **10% off** the regular subscription price of any (or all) of these great magazines:

**AFTERNOON TV
DAYTIME STARS
SOAP OPERA
NIGHTTIME TV STARS**

Our regular subscription price is \$17.00 for 12 issues (one year), so you could save as much as \$6.80 right now. Double your savings by subscribing for two years!

■ An official personalized ballot that will enable you to vote for your favorite daytime and nighttime stars and shows in our **DYNASTY CHOICE AWARDS**, which will be presented at a gala, star-studded ceremony to be held in the Grand Ballroom of a major

New York City hotel in April, 1985.

■ *Insiders* will be notified of the exact time and place of these Award Ceremonies, and they will also be entitled to **FREE** admission to the **DYNASTY CHOICE AWARDS**, where *everyone* has a chance to win.

■ Yes, if you're in the audience, you'll be eligible to win a **2-week, all-expense-paid trip to Hawaii for two!** That's the Grand Prize, but we'll be giving away over \$25,000 worth of fabulous prizes.

So don't delay! You don't want to miss out on all the excitement—to say nothing of the savings!

Reserve your membership today by sending in this handy coupon.

____ **YES!** I want to take advantage of your Charter Membership offer and be one of the **DYNASTY MEDIA INSIDERS**. I enclose my **\$10.00** membership fee (check or money order only please) payable to Dynasty Media Publishing Inc.

Send to: Dynasty Media Publishing Corp.
140 Sylvan Ave., P.O. Box 1629
Englewood Cliffs, N.J. 07632

Name

(please print)

Address

(Apt. No.)

City

State

Zip

TO THE READER:

It's amazing to realize that the Rockin' 80's are nearly half over. So many exciting musical groups have already emerged during this decade. Bands like Culture Club, with Boy George, Duran Duran, Eurythmics. Then there have been the solo artists who have appeared, acts like Billy Idol, Cyndi Lauper and Madonna. And, of course, there have been the seasoned favorites, old friends like David Bowie, Rod Stewart and Bruce Springsteen, who first caught our attention in an earlier time but who are still very much with us—Rockin' in the 80's.

The volume you hold in your hand is a special edition wherein we, the editors, have endeavored to chronicle the still spanking new rock history of this young decade, spotlighting the acts of today and tomorrow, who have played a major part in making 80's Rock so fresh and vital. You've heard these stars on the radio, seen them in the movies and on MTV. You've bought their records and read about their offstage exploits. Now, in one handy guide, you can refer to at a moment's notice, you can check out background, group personnel, instruments played and overall impact of all the rockers who are on the charts and in your hearts. Plus, plenty of sensational photos too!

So pick your favorite star and turn to their page. We think you'll agree that we've profiled that artist with informative insight and accurate appraisal. Try another performer—we've captured them too. It's that way all the way through on all 100 of the stars who rate inclusion in this rare collector's item edition. You'll want to see them all.

This volume was compiled with an important difference: we, the editors, are fans of the rock 'n' rollers who are profiled here. Like you, we rush out for their records, wait anxiously for their concert appearances, and want to know everything there is to know about their lives. So we put together a magazine that we ourselves would want to consult—to remember the past, to enjoy the present and to be aware of the future. 'Cause, let's face it, all of us are committed to Rockin' In the 80's! Have fun!

The Editors

ROCKIN' IN THE 80's



ROD STEWART

PATRICE RUSHEN



LINDSEY BUCKINGHAM

CHAIRMAN/PUBLISHER

Seymour L. Butan

EDITOR-IN-CHIEF

Diane Masters

EDITOR

Ed Kelleher

ASSOCIATE EDITOR

Claire De Lune

ART DIRECTOR

Gregory Stewart

PHOTO EDITOR

Larry Talbot

VICE PRESIDENT/CIRCULATION

Martin Shafkowitz

Rockin' In The 80's, Part 1 of Rock, The History is published by Dynasty Media Publishing Corp., 140 Sylvan Dr., Englewood Cliffs, N.J. 07632. The publishers and editors are not responsible for unsolicited manuscripts. Copyright 1984 by Dynasty Media Publishing Corp. \$4.99 per copy. All rights reserved.

201-585-2775

Distributed by:

Capital Distributing Co.

Capital Bldg.

Derby, CT 06418



X



THE CARS



PAUL MCCARTNEY





■ Adam was one of the first stars to break during the Rockin' '80's, with his exuberant "ant music for sex people," complete with the handsome singer's image as a pirate sex symbol. Scoffed at by some but noticed by all, Adam Ant parlayed that initial breakthrough into a worldwide reputation for sprightly and innovative music and videos.

Although Adam & The Ants disintegrated in 1982, Adam retained his creative partnership with guitarist Marco Pirroni, his co-writer on all the songs on the infamous "Kings Of The Wild Frontier" LP. A gigantic star in his native Great Britain, Adam has reached Number 1 on the charts with no less than five singles there, as well as a pair of albums. His "Friend Or Foe" album, was a sizeable success in England and America, achieving Gold

recognition in both countries.

Fans of Adam consider "Strip," released in 1983, to be his finest and most seasoned album to date. Produced by Adam in conjunction with Richard Burgess, of Spandau Ballet renown, it included the sexy title track and the catchy "Puss 'n' Boots," both guest produced by Phil Collins of Genesis.

Adam took considerable care with the video representations of songs from "Strip," and therein lay a clue to his philosophy. "Video is a new generation," he comments, "as drastically new as, say, punk was to rock 'n' roll. I'm from a generation that started in 1977, and all I'm trying to do is, rather than wallow in the past, get on with the future."

Having always kept faith in the physical power of music, Adam prepared to embark on a lengthy

concert tour. As he has in the past, he devoted close attention to costumes, choreography, sets, etc. "I believe the live show is something people remember and talk about in way that they don't about records or videos."

Summing up his overall outlook, Adam remarks: "The artist gives life to something that is very precious and very beautiful, called music. It's sex, subversion and style — those are the three elements that go into making great pop music. Elvis had them; The Beatles had them; The Stones have them. The heart of the record — the heart of the people, is what matters; to make people tingle. I want to touch people....with the album, the videos, the live performance — with the ideas."•

AIR SUPPLY

■ If there is an Australian Invasion in pop music, it is personified by Air Supply, one of the true 80's supergroups from Down Under. Whether one labels their music soft rock or romantic pop, there's no mistaking their hitmaking prowess, as evidenced by a string of nearly a dozen major singles just since the beginning of the decade.

Air Supply is centered around the talents of guitarist/songwriter Graham Russell and vocalist Russell Hitchcock. A duo at first in Australia, they have since expanded to include Frank Esler-Smith, keyboards; Ralph Cooper, drums; Don Cromwell, bass; Wally Stocker, guitar; and Ken Rarick, synthesizers.

Hitchcock and Russell first teamed up in 1976 when both were appearing in an Aussie production of "Jesus Christ, Superstar." Their dream of creating memorable rock ballads took shape when they cut a single, "Love And Other Bruises," which went straight to the top of the Oz charts. A gold album followed and Air Supply stood ready to take on the world.

A choice booking as opening act on Rod Stewart's 1978 American tour brought Air Supply to these shores. Two years later, U.S. audiences really took these lads to their hearts with release of "Lost In Love," first in a skein of smash singles. The hits just kept on coming: "All Out of Love," "Every Woman To Me," "The One That You Love," "Even The Nights Are Better" and what for many is the quintessential Air Supply theme, "Making Love Out of Nothing At All."

Lest one think Air Supply is strictly a singles act, it should be noted that their albums have gone platinum with regularity. In addition, their tours have reached global status and have been known to include as many as 80 dates at a stretch.

As they continue to make pop music history, Air Supply is quick to credit their fans for their Cinderella success. Says Graham Russell: "They seem to jump on our sound because our ballads fill a vacuum.



People miss tunes like 'Yesterday' and those kind of sweeter songs the Beatles used to do."

In the mid-80's Air Supply added a slightly more aggressive approach

to some of their songs. Explains Russell Hitchcock: "Our record and concert audiences will continue to get the ballads, but they will also get a lot of power and energy."

BANANARAMA



■ During the 1960's, America sent many of its patented "girl groups" to England, where they had a profound effect on the music scene. Now two decades later, the favor has at last been returned, with interest, in the persons of Bananarama, three lithesome British lasses who have taken female harmonies a step further by embellishing them with a thoroughly modernist point of view. And, happy to say, America has welcomed the trio with open arms.

As the 70's wound down to a close, Sarah Dallin and Siobhan Fahey were journalism scholars at the London College of Fashion. Their mate, Keren Woodward, had a less than satisfying job at the venerable BBC. Since no one was having much fun, the solution seemed obvious — why not start an all girl group that would blast up the UK charts, then head for similar fame in the States? So it was that Bananarama was born.

The girls served notice right from the start that they meant to be taken very seriously. Their debut single, "Aie A Mwana," produced by ex-Sex Pistol Paul Cook, was a sizeable hit both in the UK and Stateside. Bananarama then guested on four tracks of an album by the popular group, Fun Boy Three, who eventually wound up producing the girls' smash single, "Really Saying Something." Pretty soon, Bananarama fever was at high pitch, and the single "Shy Boy" only turned up the flame.

A visit to America started the ball rolling here, with Bananarama appearances at clubs in New York and Los Angeles. Suddenly, it seemed a new era of girl groups was dawning. Early in 1983, the girls updated the old Steam ditty, "Na Na Hey Hey (Kiss Him Goodbye)", which dedicated Chicago White Sox fans adopted as their unofficial anthem. The stage was set for Bananarama to

win over the States for good with their debut album.

That LP, "Deep Sea Skiving," fulfilled the promise of Bananarama, featuring a crash course in the trio's hit-making ability, with all their previous UK smashes included. The girls wrote most of the LP's songs themselves but one track, the unforgettable "Dr. Love" was penned especially for them by Paul Weller, formerly of The Jam and currently the leader of the innovative Style Council.

1984 saw the release of "Bananarama," the trio's second album, which was produced by Tony Swain and Steve Jolley of Spandau Ballet fame. Included among the cuts were the infamous "Robert DeNiro's Waiting" and the catchy "Cruel Summer" — both in the time honored tradition of talented "girl group" songs. Bananarama had come a long way and the future, like summer, looked endless...•

BEE GEES



■The career of The Bee Gees has spanned an unbelievable four decades, from their earliest beginnings as a child trio in Australia through their incarnation as a major force in the pop music of the 60's and their astounding success as purveyors of the "Saturday Night Fever" disco sound right up to the present where, both collectively and as individuals they continue to dominate in a broad spectrum that embraces records, film, concerts and video.

Growing up in Brisbane, The Bee Gees were a music group by 1958. Comprised of Barry Gibb and his brothers, twins Maurice and Robin, the trio enjoyed club and radio success, at first, before branching out into records in 1962. But they might have remained purely an Australian phenomenon had they not traveled to England in 1967,



where they cut the haunting "New York Mining Disaster 1941," a riveting tale of alienation and disaster that served as a curious antidote to that year's fabled Summer Of Love.

Buoyed by striking harmonies and Robin's unusual vocal tremor, The Brothers Gibb, though still in their teens, started to reel off what would become, over the next several years, an impressive array of hits. Singles like "Massachusetts," "I've Got A Message To You" and "I Started A Joke" were familiar listening fare as the spirited 60's wound to a close.

As the decade dissolved, so did The Bee Gees, with Robin splitting to pursue a short-lived solo career. The trio reformed in late 1970, picking up where they left off via "Lonely Days," "How Can You Mend A Broken Heart,"

"Run To Me" and a string of hit albums including "Two Years On" and "Trafalgar." But who would know that their glory days were yet to come.

"Main Course" and "Children Of The World" were harbingers of what would become the most recognizable sound of the 70's. But it was the soundtrack for the John Travolta film, "Saturday Night Fever" that was the vehicle that turned The Bee Gees into household words everywhere, especially if your house happened to have a dance floor. In the mid-70's, disco was "in" and the pulsating beat of The Bee Gees on numbers such as "Stayin' Alive" and "Night Fever" kept crowds dancing into the wee hours of the morning at clubs like Studio 54 in New York. Awards followed, with the Gibbs trio collecting Grammys for LP of the

Year, Best Pop Vocal Performance, as well as Best Producers.

"Fever" was a tough act to follow, but The Bee Gees barreled right along, releasing the LP "Spirits Having Flown," which went to Number 1. A double live album came next and there were signs that the brothers were intent on pursuing individual efforts. Barry Gibb co-produced and co-wrote Barbara Streisand's "Guilty" album, along with records by Dionne Warwick and Kenny Rogers. He also wrote and produced the title song from the movie, "Grease." Maurice Gibb scored the motion picture, "Misunderstood" and assumed duties as ABC-TV's "Good Morning America" official music correspondent. And Robin embarked on yet another solo recording career.♦

PAT BENATAR

■ There aren't many rock artists who can boast of operatic training but Pat Benatar happens to be one of this unique breed. While still in her teens, Pat was well on her way to a Juilliard education but the call of pop music intervened. As a result, the Met's loss is rock 'n' roll's gain.

Emerging from the classical environment, Benatar tried her hand at supper club performing during the mid-70's. But as her vocalizations became harder-edged, she abandoned the Manhattan cabaret scene. Her first album, "In The Heat Of The Night," included the smash single, "heartbreaker." Pat would never return to operatic arias again.

Hurling herself boldly into the 80's, Pat enjoyed her genuine breakthrough with "Hit Me With Your Best Shot," easily one of the rockiest singles of the new decade. At the same time, she showed herself to be an astute judge of the broadening impact of music visuals. Her videos of "Shot," and such follow-ups as "Promises In The Dark" and "Fire And Ice" were MTV stand-outs.

Pat, whose real name is Patricia Andrzejewski, has assembled a first-rate band consisting of Roger Capps, bass; Myron Grombacher, drums; Charlie Giordano, keyboards; and Neil Geraldo, lead guitar. She writes songs with Geraldo who has also served as her producer.

Consistent record success—her "Live From Earth" LP was another smash, along with single, "Love Is A Battlefield"—has only fueled Pat's first love, for the live concert stage. She has been quoted as saying: "It's the one thing I never get tired of. You really never know what's going to happen. You don't ever know how the audience is going to react, whether they're going to be absolutely asleep, or wild and chaotic. That's the challenge, getting out there and doing it every night, reproducing what you did on vinyl, only better, because it's for the moment."

Pat Benatar, her formal training welded to her rock 'n' roll heart, seems not just for the moment but always.





BIG COUNTRY



■ "Big Country are not punk, new wave, heavy metal, progressive or pop," claims Stuart Adamson, founding member of this rousing British band that scored to the rarefied regions of the charts with their "Big Country" single, immortalized in one of the most memorable music videos of recent years. "It's music to move mountains by."

And that's exactly the sort of landscape rearranging Adamson and his cohorts have been involved in since this band first took shape in 1981, following the demise of The Skids, considered Scotland's foremost punk combo. Groupless after leaving The Skids, Adamson returned to his wife and family in Dunfermline, determined to assemble a unique band that would showcase his clanging, tornado-like guitar style.

First to join forces with him was 22 year old Bruce Watson, a guitarist who had worked for some time scrubbing out nuclear submarines docked in the Firth of Forth. Adamson recalls seeing his new recruit in a disco, with his boots glowing an eerie radioactive green. Together, they mapped out a guitar sound for Big Country. Says Adamson: "I wanted to do things with guitars nobody had ever done before — use them as integral, even orchestrated elements within a song."

The new group got off to a shaky start, touring as support act for the notorious Alice Cooper early in 1982. But things started looking up soon after, when Adamson and Watson recruited a pair of London's premier session players. Mark Brzezicki (drums) and Tony Butler (bass), both 25

were already seasoned musicians who had played with the likes of The Pretenders and Peter Townshend. More importantly, they shared Big Country's aim to create a ringing, guitar oriented sound the likes of which had never been heard before.

The Fall of 1982 saw the release of "Harvest Home," the band's first single, still much loved and appreciated by Big Country fans but only a moderate success in the British charts. Not to worry, though, as the follow-up disk, "Fields Of Fire," with new wave whizkid Steve Lillywhite at the controls and its traces of wild Scottish jig music, firmly established Big Country as an important phenomenon of the young 1980's. •

BOBBY & THE MIDNITES



■ Over the years, rock stars have often gotten together to form supergroups. Some of these, like Blind Faith, have been short-lived. Others, like Crosby, Stills & Nash and Cream, have had longer tenures. Now we have Bobby & The Midnites, which combines genuine leaders from the areas of rock, pop, jazz and R&B.

Bobby & The Midnites boasts these creative talents: Lead guitarist and vocalist Bobby Cochran (worked with Steppenwolf, Flying Burrito Brothers, and he's Eddie Cochran's nephew); drummer Billy Cobham (from Dreams, Mahavishnu, and his own Glasmenagerie); bassist Kenny Gradney (of Delaney & Bonnie, Little Feat, and Mick Fleetwood's Zoo); Dave Garland on keyboards and saxophone (the Righteous

Brothers, Ike & Tina Turner, numerous tv and movies); and of course founding member Bob Weir on lead vocals and guitar, whose never-ending work in the Grateful Dead (and several previous solo LPs) was the foundation on which Bobby & the Midnites began in 1981.

The group's story began in 1979 when Weir, Cochran and Cobham played a gig at, of all places, Disneyland. They enjoyed the chemistry and vowed to meet again some time. During the next two years, they toured around the country with several other musicians, eventually coming up with the initial "Bobby & The Midnites" album which was released in November, 1981.

During 1982 people got to see and hear a lot of the band. Their 2-hour sets were heard on radio simul-

casts in several cities and they gained an especially loyal following in the New York/New Jersey area with shows at the Palladium, Beacon, and Capitol Theaters. Into 1983, Bobby & the Midnites began the year with a European tour that took in Paris, London, and Lugano, Switzerland (the latter an as-yet-unreleased tv taping). This was also the period that found Kenny Gradney entering the lineup.

Pretty soon, the band had the lineup they wanted to record and they approached producer Jeff Baxter, who had worked with Steely Dan and The Doobie Brothers. The LP was called "Where The Beat Meets The Street" and it was a scorcher, drawing on the collective songwriting skills of Bobby & The Midnites, as well as works by Marvin Gaye and others.

DAVID BOWIE



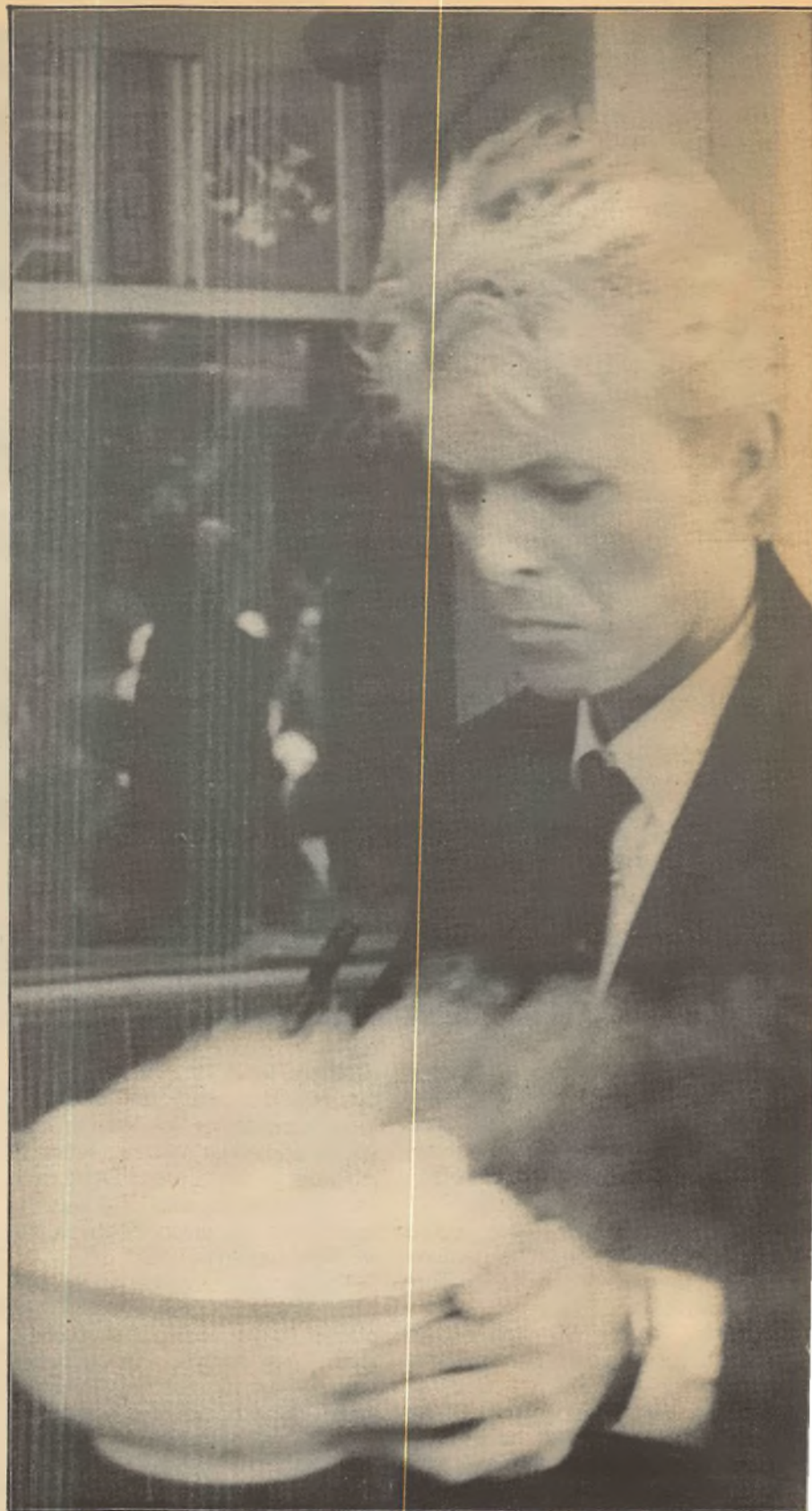
■ David Bowie has been called a chameleon, so expert is he at seeming to change personas—being the exotic Ziggy Stardust, then the mysterious Thin White Duke, then the dance happy figure of the recent "Serious Moonlight" tour. What David actually is is a master showman.

He was born in the London area of Brixton, January 8, 1947. As a youngster, he studied art and aspired to painting and later mime. He tried modeling and bit roles in films before recording a tune he had written called "Space Oddity." It became a top seller in England though it failed to make a dent in America. By this time, Bowie had changed his name from his original—David Jones—so as not to conflict with the Monkee of the same monicker.

He ventured into hard rock with the 1970 album, "The Man Who Sold The World" and really hit his stride with the multi-faceted "Hunky Dory," which served as a breakthrough for him in the States. But it was the unveiling of his creation, Ziggy Stardust, in 1972 that opened the doors for Bowie worldwide. He became an international rock star of epic proportions, touring Europe, America and The Orient.

After a brief "retirement," David returned with "Diamond Dogs," a concert album, then the influential "Young Americans" in which he anticipated the disco craze. His soulful offerings on that disk, including the title cut, "Fame," and "Golden Years," broadened his already massive audience to take in many urban blacks. He even became the first white performer ever to sing on the tv show, "Soul Train."

In the late 70's, Bowie relocated to Berlin and recorded a trilogy of collaborations with avant garde composer Brian Eno. The albums,



"Low," "Heroes" and "The Lodger" were limited sellers but intriguing masterpieces from a seasoned artist. As though to underscore his hit-

making ability, David soared back with 1980's "Scary Monsters," which included the hit single "Ashes To Ashes." His 1983 album, "Let's



"Dance" and subsequent tour found him at the peak of his form, enjoying his greatest popularity.

In addition to his music career,

David has carved out an impressive body of work in movies, ranging from "The Man Who Fell To Earth" to "Just A Gigolo" to "Merry Christmas,

Mr. Lawrence" and "The Hunger." In 1980, he made his Broadway stage debut in the title role of "The Elephant Man."

BOX OF FROGS



■ During the period from 1963 to 1968, The English supergroup, The Yardbirds, were the definitive practitioners of guitar oriented, bluesy rock. Hits like "Shapes Of Things" and "For Your Love" made them international heroes to an entire generation but the group is most famed for having spawned no less than three gods of the rock guitar—Eric Clapton, Jeff Beck and Jimmy Page.

Now, two decades later, we have Box Of Frogs, a band comprised of three ex-Yardbirds and dedicated to an extension of that classic type of music. Box Of Frogs contains: Chris

Dreja, bass; Jim McCarty, drums; and Paul Samwell-Smith, synthesizers. Joining them is John Fiddler, guitarist from the now defunct cult band, Medicine Head.

Box of Frog's origins go back to the night of June 23, 1983 when London's legendary Marquee Club celebrated its 25th anniversary. Chris, Jim and Paul found themselves onstage once more and, liking the experience, vowed to regroup to carry on the Yardbirds tradition. With this goal in mind, they enticed Jeff Beck to join them in a recording session at the farmhouse south of London on Christmas Eve, 1983. It

was starting to sound just like old times.

To the inevitable question: "What have you been doing lately?" the erstwhile Yardbirds can reply that Chris has worked as a photographer; Jim co-founded the group, Renaissance; and Paul has been a successful producer, guiding the recorded output of Cat Stevens and Paul Simon, to name just two.

Box Of Frogs' debut LP, on the market in early summer, 1984, is tasteful English rock that pays tribute to the blues giants—artists like John Lee Hooker and, yes, The Yardbirds.

PEABO BRYSON

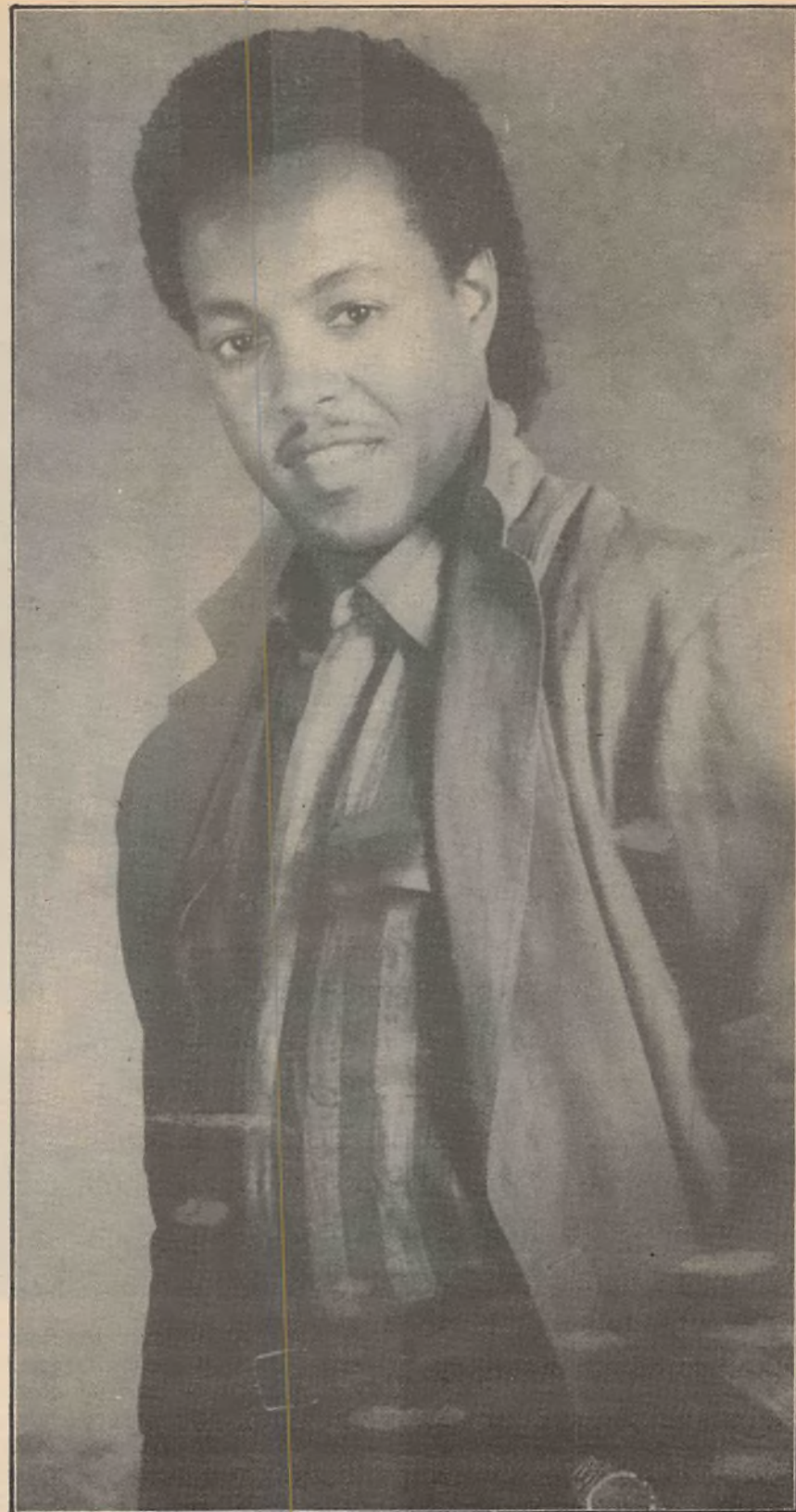
■ "Every piece of music I've ever heard has somehow found its way into the grooves of my records," says Peabo Bryson, who numbers among his major influences Jackie Wilson and Sam Cooke.

Born April 13, 1951, Bryson was the eldest boy of four children. Spending his summers with a grandfather on a farm near Maudlin, South Carolina and his winters in Greenville with his mother and her grandparents, he quickly grew accustomed to hard work.

When only twelve, he entered and won a school talent contest by singing Cooke's "Another Saturday Night." He soon became a part of numerous local groups such as Al Freeman and The Upsetters—singing, writing songs, playing keyboards. He then joined Moses Dillard and The Tex-town Display and at the tender age of sixteen accompanied the band on gigs in Southeast Asia, the Caribbean and across America.

Following a couple of years in college, Bryson realized that music was his calling and dropped out to write and produce. He also began to record himself. His single "Underground Music" hit the top 25 on soul charts in 1976 and was followed by the album "Peabo." The latter brought him to the attention of Capitol Records which released "Reaching For The Sky" in 1978. With the help of the hit single "Feel The Fire," the LP became Bryson's first gold album. His next record, "Crosswinds," also went gold, topping the soul charts and crossing over into the pop top 30 chart. "I'm So Into You" reached the top spot on the soul charts as a single.

Peabo's heartfelt songs and heartwrenching voice were sensations. His albums, *Paradise*, *Live and More* (a double album duet with Roberta Flack), *We're The Best Of Friends* (a teaming up with Natalie Cole which yielded two more top ten soul hits, "Gimme Some Time" and "What You Won't Do For Love"), *Turn The Hands Of Time* (a compilation of never released sessions of Peabo's early work), *I Am Love*,



Don't Play With Fire and *Born To Love* (again with Flack) bring us to the present and *Straight From The Heart*, his first effort on Elektra.

That LP enjoyed considerable chart success during the summer of

1984. At the same time, Capitol released "The Peabo Bryson Collection," a package which brought newer fans up to date on this talented singer's past achievements.

LINDSAY BUCKINGHAM



■ Before Lindsey Buckingham became an integral member of Fleetwood Mac, he toiled hard in the vineyards of Bay Area rock, first with the psychedelic-tinged group Fritz, then as partners with singer Stevie Nicks in the short-lived but influential Buckingham-Nicks.

Born October 3, 1947 in Palo Alto, California, Lindsey brought a studio expertise to Fleetwood Mac that exactly coincided with their rise to a dominant position in the rock world

of the mid-70's. Though the British band's inherent turmoil no doubt contributed to a breakup of the Buckingham/Nicks liaison, Lindsey benefitted from participation in some of rock's biggest selling albums, commencing with 1975's "Fleetwood Mac," its successor, the monster seller "Rumours" and, at the very end of the decade, "Tusk."

Life in the goldfish bowl that was Fleetwood Mac's existence could not have been peaceful but Lindsey

managed to slip away to work on some solo projects, including the production of albums by John Stewart and ex-Fleetwood Mac member Bob Welch.

Late in 1981, Buckingham released "Law And Order," his first solo album, which enjoyed considerable success. He came back stronger in 1984 with "Go Insane," the single and "Go Insane," the LP, both of which went crazily up the national charts.

BUS BOYS



■ The concept of a black rock 'n' roll band influenced by The Sex Pistols and engaged in sharp-edged social commentary seemed revolutionary in pop music circles so not everyone was ready for The Bus Boys when they sauntered onto the stage at L.A.'s Whisky A Go Go in late 1979. It was to be a legendary debut.

The group is made up of: Brian O'Neal, keyboards and vocals; Kevin O'Neal, bass and vocals; Gus Loundemon, vocals; Mike Jones, keyboards and vocals; Steve Felix, drums; and Victor Johnson, guitar.

Hanging out in Los Angeles during the waning days of the 70's, the band members had gigged as a unit in various forms, including a limited

stint in something called Those Who Possess The Magic Shoes. Several of the musicians worked menial jobs like washing dishes at Shakey's Pizza Parlor and driving Wonder Bread trucks. Bored with this lifestyle, they vowed to "alter the course of the pop music scene dramatically."

Right from the start, The Bus Boys scorned what they considered "the programmed beat and slickness." Explains Brian O'Neal: "People assume the way a black group would go is rhythm and blues. But rock 'n' roll has more avenues and more freedom. It's about rebellion and change."

Change for the band came in the form of stunned audience delight at

the release of "Minimum Wage Rock & Roll" in 1980. The Boys' appearance on "Saturday Night Live" soon after made them a much talked about phenomenon. Predictably, there was a small minority that was offended by the band's candid attitude toward racial stereotypes but that's show business!

In 1982, The Bus Boys released "American Worker," building on their reputation as black new wave hipsters. In addition, they were featured in the movie, "48 Hours," starring Eddie Murphy and Nick Nolte. They were also heard on the soundtrack. Their most recent chart single was "Cleanin' Up The Town," from the picture "Streets Of Fire."

THE CARS

■ "All our albums sound like The Cars," that group's singer/guitarist Ric Ocasek has stated. "And The Cars don't sound like any other band. When you hear them on the radio, you can't mistake them for someone else."

The Cars were the first American new wave band to make it big. The summer of 1978 shimmered to their debut album, "The Cars" and single "Just What I Needed," which was followed by the equally hummable "My Best Friend's Girl."

The Cars came out of Boston, veterans of that city's club network. Ocasek and bass player Ben Orr worked in a slew of bands before joining keyboardist Greg Hawkes to form Milkwood, a folk trio in the early 70's. Later, guitarist Elliot Easton came along, as did drummer David Robinson, formerly of Jonathan Richman's Modern Lovers. By 1976, The Cars were revved up to go.

Their first record fused punk with art rock to create a sound that was irresistible. The second LP, "Candy-O," worked equally well, giving birth to the hit singles, "Let's Go" and "It's All I Can Do." Seemingly with ease, the band was playing before 10,000 now each time they hit an arena on one of their cross-country tours. They decided to experiment.

"Panorama," their third LP, was an attempt to get away from pop in favor of trying electronic innovations. Sales slumped to single Platinum and the group vowed to go back to their earlier approach. They returned strong with "Shake It Up," released in November, 1981. The title track hit the Top 5 on the single chart. The Cars were back in the right lane.

During the early part of The Rockin' 80's, individual Cars found time for solo projects. Ocasek pro-

duced Suicide's "Alan Vega And Martin Rev" and an EP for Romeo Void. He also recorded a solo LP of his own entitled "Beatitude." Easton produced a group called The

Dawgs, while Robinson became involved with singles for Boy's Life and The Vinny Band.

In late 1983, The Cars journeyed to London to record "Heartbeat





City," their fifth album, which was produced by Mutt Lange of Def Leopard and AC/DC renown. Singles, "You Might Think" and "Drive" continued in the band's hitmaking tradi-

tion.

David Robinson has surveyed The Cars' success story and commented: "What it really comes down to is that we had good songs. The

style of music doesn't matter. It was the songs. Anybody could have done those songs—in any style—and had hits." Still, The Cars aren't just anybody.

THE CLASH

■ Since 1976, when they were formed in London, The Clash have survived arrests, record company squabbles, internal chaos, political disagreements, personnel turn-overs and charges of selling out to go commercial. Their hard nosed, streetwise music has never suffered.

While still a student, bass guitarist Paul Simonon heard The Sex Pistols and felt the urge to start his own rock band. He hooked up with Mick Jones, a guitarist and Joe Strummer, also a guitarist. Tony Crimes, on drums, rounded out the ensemble which became an opening act for The Pistols.

A year later, The Clash signed with CBS Records in England. Their debut LP, though a hit there, was considered too politically controversial for American release. Several songs were excised and the album was eventually available here but not before the band's second LP, "Give 'Em Enough Rope" had come out. The Clash soon became darlings of the rock critics but record sales lagged.

By this time, Crimes had departed the group, to be replaced by Topper Headon. Along the way, The Clash had also acquired a reputation as troublemakers due to arrests on charges involving petty theft and illegal possession of firearms. None of these charges amounted to much, though the band's support of leftist political causes were making headlines too.

In 1979, The Clash toured America in support of their third album, "London Calling," generally regarded as their masterpiece. Numbers like the title track, "Spanish Bombs" and "The Guns of Brixton" were vital rallying cries for a whole generation of rockers. The Clash were making a powerful statement, issuing a clarion call to the people with "death or glory" as the stakes.

The album marked a breakthrough for The Clash on these shores. A single, "Train In Vain" went up the charts and the band won over fans by insisting that CBS sell their albums at a cheaper rate than other acts. "Sandanista" was next, a triple disk LP that received mixed

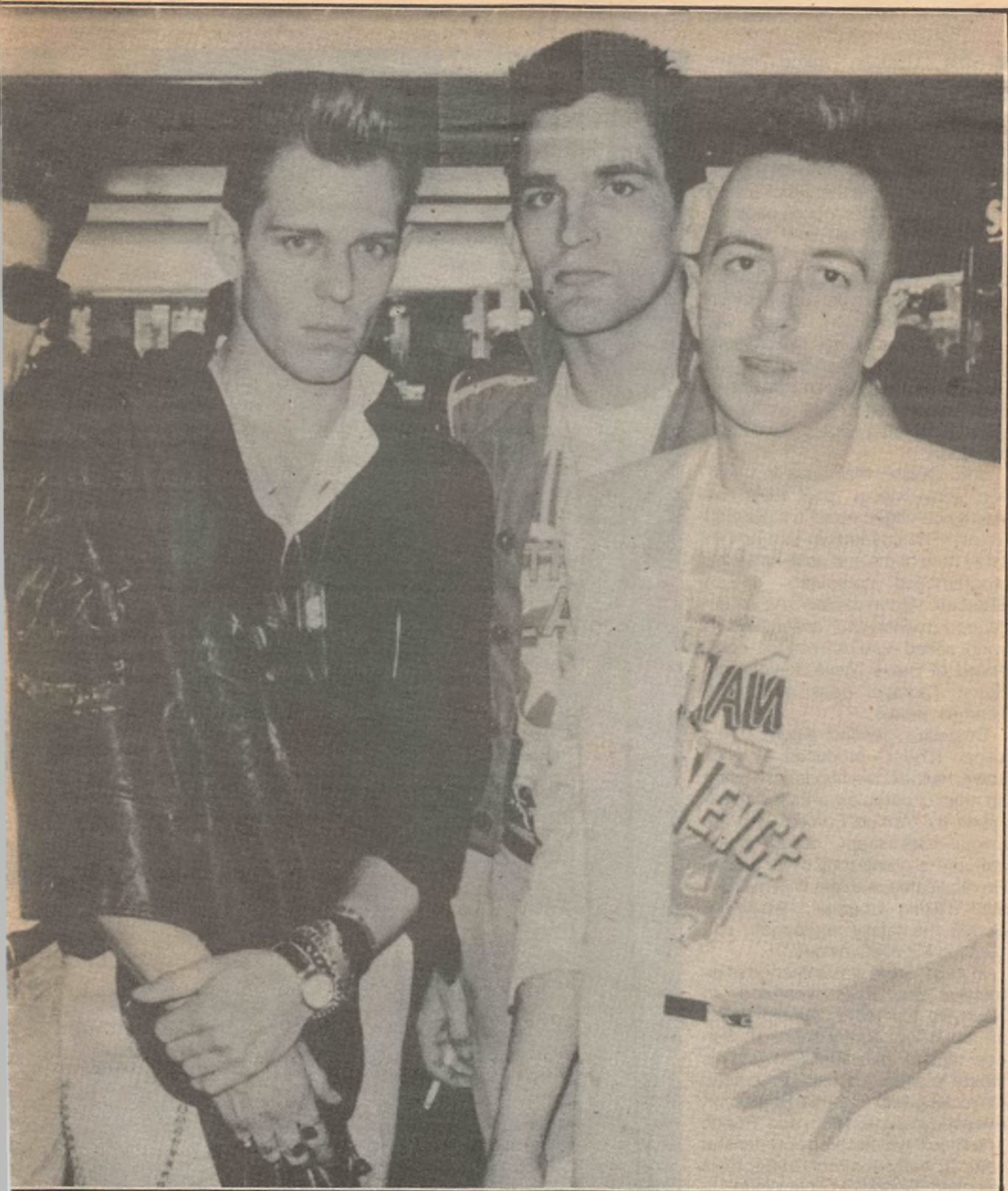


reviews, but a loyal audience.

In 1982, Topper Headon quit the group, citing "political differences." Crimes returned to play drums as The Clash headed toward the peak of their success. "Combat Rock"

was a certified album smash, while the singles "Should I Stay Or Should I Go" and "Rock The Casbah" inundated the nation's airwaves.

Then came the split that struck to the very heart of The Clash. Sud-



denly, Mick Jones was gone and there were even that in the future there might be two bands vying for use of the name, The Clash. Still, by 1984, there was only one official Clash, with Strummer and Simonon

joined by newcomers Nick Shepard and Vince White on guitars and Pete Howard on drums.

Despite, or perhaps because of, all the turmoil, the new Clash is a band poised for action. Reports

Strummer: "The main reaction I've had is that it's much better this time round. We're all saying it's more exciting, it's more lively, it's more crazy—all the things I like most about music!"

ELVIS COSTELLO

■ Elvis Costello came unannounced and unheralded into Stiff Records in London one day in 1976. When he left the office later that afternoon, he was signed to the label and plans were underway for his first LP and tour. Since then, rock's second Elvis has never looked back.

In 1977, Elvis released his first album, "My Aim Is True" and American buyers welcomed him. Though he was considered part of the British new wave invasion, there was something about tunes like "Alison" and "The Angels Wanna Wear My Red Shoes" that signalled the arrival of a major talent that would be around long after certain waves had receded.

Born Declan McManus in Liverpool sometime in 1955, Elvis has tried to be vague about his pre-Stiff history. But it is known that he ran away from home and once had a job programming computers at an Elizabeth Arden factory. As a full-fledged rocker, he assembled a band called The Attractions comprised of Steve Nieve, keyboards; Bruce Thomas, bass; and Pete Thomas, drums.

Costello's second album, "This Year's Model," produced by Nick Lowe, nailed down his claim to being an artist of durable worth. It was followed by "Armed Forces" and the unique "Get Happy," an LP which featured a grand total of 20 songs. He duplicated that feat with his next set, "Taking Liberties," which included the totally appropriate cut, "Getting Mighty Crowded."

In 1981, there was a change of directions as Elvis ventured to Nashville to record "Almost Blue," an album of country songs. It won new fans for him. Satisfied with his tribute to country, Costello resumed his rocking with "Imperial Bedroom," released in June, 1983, and "Punch The Clock" which came out later that year. In early summer, 1984, Elvis released "Goodbye Cruel World."

Though principally an album artist, Elvis Costello has turned up on the singles chart with "Alison," "Everyday I Write The Book" and his latest, "The Only Flame In Town," featuring Daryl Hall on backing vocals.





CULTURE CLUB

■ Culture Club, dominated by the looks, personality and talent of Boy George, has been the most talked about British band to land on these shores in the Rockin' 80's. Culture Club is truly a rock phenomenon with the charismatic visuals of Boy George influencing not only music but style and fashion throughout the world.

Though Boy George aka George O'Dowd has an awesome identity as a pop star, Culture Club remains a communal unit with all four members sharing songwriting credits. Along with the irrepressible Boy, the group is comprised of Jon Moss, drums and percussion; Roy Hay, guitars, keyboards, piano; and Mikey Craig, bass. In the past year or so, Helen Terry has assumed a noticeable role as a vocalist with the Club.

The ensemble's assault on the pop charts was textbook in design and execution. It began in 1982 with release of "Kissing To Be Clever," featuring a wistful Boy George in a magnificent pose on the plum colored cover. "Do You Really Want To Hurt Me," accompanied by a surreal video, alerted the world to the arrival of a rock force to be reckoned with on a very large scale. "I'll Tumble 4 Ya" was another reminder that Culture club was for real.

"Colour By Numbers," the band's follow-up LP, came out in the Fall of 1983. This time all four group members were pictured on the cover, though, of course, Boy was featured more prominently, this time in a colorful array of clothing. More significant was the vinyl inside, highlighted by smash hits, "Karma Chameleon," "Church Of The Poison Mind," "It's A Miracle" and "Miss Me Blind." By the end of 1984, all of pop music anxiously awaited the next musical statement by this awesome force with its inimitable leader.





NEIL DIAMOND

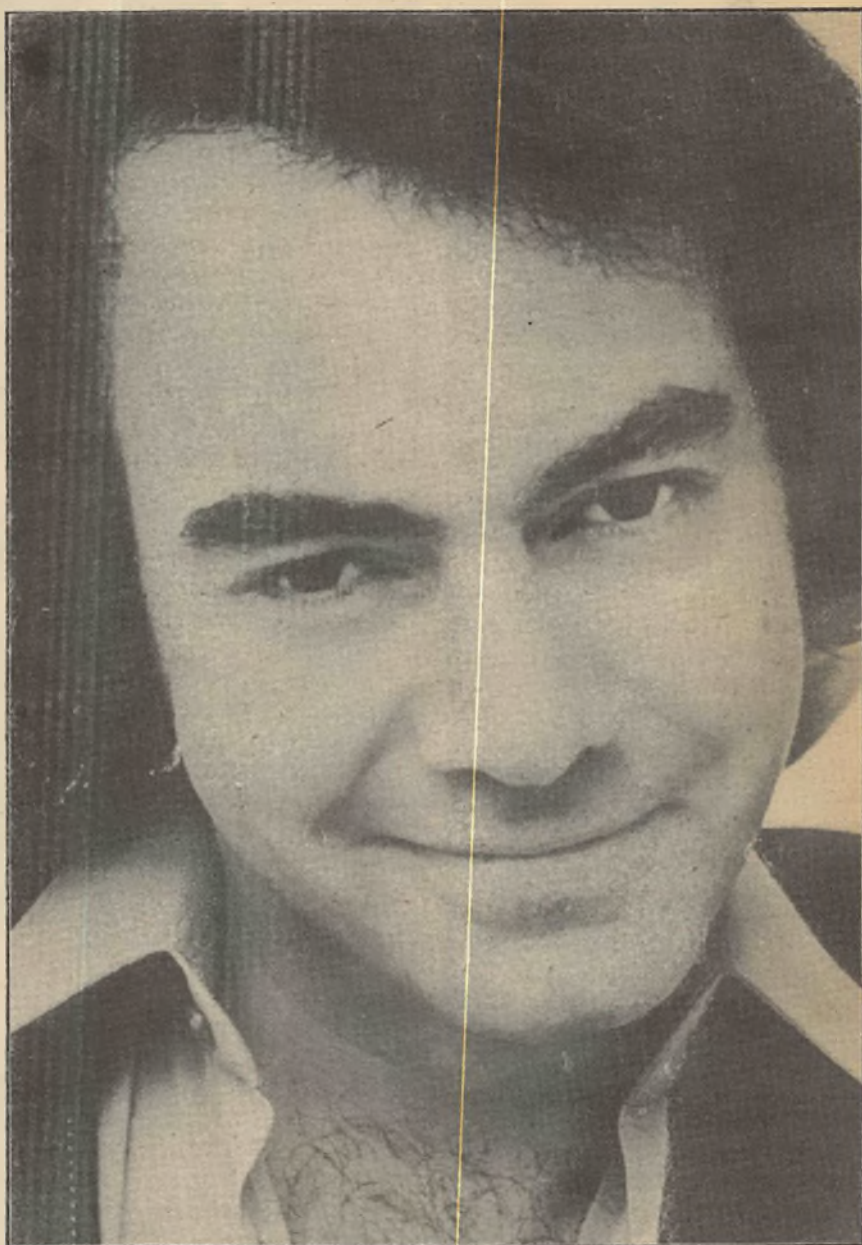
■ Starting out as a songwriter, then having his first hit record in 1966, veteran Neil Diamond has 18 years of popularity and a string of more than two dozen gold or platinum albums to his credit.

Over the years, Neil has also gained recognition for his dynamic live performances. The charismatic quality that makes his concerts something special, has been carried into other areas, as well, demonstrated by his critically acclaimed television specials and his starring role in the motion picture, "The Jazz Singer."

Born January 24, 1941 in Brooklyn, N.Y., Neil was a sensitive, even shy child. At the age of fourteen, he received a second-hand guitar as a birthday present. He quickly became enamored with the instrument and after several lessons, which he paid for himself, he began concentrating on writing songs. Upon graduating high school, Neil attended New York University with the unlikely combination of a pre-med curriculum and a fencing scholarship. But songwriting remained a top priority in his life. Neil left N.Y.U. six months before graduating to accept a songwriter's position with a publishing company for fifty dollars a week.

Neil was hired and fired by a series of publishing houses before leasing a thirty-five dollar-a-month attic office on Broadway where he could devote himself to working on his craft. After nearly seven lean years, Neil was approached at one of his Greenwich Village coffee house performances by record producers Jeff Barry and Ellie Greenwich. This chance meeting, subsequently, led to him signing with Bang Records. At his first session, Neil recorded three songs that were destined to become blockbusters; "Solitary Man," "Cherry, Cherry," and "I Got The Feeling."

In 1966 Neil left Bang Records and signed with the Uni label. He released eight albums for Uni, all of which surpassed gold status. This period of time produced such Dia-



mond classics as "Brooklyn Roads," "Brother Love's Traveling Salvation Show," "Holly, Holy," "Cracklin' Rose," and "Song Sung Blue."

By 1972, Diamond was popular enough to headline at the Winter Garden Theatre on Broadway for an SRO 20 performances. The following year, Neil recorded the musical narrative soundtrack for the movie, "Jonathan Livingston Seagull." After a hiatus of several years, to spend more time with his family, Diamond returned in 1976 with "Beautiful

Noise" with producer Robbie Robertson of The Band.

In the late 70's, Neil did a pair of highly praised tv specials and dueted with Barbra Streisand on the hit single, "You Don't Bring Me Flowers." His albums, "September Morning" and "Heartlight" continued his charting ways.

In the mid-summer of 1984, Neil released "Primitive," his 25th album. Immediately, it came on the Top 100. But then it wouldn't be a Neil Diamond album if it didn't.



The Cars

**Rockin'
In The 80's**

DEF LEPPARD

■ In the wake of Led Zeppelin, British heavy metal is very much alive and well in the person of Def Leppard. With three masterful albums, this five-man attack group has forged a place in the front ranks of hard driving rock 'n' roll.

Leppard was hatched in 1977 at a time when punk ruled the English music scene. Spiked hair and safety pins were the fashion and heavy metal was decidedly out, except for the most fiercely devoted fans. But flying in the face of trends, Def Leppard hit the pub circuit, unwavering in their cover version of hits by heroes like Zep, T Rex, Thin Lizzy and David Bowie.

The lineup then was Joe Elliot, lead vocals; Rick Allen, drums; Steve Clarke, guitar; Rick "Sav" Savage, bass; and Pete Willis, guitar. Lep is comprised of the same musicians today, save for ex-Girl member Phil Collen who replaced Willis a few years back.

After an attention getting three-song EP, Def Leppard released their first album in 1980. Entitled "On Through The Night," it brought them widespread recognition and they backed it up with a hugely successful British tour, along with AC/DC and Sammy Hagar.

Punk had long since waned and Heavy Metal had been restored to its rightful place in rock by 1981, when Leppard scored with their second LP, "High 'N' Dry," which was produced by the legendary Mutt Lange, who worked his wizardry on the vinyl offerings of such giants as Foreigner and AC/DC, guiding each to quintuple platinum status. "High 'N' Dry" met with a similar response, skyrocketing onto the national best seller charts, where it



remained for an awesome two years and more.

Lep, as was their style, augmented their album success by taking their case directly to the

people, touring America on a bill with Ozzy Osbourne and Europe along with Rainbow and Judas Priest. By now, Leppard mania had reached worldwide propor-



tions and even the rock press, skeptical at first, was joining the fold to sing the fivesome's praises.

"Pyromania," Lep's third killer

album, propelled hits like onto the brainpans of rock enthusiasts all over the globe. As vocalist Joe Elliot explained it, the LP "really shows what we're capable of do-

ing. It's a very solid rock 'n' roll album, but we've been able to incorporate a lot of melody into each song. A little melody isn't going to hurt anybody."•

Culture Club

Rockin'
In The 80's



DIFFORD AND TILBROOK



■ The group Squeeze rode to success on an early wave of Britain's new music movement. It was led by Chris Difford and Glenn Tilbrook who, from the time they first began writing together in 1973, evoked comparisons to Lennon & McCartney. Squeeze became huge in the UK in the late 70's. Their "Cool For Cats" was a gem and, for those living in England at the time, the single, "Up The Junction" pretty much defined the summer of 1979.

Squeeze's American breakthrough came about in 1981 with release of the single, "Tempted" and LP, "East Side Story." Personnel changes ensued though the band remained strong via the album "Sweets," which gave birth to popular items like "I Can't Hold On" and "Black Coffee In Bed." But by the fall of 1982, Squeeze was no more.

The circumstances that led to the breakup of Squeeze (in late '82) and the regrouping of Difford and Tilbrook are very simple, as Glenn tells

it. "For the last year of the band, Chris and I were becoming a bit disenchanted with what we'd been involved in for seven years," he says. "Being ruled by committee, we were increasingly limited as to the styles of music we could all agree on. Hence Difford and Tilbrook rather than Squeeze —and there is a marked difference between the two."

When it came time to create some new music, the duo had definite ideas about its direction. "The emphasis has shifted to rhythmic interchanges between instruments rather than soloing," Glenn explains. "There is a wall of rhythm that moves constantly behind the entire album."

Difford and Tilbrook also knew what kind of musicians they'd need to help them realize their new ambitions. Says Glenn, "We were looking for a 50/50 match of flexible musicianship and the ability simply to get along with other people. Generally, we looked for musicians who

play in a sparse, simple fashion, which we can then embellish."

The line-up for the album "Difford and Tilbrook" was finalized in July of 1983. Included were drummer Andy Duncan, who has recorded and/or toured with David Bowie, Duran Duran and others; bassist Keith Wilkinson, who has worked regularly with Duncan in a variety of settings; keyboardist Guy Fletcher, who's played with Roxy Music; percussionist Larry Tollfree, a frequent accomplice of Joe Jackson; and singer Debbie Bishop, who is also an actress. Glenn and Chris handled guitars and lead vocals, with Tilbrook playing keyboards as well.

Released in late Spring of 1984, "Difford And Tilbrook" solidified Chris and Glenn's positions as among the top songwriting teams of the decade. "Action Speaks Faster," "Love's Crashing Wave," "Picking Up The Pieces" and "Hope Fell Down" were only a few of the stellar tracks to be found there.

DURAN DURAN

■Named after an angel in the Jane Fonda movie, "Barbarella," Duran Duran has catapulted, over the course of just a few years, into the elite circle of rock stardom, gaining, in the process, the distinction of being pop's ultimate sex symbols — the best looking band in recent memory.

Duran Duran can also consider themselves the living embodiment of MTV's power to create music stars by beaming them directly into the homes of American rock fans. For that's how fame arrived for this British quintet, whose gorgeous faces and catchy songs caught the attention of MTV audiences who then went out to buy their records and pack concert halls for their appearances.

You can call Duran Duran the quintessential group of the Rockin' 80's. They were formed just as this exciting decade was revving up, playing their first ever gig at the Edinburgh Festival in July, 1980. The band's line-up then, as now, was Simon le Bon, lead vocals; Nick Rhodes, keyboards; Andy Taylor, lead guitar; John Taylor, bass; and Roger Taylor, drums and percussion.

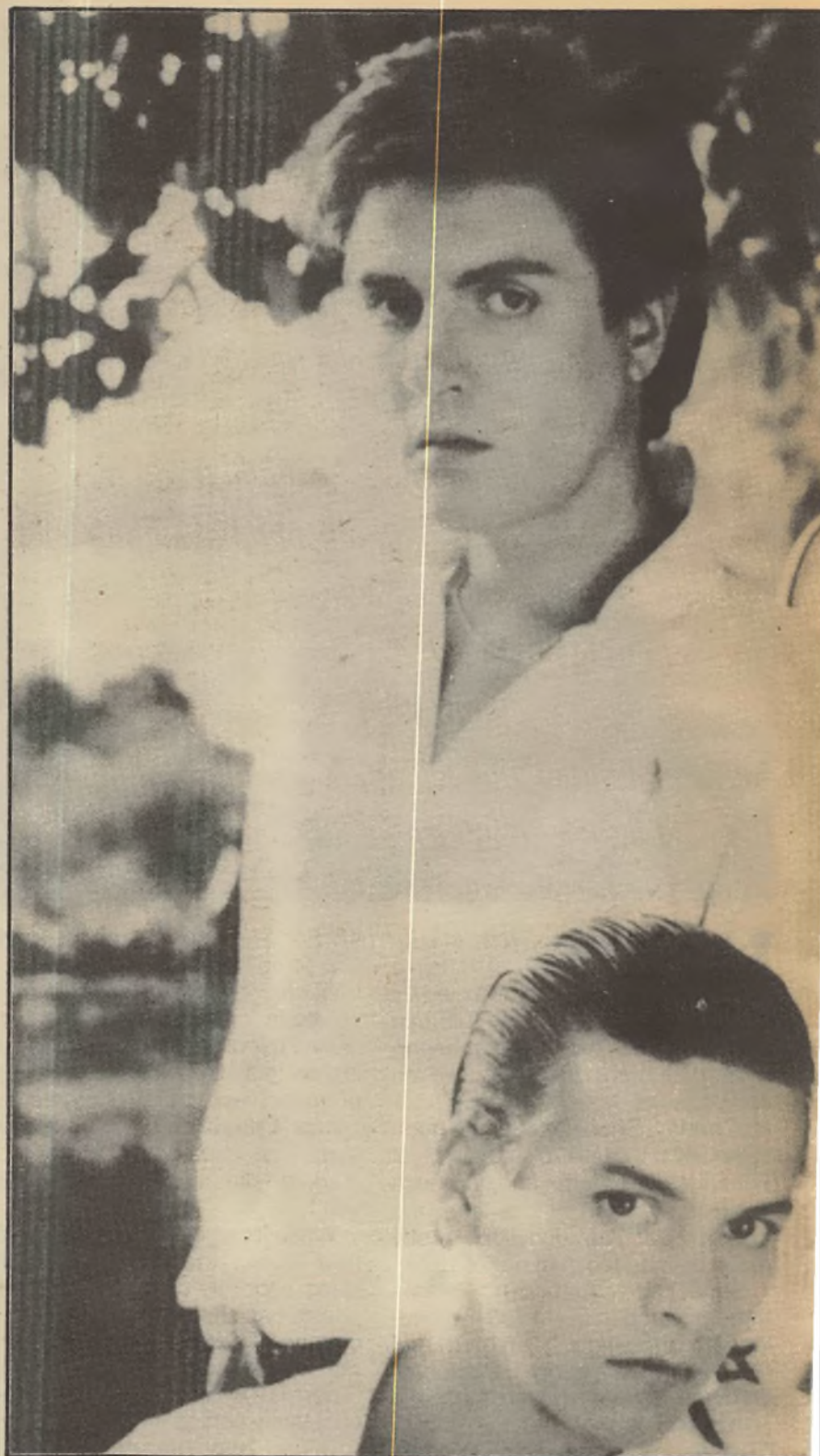
Early success in the UK, where they were hailed as examples of the New Romantic fad, prompted Capitol Records in America to sign the lads. As their debut album, "Duran Duran" scurried up the British charts, along with the singles like "Planet Earth" and "Girls On Film," enthusiasm began to build on this side of the Atlantic.

A series of video shoots in Sri Lanka resulted in the now famous Duran Duran MTV classics which established them as U.S. faves. For a time several years back, it seemed almost impossible to turn on the music cable station without seeing "Hungry Like A

Wolf," featuring the handsome Duran Duran boys prowling through a sensual jungle. But lest it be thought the band was little more than a video gimmick, they soon cashed in with their album "Rio" exploding on the American

charts.

More spectacular triumphs followed. The single "Is There Something I Should Know?" developed into a monster as did the repackaged LP, "Duran Duran," released in America for





the first time. 1983 also saw the release of a videocassette album including their first 11 video efforts. The band's "Seven And The Ragged Tiger" album shipped Gold in America and "Union Of The Snake," the single, was

another Top 10 smash.

The members of Duran Duran are quick to point out that by employing video to vault into the public consciousness, they were merely taking advantage of a new technology they felt they could

use. "Video, to us," Nick Rhodes explains, "is like stereo was to Pink Floyd." Now, with tens of millions of fans the world over, including Britain's Princess Di, Duran Duran appears poised for unlimited success. •

EURYTHMICS



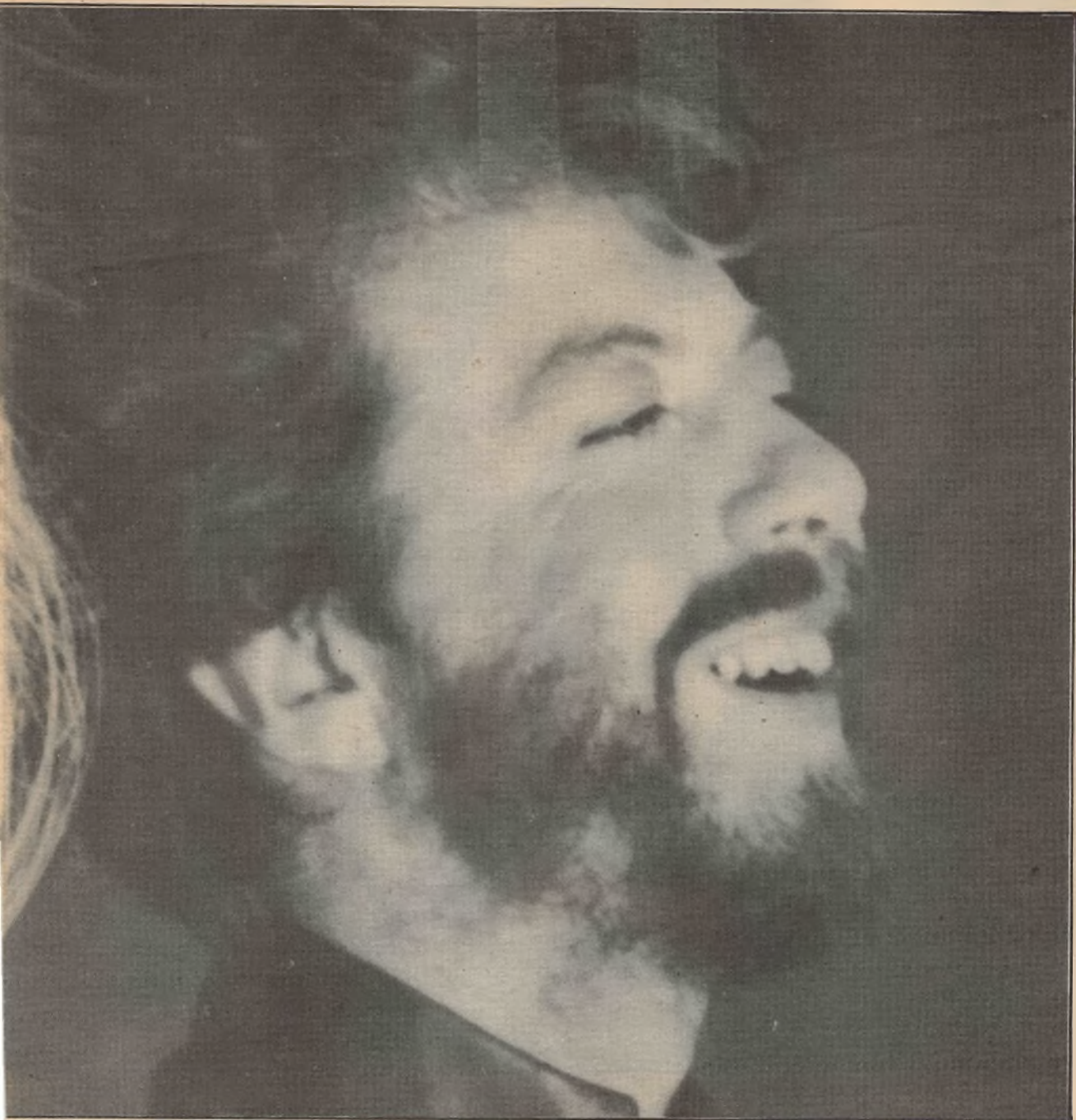
■ "We've tried to take some of the energy that came out of the punk movement, the sweetness from soul music, and the alienation of European synthetic mechanical rhythms and blend it together into Eurythmics music."

That was singer Annie Lennox's explanation of the ingredients that have gone into the music that's made this two-person British act one of the most refreshing things to hit the music scene in years. With a pair of smash albums, "Sweet Dreams

(Are Made Of This)" and "Touch," and a string of hit singles, including "Sweet Dreams," "Love Is A Stranger," and "Here Comes The Rain Again," Eurythmics have proved there's room at the top for music that challenges, even disturbs the listener while, at the same time remaining eminently danceable.

Lennox is a native of Aberdeen, Scotland who received three years of formal training in piano, harpsichord and flute at the Royal

Academy of Music in London before rebelling into her own persona. Dave Stewart ran away from his home in Sunderland, England to pursue his obsessions with medieval music, blues, folk and funk. They met when a friend of Lennox's brought Stewart into a restaurant where she was waitressing. "He looked like he'd been dragged through a hedge backward," she recalls. "But he's a very special person. I knew from the moment we met that I was going to be working with him."



She was right. In '77, she and Stewart joined songwriter/guitarist Peet Coombes to form The Tourists, a Byrds-influenced group in which Lennox's and Stewart's talents weren't fully represented. The group had some success in England but made mild chart impact in the U.S. with a cover of Dusty Springfield's hit, "I Only Wanna Be With You."

The day the group broke up, Lennox and Stewart went back to their hotel and started writing the first tracks of what was to become

Eurythmics' music.

An album they recorded in Germany in 1980, "In The Garden" was well received in the UK but remains unreleased in America. But, next shot out of the box, Annie and Dave came up with "Sweet Dreams," cutting the entire LP in an 8-track studio at a total cost of less than \$700. As one of the fruits of their success, the duo now owns a 16th century London church which houses their own 24-track studio, along with dance and animation facilities.

Annie and Dave make a highly effective team. In the studio, he is the recording engineer and the producer while she functions as the tape operator and singer. Of course, Annie also finds time to create fascinating personas for herself to dwell in, the most talked about being the male rock singer she created for last year's televised Grammy Awards. "The more you experiment, the more you discover," she believes. "And you just don't stop. Creativity is an ongoing process."

FACE TO FACE



■ Dating back to the '60's club scene involving everyone from Joan Baez to J. Geils, the city of Boston has earned a reputation as a spawning ground for innovative pop acts. Latest in this long line of succession is Face To Face, a high powered rock fivesome, together only since 1982 but already giving off major sparks.

The faces of Face To Face are: Laurie Sargent, vocals; Angelo (no last name, thank you, rhythm guitar, songs; Billy Beard, drums; Stuart Kimball, lead guitar; and John Ryder, bass guitar.

A showcase performance at The Paradise nightspot in the city by the Charles led to the band's signing with Epic Records. While in the process of recording their debut LP, produced by veteran hitmaker Jimmy Iovine, Laurie Sargent was tapped to sing Diane Lane's vocals in the Walter Hill movie, "Streets Of Fire." These tunes included "Nowhere Fast" and "Sorcerer." The male members of Face To Face were invited to appear in the flick too—as, what else, a rock 'n' roll band.

The group's first album, titled "Face To Face," hit the record stores in the Spring of 1984. It hit the charts soon after, as did the single, "10-9-8." The latter was also marketed as a specially remixed 12-inch single.

"Making the album was the realization of a dream," enthuses Angelo. "And performing in the movie—especially the concert scenes in front of thousands—gave us kind of an advance look at what it's going to be like down the road. We can't wait to tour, because above all else, we love to play live!"

A FLOCK OF SEAGULLS



■ In the 60's, Liverpool gave us The Beatles. In the 80's, the city by the Mersey has sent us A Flock Of Seagulls.

This progressive new music band consists of Mike Score, vocals, guitar & keyboards; Frank Maudsley, bass; Paul Reynolds, lead guitar; and Ali Score, drums.

Until a few years ago, all four lads were unemployed in Liverpool. But they had ambition, so they joined forces to record "Talking," a single for a small independent label. It was a success in dance clubs, made it to America as an import, and resulted in A Flock getting live gigs as support act for the likes of Squeeze and

The Psychedelic Furs. Major success was just around the corner.

In the U.S., the band was heard on a special five song EP that alerted listeners to their unusual blending of guitars with synthesizers. In support of their next record, an LP titled "A Flock Of Seagulls," the group came to America, playing an unprecedented 150 shows on their first tour. This was not a lazy band.

Their efforts were rewarded. The LP went gold and the single, "I Ran," based on a photo of a flying saucer, went Top 10. A track from the album, "DNA," earned a Grammy for Best Rock Instrumental Performance. By

then their sci-fi inspired tunes were symptomatic of A Flock's fascination with the future. "We're technology minded," admits Mike Score. "The whole world is going to be based around the Z80 micro chip very soon."

In 1983, the group released "Listen," which was recorded in Germany. A year later, they returned strong with "The Story Of A Young Heart," highlighted by the single, "The More You Live, The More You Love." Critics and the public alike have noted that their work has grown deeper, more textured and more musically adept. It looks like Liverpool has given us something very special once again.

DAVID GILMOUR



■ David Gilmour was born March 6, 1944 in Cambridge, England. He began his musical career at age 16, forming his own band, Jokers Wild. From 1966 to 1967, Gilmour lived in France and Spain, becoming a consummate rock musician. In January of the following year, he returned to Great Britain and was invited to join the group Pink Floyd as second guitarist.

From the time of his arrival in the Pink Floyd lineup, his individual talents became increasingly apparent. He first recorded with them on *Saucerful of Secrets* in 1968; then *Ummagumma* in 1969, on which each member took a half side for their own ideas. Gilmour's track "The Narrow Way" set the tone of his early style, alternating between electronic experimentation, impressionistic guitar, and soft vocals.

On the next Pink Floyd album, 1971's *Atom Heart Mother*, Gilmour contributed the quiet, acoustic Lullaby "Fat Old Sun." But perhaps the true strength of his work was yet to come—the title tune of 1975's *Wish You Were Here*; "Dogs" from the 1977 album *Animals*; and more recent compositions from 1979's *The Wall*, including "Run Like Hell," "Young Lust," and "Comfortably Numb."

His first solo album, eponymously titled *David Gilmour*, was released 1978. Made primarily, he says, "for fun," it afforded him the opportunity to write and record more of his own songs and play with musicians outside of Pink Floyd. The album proved highly successful, and led back to a concentrated period of work with Pink Floyd: *The Wall* performances of 1980-81; the filming of the *Pink Floyd The Wall* movie released in 1982; and the recording and release of *The Final Cut* album over 1982-83. Early in 1983, Gilmour began seriously writing and planning his second solo venture.

That LP, entitled "About Face," featured a stellar lineup of musicians: drummer Jeff Porcaro of Toto; Steve Winwood of the legendary Traffic band; and The Who's Peter Dinklage, to name just three of many. The record was released in the Spring of 1984 and Gilmour embarked on a U.S. and European tour, the first such solo venture ever by a member of Pink Floyd.

GENESIS



■ Genesis has the distinction of never having been an opening act at any American concert. Headliners since their arrival on these shores in 1972, the band had actually been British favorites since forming six years earlier.

Theatre, mime and musical epics have been the stuff of which Genesis records and shows have been made of for over a decade. Peter Gabriel, the group's dominant figure during its early days, departed in 1975 and drummer Phil Collins took his place.

Genesis fans have an almost cult-

ish devotion to their idols and they have supported them through thick and thin. It's been thick since 1978, at least in America (the group was always more popular in their native country.) with "And Then There Were Three" of that year becoming the band's first U.S. gold album.

While continuing to win virtually every fan award in England, Genesis increased their hold on American audiences with repeated tours and release of the albums, "Duke" and "Abacab." Phil Collins became a particular favorite via his

initial solo album, entitled "Face Value." He encored with "Hello, I Must Be Going," which was a top seller in 1983.

Genesis' recent LP's, "Three Sides Live" and "Genesis" have been mammoth sellers. Phil Collins enjoyed a huge single success in early 1984 with his recording of the title track from the film, "Against All Odds."

Genesis is currently Phil Collins, drums, percussion, lead vocals; Mike Rutherford, guitars, bass, backing vocals; and Tony Banks, keyboards, backing vocals.

THE GO-Go's

■The tradition of "girl groups" that flowered during the 60's with The Supremes and The Shirelles has come to full fruition with The Go-Go's, an all female quintet that not only sings together but plays all the musical instruments too.

The Go-Go's have been called the quintessential girl group of the Rockin' 80's, but their roots lie in the late 1970's, when Belinda Carlisle and Jane Wiedlin first put the band together. They soon recruited Charlotte Caffey and Gina Schock, forging a sound that was good enough to get them bookings on the Los Angeles club circuit.

Success beckoned just at the turn of the decade when The Go-Go's opened for the British band Madness at the Whiskey on Sunset Strip. The popular ska band invited the girls to join them in England on their 1980 tour. That led to a contract with the UK's Stiff Records, which released the single, "We Got The Beat." This snappy number became a hit in the U.S. via the import route and suddenly The Go-Go's were in demand.

Now five strong, with the addition of Kathy Valentine, the ladies signed a deal on these shores and put out their first album, "Beauty And The Beat." It made rock history, selling more than two million copies and featuring to the singles, "Our Lips Are Sealed" and "We Got The Beat." In addition, The Go-Go's had the distinction of being the first all-girl band who wrote and performed their own songs to hit the number one position on the national album charts.

"Beauty" was a tough act to follow but The Go-Go's scored with their second album, "Vacation." Both the album and the title track single were top 10 smashes and the girls starred in one of the most delightful videos of the decade. Then came a hiatus of more than a year. Save for an occasional date, such as their opening stint in L.A. on David Bowie's

"Serious Moonlight" tour, The Go-Go's were in a period of hibernation.

Summing up 1983, Belinda comments: "It was strange at first, after we'd gotten used to

having our name on every list — whether it was a good list or a bad list. Then, all of a sudden, there was nothing. It made us realize that success doesn't just stay around. You have to continue to





work for it."

And the girls did just that, roaring back into the limelight with "Talk Show," produced by Martin Rushen, known principally for his work with Human League. Critics

praised the tuneful quality of the songs but — more importantly — the ladies were cited for the precision of their playing.

With their third album, *The Go-Go's* seemed to have taken a step

forward. Says Belinda: "We've always looked at ourselves more as a rock 'n' roll act than just a 'girl group.' Sure, *The Go-Go's* are light-hearted, but we have a serious side."•

GRATEFUL DEAD



■ The Grateful Dead have been an attraction and an influence for nearly two decades. What a long, strange trip it's been.

The Dead were as integral a part of the culture that grew up in San Francisco during the mid-60's as peace, sex and psychedelics. The band, under the name of the Warlocks, first gained popularity in 1965 as the house band for Ken Kesey's Acid Tests, those public LSD events that quickly got the drug outlawed. Playing with the Dead at the time were Jerry Garcia, lead guitarist, vocalist and focal personality; Bob Weir, also on guitar and vocals; Pigpen, aka Ron McKernan, on keyboards; Phil Lesh on bass; and drummer Bill Kreutzmann. Mickey Hart joined them as percussionist in 1967. Until 1968, they lived com-

munally in Haight-Ashbury and probably played more free concerts than any band in history. They have remained generous musicians, known for their improvisational concerts that last well into the night.

During the 70's—having developed a nationwide following—they toured widely and played all the legendary venues, including the Fillmore West and East, Woodstock, Watkins Glen. They also pioneered the radio broadcasting of concerts to reach wider audiences while performing live than previously was possible.

Along with performing, Grateful Dead also have had an extensive recording career that has included "The Grateful Dead," "Anthem of the Sun," "Aoxomoxoa," "Live Dead," "Workingman's Dead," "American Beauty," "Wake of the Flood," "From

the Mars Hotel," "Skeletons from the Closet," "Terrapin Station," "Reckoning," and "Dead Set," among several others.

After various personnel changes following Pigpen's death from liver disease in 1972 and the hiring and firing of Keith and Donna Godchaux on piano and vocals respectively, the Dead now consist of Garcia, Weir, Lesh, Kreutzmann, Hart and Brent Mydland on keyboards.

Since their inception, the Grateful Dead have engendered an extraordinary loyalty in their fans. Deadheads are not only appreciators of music, they are adherents of the Dead's mystique. Although the band has never had a top-ten single, these fans have made the Grateful Dead a rock institution.

GRIM REAPER



■ Grim Reaper is the latest heavy metal band from England to crack the American charts in a big way. The band's "See You In Hell" debut album has stirred up a storm of excitement on these shores, churning up inevitable memories of Black Sabbath, Ozzy, etc. Some critics have already gone on record as predicting Grim Reaper will take its place beside those classic HM groups.

Grim Reaper was formed by

guitarist Nick Bowcott in his hometown of Droitwich, England. He persuaded fellow locals Lee Harris (drums) and Dave Wanklin (bass) to join. Two years later, after numerous personnel changes, Grim Reaper found its lead vocalist in the powerful person of Steve Grimmett. Grim Reaper was set to wreak musical mayhem.

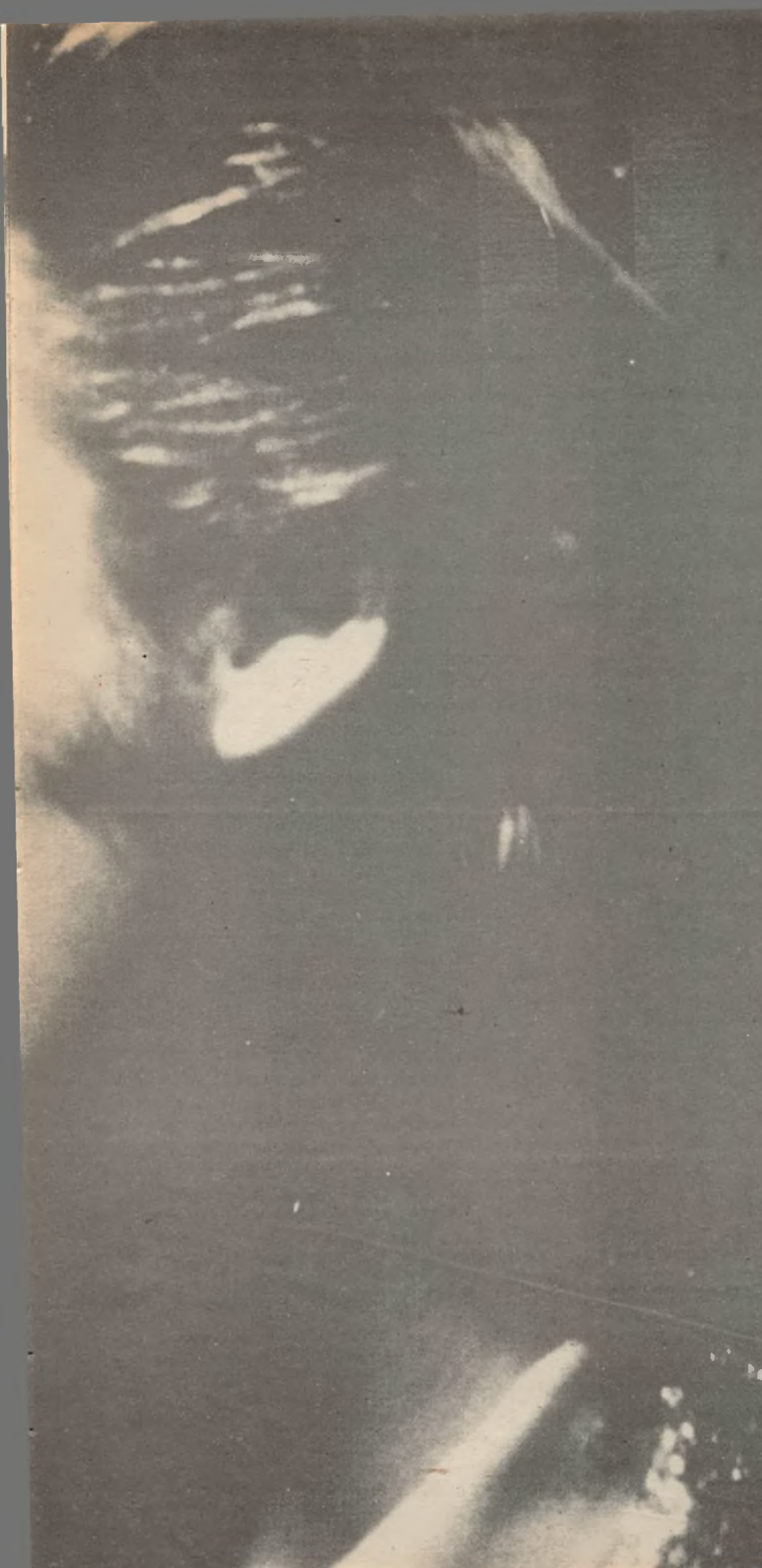
After building up a loyal following with their new lineup, Grim Reaper attracted the attention of producer Darryl Johnson who signed the

band to an independent label. With Darryl guiding them, they cut their initial LP in only four and a half days. Among the highlights of "See You In Hell" are the title cut, "Dead On Arrival" and "Wrath Of The Reaper."

Despite their satisfaction at being off to a flying start, the band members are dug in for the long haul. "We're proud of the album," says Steve Grimmett, "but it's a first step. The next LP will definitely see us developing on all levels."

HALL AND OATES





■ The duo of Daryl Hall and John Oates has been referred to as the essence of blue-eyed soul, the natural successors to the crown once worn by The Righteous Brothers. But over the 12 years they have been performing together, Daryl and John have evolved, drawing on a wide spectrum of musical influences including New York street rhythms, power pop, Philadelphia doo wop and Motown soul so that today they rank as one of America's most diversified talents.

Daryl Hall was born October 11, 1949 in Pottstown, Pa., while John Oates came into the world April 7, 1949 in New York City. The two met in 1967 at the Adelphi Ballroom; later, they both attended Temple University together. After leaving college, they worked individually, Hall as a studio musician and back-up vocalist, Oates with a short-lived ensemble called Gulliver.

They teamed in 1972 for Atlantic and released "Whole Oates," an album which went virtually ignored. "Abandoned Luncheonette" fared somewhat better and included the song, "She's Gone," which became a hit for the group Tavares. Already, Hall and Oates were effectively blending rock and Philadelphia soul to come up with a unique sound.

By the time they recorded "Sara Smile" in 1975, Daryl and John had their formula perfected. This tune hit the Top 5 and was eclipsed a year later by "Rich Girl," which roared to Number 1. Then came several years of experimentation on a quartet of albums which drew favorable reviews but dwindling sales figures.

Hall & Oates remedied the situation with one master stroke. 1980's album *Voices*, which contained no less than four major singles: "How Does It Feel To Be Back," "Kiss On My List," "You've Lost That Loving Feeling" and "You Make My Dreams." The following year saw the twosome riding the albums chart with "Private Eyes" and the singles roster with "I Can't Go For That (No Can Do)" and "Did It In A Minute." In 1982, "Maneater" was one of the most listened to singles and in 1984 RCA released "Rock & Soul, Part I," a collection of the duo's greatest hits.

BILLY IDOL

■ "There's a totally new music scene for the 80's," says rocker Billy Idol. "A new generation is taking over with genuine emotions and genuine courage."

If so, that generation may have found its leader in Billy Idol, a transplanted Britisher who came to New York to find the music all his new wave friends in England were copying from. A refugee from the Sex Pistols era of British punkdom, Idol had once been part of "the Bromley Contingent," a self-styled band of outsiders that haunted some of the stranger clubs of London during the late 70's. "We were a group of transsexuals, bank clerks and pop stars," recalls Idol, "and we felt that change should be brought whenever it's needed. You have to constantly renew what you're doing or it becomes stale and boring."

The outgrowth of that contingent was Generation X, featuring Billy Idol, vocalist Gene October and bassist Tony James. It became a cult favorite, releasing three albums over four years. But Billy was dissatisfied with the stagnation of the British music scene — hence his move to the States, where he realized that the death throes, of English

punk and the boredom of its successor, the new romantic sound, were sublimated to the sheer excitement of pure rock 'n' roll. Billy Idol had found a new musical home.

Working with producer Keith Forsey and guitarist Steve Stevens, Billy put together his first solo album, "Billy Idol." It contained the rocking but disturbing "Hot In The City," with its vivid images of brains popping, and the weirdly wonderful "White Wedding," complete with one of the most astounding videos in history. Though new to American shores, Billy was an instant figure of mystery and danger — and nuptials would never be the same again.

"Don't Stop," a mini-LP Billy had made earlier, was released and it hatched "Dancing With Myself," a Generation X song that became a solid video and club favorite. Late in 1983, Idol put out "Rebel Yell," arguably his best and certainly his most popular album. It nailed down his place in pop music as a fierce purveyor of doom images with a sly sense of humor and that unbeatable combination of genuine emotions and courage. ■



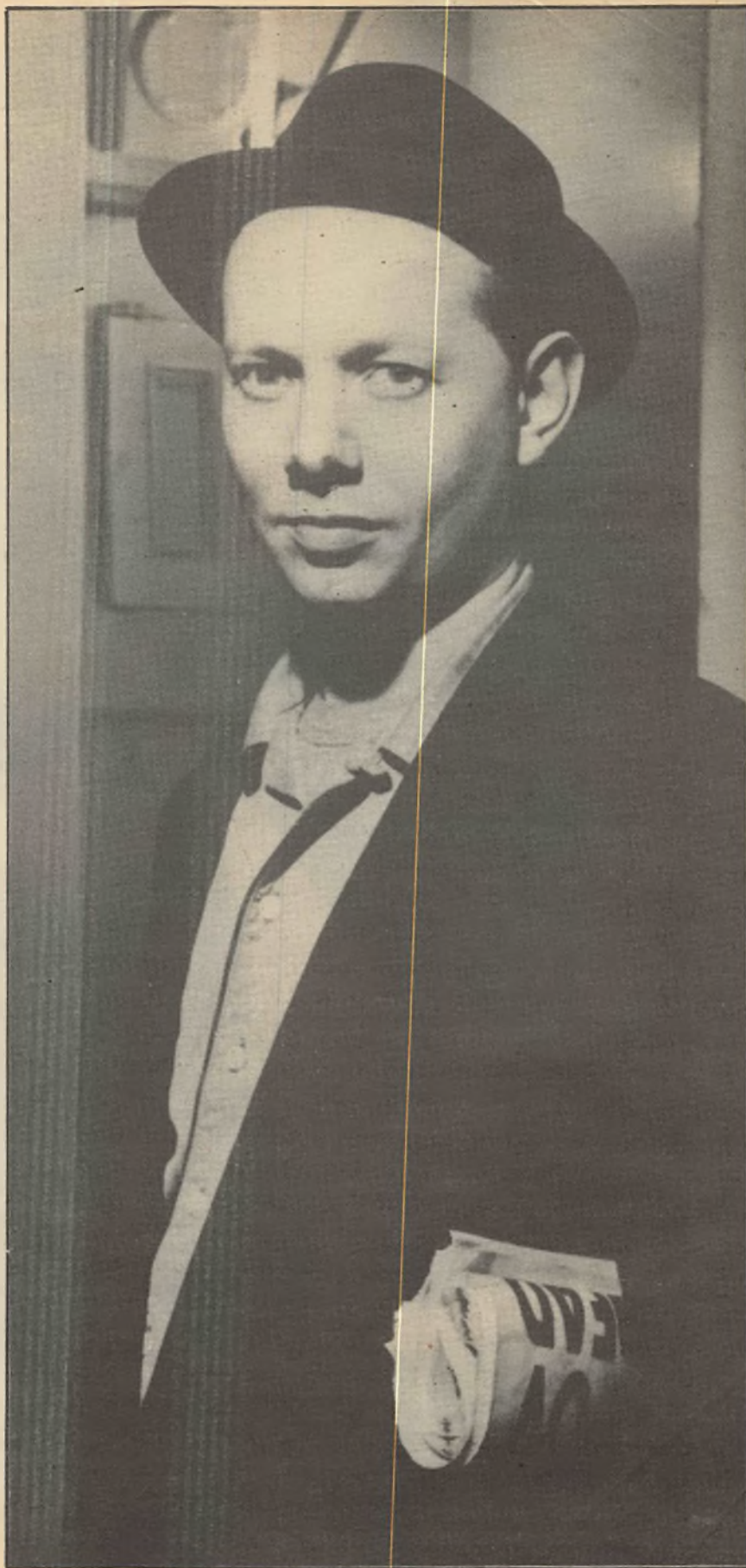
JOE JACKSON

■ Joe Jackson is very much his own man. Since bursting on the music scene in 1979 with the album "Look Sharp" and single "Is She Really Going Out With Him?" he's dabbled with new wave, power pop, reggae, big band swing and salsa. A major star who has grown during those five years, Joe continues to defy classification.

Born August 11, 1955 in Burton-on-Trent, England, Jackson learned piano as a youngster and studied for three years at London's Royal Academy Of Music. An early band, Arms and legs, was short-lived but Joe landed a recording contract with A&M that resulted in "Look Sharp." After clicking in the UK, he journeyed to America for a well received tour. That same year, 1979, he cut "I'm The Man," and the hit single, "It's Different For Girls."

At that point, Joe began exploring new musical forms, first on "Beat Crazy," which had a decidedly Jamaican flavor, then on "Jumpin' Jive," an assortment of 1940's dance numbers. Along the way, his Joe Jackson Band dissolved as did his later Swing band. Joe was gaining a reputation for single-mindedness of purpose mingled with eclectic musical tastes.

Jackson's recording of "Night And Day" really made critics sit up to open their ears. It spent 6 weeks in the Top 5 of the album chart and earned Joe two Grammy nominations. Always a tireless performer, he found time to open for The Rolling Stones in England, appear at the first Jamaican World Music Festival and play on a bill with The Who in Canada—all this in the space of just a few short months. In April, 1984, with release of the LP, "Body And Soul," Jackson embarked on a world tour.



JERMAINE JACKSON



■ Next to Michael Jackson, Jermaine Jackson is the most successful of the Jackson clan. While a member of The Jackson 5, from 1969 through 1975, he participated in that group's astounding skein of hits, ranging from "I Want You Back" to "Dancing Machine." When The 5 parted company with the Motown label, Jermaine, who had married Motown prexy Berry Gordy's daughter, parted company with his brothers. He decided to pursue a solo career.

While still a member of The Jackson 5, Jermaine had stepped out to have a hit album, "Jermaine" and single, a remake of the Shep &

The Limelights classic, "Daddy's Home." But that had been back in 1972. Now, Jermaine scored with "My Name Is Jermaine," "Feel The Fire" and "Frontiers." Still, it was his fifth album, 1980's "Let's Get Serious" that really marked a breakthrough for Jermaine. The title cut, written and produced by Stevie Wonder, hit the Top 10 and the LP itself sold over a million and received a much coveted Grammy nomination. Jermaine was really proving himself as a solo artist.

Next came "I Like Your Style" in 1981 and the following year's "Let Me Tickle Your Fancy," with a guest stint by Devo on the title song. By

then, it was time to put aside past differences. In an emotional reunion, Jermaine was reunited with his brothers on the "Motown 25" tv special. From that moment on, the eyes and ears of the world would be on The Jacksons.

While preparing for the triumphant Victory tour, Jermaine found time to work on "Jermaine Jackson," his first LP for Arista Records. It included, among many highlights, a duet with Michael Jackson on the tune "Tell Me I'm Not Dreamin' (Too Good To Be True)" and "Escape From The Planet Of The Ant Men," with The Jacksons on backing vocals.

MICHAEL JACKSON

■ Well, what is there left to say about Michael Jackson? 1984 was his year and 1985 should be even more exciting. Born August 29, 1958, he was the youngest of The Jackson Five, the group that shot to fame at the start of the 70's via tunes like "I Want You Back," "ABC" and so many, many more.

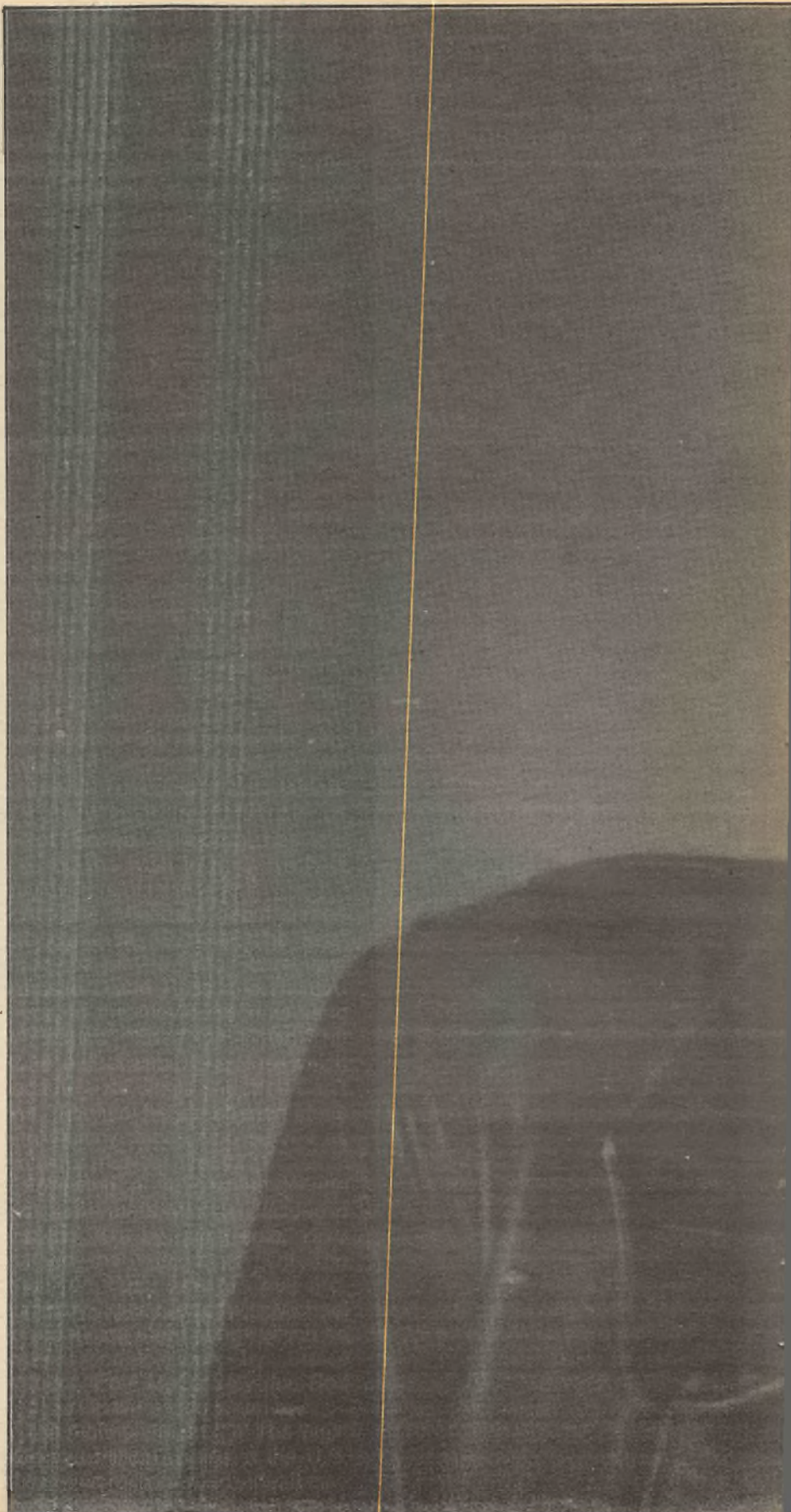
While maintaining his position with The Jackson 5, Michael Jackson firmly established himself as a solo artist with an array of hit singles and albums beginning in 1971. These included: "Got To Be There," "Rockin' Robin" and "Ben," the title song from the film of the same name which reached #1 on the charts. His best-selling Motown albums were: "Got To Be There," "Ben," "Music & Me," "Forever Michael" and "The Best of Michael Jackson."

Even as a youngster, growing up in front of America, Michael was a unique talent, a charming blend of the innocent and the wise. His remarkable abilities, whether dancing, singing or later composing and acting, were there for all to see, like gifts which had been bestowed upon him so that all of us could be entertained. Is it any wonder that famed film director Steven Spielberg has expressed the wish to have Michael play the role of Peter Pan?

Actually, Michael's debut screen role came in 1978 in "The Wiz" where he played "The Scarecrow" opposite Diana Ross and Richard Pryor. In the movie, Michael sang two songs: "Ease On Down The Road" a duet with Diana Ross which became a #1 single and "You Can't Win." Michael began sharing ideas with Quincy Jones who served as the film's musical director.

Following a successful decade with his brothers, Michael decided to end the 70's by going solo. 1979 marked the release of "Off The Wall," on Epic. The LP was produced by Quincy Jones with Michael co-producing three songs which he wrote. Compositions by Stevie Wonder, Paul McCartney and Rod Temperton were also featured.

The multi-platinum "Off The Wall" sold five million copies in the U.S. and seven million worldwide. It also made history when Michael became





the first solo recording artist to ever place four singles from the same album in the top ten: "Don't Stop Til' You Get Enough," "Rock With You" (both went to #1), "Off The Wall" and "She's Out Of My Life."

In 1982, Michael recorded his second solo LP for Epic, the history making "Thriller" produced by Michael and Quincy Jones. The album was released in December and has sold 10 million copies in the U.S. and 20 million world wide to date. It is already the largest selling album in the history of CBS Records, and Michael broke his previous record by placing six singles from the same album in the top ten:

"Billie Jean," "Beat It" (both going to #1), "Wanna Be Startin' Somethin'," "The Girl Is Mine," "Human Nature" and "Pretty Young Thing."

For much of America, it was a simple Monday night of television viewing that introduced them to Michael Jackson, the grown-up superstar. The show was a celebration of Motown Record's 25th anniversary which aired in May, 1983. Michael sang, danced in startling fashion and won the hearts of all the viewers in the land. From that point on, he has been unstoppable.

With "Say, Say, Say," the Paul McCartney/Michael Jackson duet topping the charts, Michael became

the first artist to have seven singles in the top ten in one year, surpassing Elvis Presley and The Beatles' previous record.

The 1984 "Victory" tour of The Jackson focused the spotlight on Michael as never before. Despite the pressure from all sides, he came through, revealing himself to be a thorough professional. Now as the media and fans all over the world speculate about every aspect of his public and private life, Michael is at the very apex of his career. The next move is his and we'll all be holding our breaths. Whatever he decides, one thing is certain: Michael *will* be rockin' in the 80's.

THE JACKSONS

■ The Jacksons practically grew up in full view of America and in the summer of 1984, all six brothers, led by the wonderfully talented Michael, embarked on a "Victory" tour, perhaps the most eagerly awaited excursion in the history of rock.

Reared in Gary, Indiana, the sons of Joseph and Katherine Jackson started singing with their parents as "The Jackson Family." Shortly thereafter, the five sons—Jackie, Marlon, Tito, Jermaine and Michael—took their show on the road. The brothers built a strong following by winning over traditionally hardcore audiences at the Apollo Theater in New York and the Uptown in Philadelphia.

In 1969, The Jackson 5 signed with Berry Gordy's Motown Records. The group charted four consecutive #1 singles: "I Want You Back," "ABC" (a Grammy winner for Best Pop Song, 1971), "The Love You Save" and "I'll Be There." Each sold in excess of two million copies. This achievement began one of the most phenomenal success stories in music history.

With the Jackson 5's sound steadily maturing, more hit singles

and massive record sales followed: "Never Can Say Goodbye," "Mama Pearl," "Get It Together," "Dancing Machine" and "Forever Came Today." A string of successful albums further underlined the group's status as one of the industry's biggest-selling artists. They include: "Diana Ross Presents The Jackson 5," "I Want You Back," "ABC," "Third Album," "Goin' Back To Indiana," "Get It Together," "Dancing Machine" and the brothers' final LP for Motown in 1975, "Moving Violation." A total of 11 albums were recorded on Motown and in 1976, the label released "The Jackson 5 Anthology."

In March of 1976, Joseph Jackson took the brothers to Epic Records and they officially became The Jacksons. Though Jermaine elected to remain at Motown, Randy joined the group and they continued their hit-making pattern with the gold LP, "The Jacksons" and million selling single, "Enjoy Yourself."

The Jacksons reached a turning point in 1978 when, for the first time in their career, they assumed full responsibility for their own recordings and the result was pure gold. "Destiny," written and produced by the

brothers, became the most successful LP in The Jacksons' catalog. Selling over one million copies, "Destiny" was certified platinum and contained the hit singles: "Shake Your Body (Down To The Ground)," written by Michael and Randy and "Blame It On The Boogie."

In 1980, The Jacksons released "Triumph." The album was written and produced by The Jacksons and showcased individual and collective talents of the brothers better than any previously released work. The LP went platinum and featured the smash singles: "Lovely One," "Heartbreak Hotel" and "Can You Feel It." Randy, Marlon and Jackie shared lead vocals with Michael while Tito anchored the group's progressive sound on lead guitar.

The Jacksons staged their most successful concert in 1981 on a 36 city cross-country tour. A benefit concert in Atlanta raised over \$100,000 for the Atlanta Children's Foundation. The tour was followed by "The Jacksons Live!," a double-live LP which featured songs from the concert tour. The Jacksons to date have sold a total of over 150 million albums.



■ Bon Jovi is the creation of its singer/songwriter, the charismatic Jon Bon Jovi, a club circuit veteran who was determined to put together the quintessential major rock band. With a hit album, "Bon Jovi," and singles like "Runaway" and, coupled with major concert appearances, including a memorable gig with Texas legends ZZ Top at Madison Square Garden, there is evidence to show that Jon has fulfilled his wish.

First to team up with the singer was old friend David Rashbaum

on keyboards, who had worked the clubs with Bon Jovi during the late 70's. Then came bass guitarist Alec John Such who in turn led Bon Jovi to Tico Torres, who had gained attention as drummer for Frankie & The Knockouts. Guitarist Richie Sambora rounded out the band, after brashly approaching Bon Jovi at a concert and announcing: "I'm gonna be your guitar player." Bon Jovi, the group, was a reality.

The band's first album, on the PolyGram label, was produced by Lance Quinn and Tony Bongiovi,

whose credits include work with such major attractions as Ozzy Osbourne, Talking Heads, Aerosmith and Robert Gordon. Asked to sum up the group's music, Jon Bon Jovi remarks: "Our songs are about lust, not love. Every song is its own little passion play. But when we come up with an idea for a song, I won't make up a happy ending just to make things easy. Life doesn't work that way."

But in the case of this ass-kicking band, it just might work out exactly that way. •

JEFFERSON STARSHIP





Jefferson Starship is an outgrowth of Jefferson Airplane, one of the seminal rock bands of the 60's. Formed in 1965 in San Francisco by Marty Balin and Paul Kantner, The Airplane, fueled by the potent vocals of Grace Slick, became synonymous with the Woodstock generation of pot, protest and long hair before developing into a streamlined musical unit that was determined to have a long and varied career.

The Jefferson Airplane hits have taken their place in rock annals: the singles, "Somebody To Love," and "White Rabbit" and the albums "Surrealistic Pillow," "After Bathing At Baxter's," "Crown Of Creation" and "Volunteers." The group performed at the legendary venues, including both Fillmores, the Monterey Pop Festival in 1967 and Woodstock in 1969.

In February, 1974, with The Airplane grounded by years of personal squabbles, Grace Slick and Paul Kantner started The Jefferson Starship. To say that the band has had a stormy flight since then is to put it mildly. Both Marty Balin and Slick herself have been in and out of the group on several occasions. A riot at the Lorely Festival in Germany destroyed over \$1 million of the Starship's equipment. Drummer John Barbata was critically injured in a 1978 auto crash. Two years later Kantner suffered a brain hemorrhage but recovered.

Still, one has come to expect the unexpected from this band. Through all the hassles, the hits remained. The LP's "Red Octopus," "Spitfire," "Earth," "Freedom At Point Zero" and "Modern Times" were mammoth sellers. There were individual efforts too: Grace's "Manhole" and "Software" solo albums and Marty Balin's departure to record magic singles like "Hearts," having already triumphed with his Starship rendition of "Miracles."

In 1984, Jefferson Starship released "Nuclear Furniture" and had a hit single off the LP entitled "New Way Out." Despite the turmoil, the Starship lineup retained most of its original members. Along with Slick and Kantner, the group features Craig Chaquico, lead guitar; David Freiberg, bass, keyboards, vocals and Pete Sears, bass, all of whom have been with the band since 1974. Newer to the are Mickey Thomas, singer, and drummer Donny Baldwin.

BILLY JOEL

■ He's been called "Piano Man," "The Stranger" and, most recently, "An Innocent Man." But who is this Billy Joel. Even his friends agree he is a tough man to pin down.

Born William Martin Joel, May 9, 1949, in the New York suburb of Hicksville, Long Island, Billy was a product of a working environment who, from early childhood, sought solace in music. By the time he was four years old, Billy was studying piano, thanks to his father, who had been an accomplished musician.

Though his parents tried to steer Billy toward the classics, he soon found himself drawn to rock 'n' roll. Elvis Presley, Otis Redding and The Righteous Brothers were early influences. But it was seeing The Beatles on the Ed Sullivan program in 1964 that helped Billy make up his mind. "They were irreverent," he remembers, "a bunch of wise guys like me and my friends!"

Billy started his first band, The Echoes, at age 14. They played local bars and eventually evolved into The Lost Souls. Later, Joel joined the hot Long Island band, The Hassles and formed his own trio, Atilla. To pay the rent, he took odd jobs, painting, working in a factory, even recording a pretzel commercial with Twist legend Chubby Checker.

Joel's first solo LP, "Cold Spring Harbor," is now a collector's item. But it called attention, in hip music circles, to his abundant talent. His "Piano Man" album solidified his place in the ranks of upcoming artists to watch. He topped it with "Streetlife Serenade," earning trade accolades such as Best New Male Vocalist, etc. Billy was on his way.

His album, "Turnstiles," won him new fans but it was "The Stranger," released in 1977, that did the trick, launching him into the super-star circle. "Just The Way You Are," "Only The Good Die Young" and "She's Always A



Woman" were but three of the classic tunes to be found on this platter. Each was an enormous hit single too.

The next LP, "52nd Street," continued Joel's assault on the national charts. The singles, "My Life," "Big Shot" and "Honesty"

sold in the multi-millions. Sensitive to charges that he had abandoned his rocker style, Billy released the hard-charging "Glass Houses," Spurred by the smash hit single, "It's Still Rock 'N' Roll To Me," the LP topped the five million mark.



"The Nylon Curtain" LP found Joel addressing himself to controversial issues of the day. The title track touched on the subject of Agent Orange and its brutal effects on Vietnam veterans, while "Allentown" commented on the frustration of unemployed steel

workers in that Pennsylvania city. Billy showed he was more than just a rocker or even a songsmith — he was a concerned citizen too.

Perhaps as a respite, Joel sought out the basics for "An Innocent Man," his most recent

album. It was awash with the sounds of his youth, soul, R&B, the good time music of early rock 'n' roll. "I decided I wanted to have as much fun as I could have," says Joel, "and I wanted it to *sound* like I was having fun." It did.♦

HOWARD JONES

■ A few years ago, Howard Jones was working in a factory in Great Britain. This summer, he toured America as opening act for The Eurythmics. Howard Jones is an unusual man.

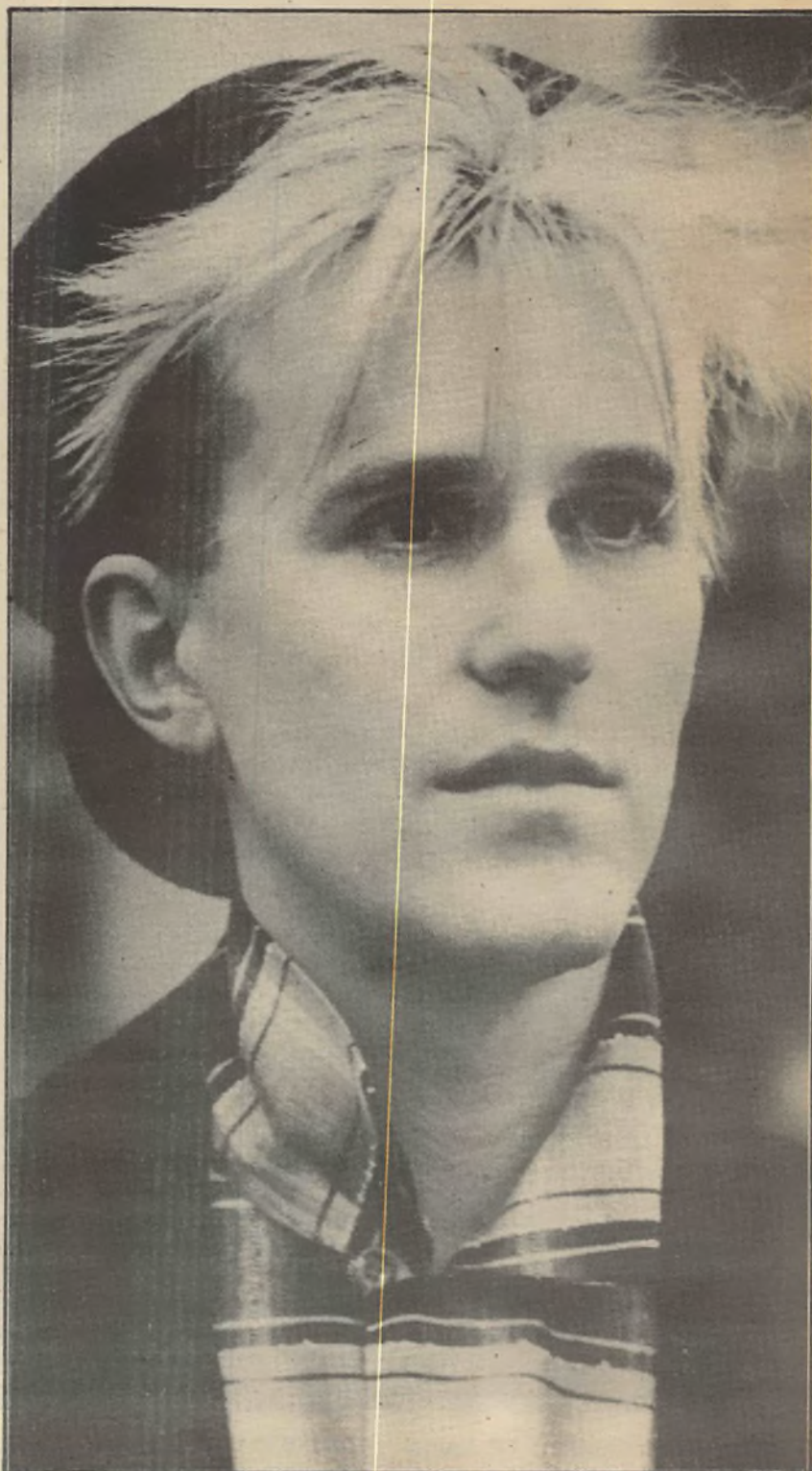
To say that Howard has taken pop music by storm is simply to state the obvious. In his native England, the debate rages as to whether the tousle-haired young man who put "New Song" and the LP "Human's Lib" onto the top rungs of the charts is for real or, as the British would say, just too "twee" to be true.

Howard, who performs onstage accompanied by a mime, is outspoken when it comes to the cheerful naivete of his synthesizer-based songs. "People seem to have given up on life," he says, "but we've got to make the best of it together."

When he wrote "I don't want to be hip and cool/I don't wanna play by the rules," Howard Jones might have been talking about his own trek toward rock stardom. Born in Southampton, England, to Welsh parents, he spent his childhood moving constantly—the family even emigrated to Canada twice!—due to his father's propensity for changing jobs. While still in school, Howard started his own band, admittedly modeled after Genesis, but, though he enrolled at music college at age 19, he showed no great interest in having a music career. Instead, he took a job in a factory.

"I worked there for two years and hated it," he remembers. "I couldn't believe how easily people succumbed to the roles they thought they ought to be playing. That's what my songs are about—stimulating people to do something more with their lives."

Howard's decision to do just that came after he made a dramatic discovery—the synthesizer! Throughout his stint at the factory, he'd been writing songs—now he began in earnest, intrigued by the possibilities of the synth. In his hometown of High Wycombe, he made his first forays into performing and, with his endearing songs and unique stage presence, soon attracted a loyal following.



That following has grown, fueled by Howard's tireless touring. In less than three years, he has played well over 200 concerts in the UK alone—now the Eurythmics dates are adding to that impressive statistic.

To charges that his songs are too simple and that he himself is just an eternal optimist, Howard replies: "I try to put across a 'don't give up, have a go' attitude." And so far, fans seem to love it.

SCORPIONS

Rockin' In The 80's



ELTON JOHN

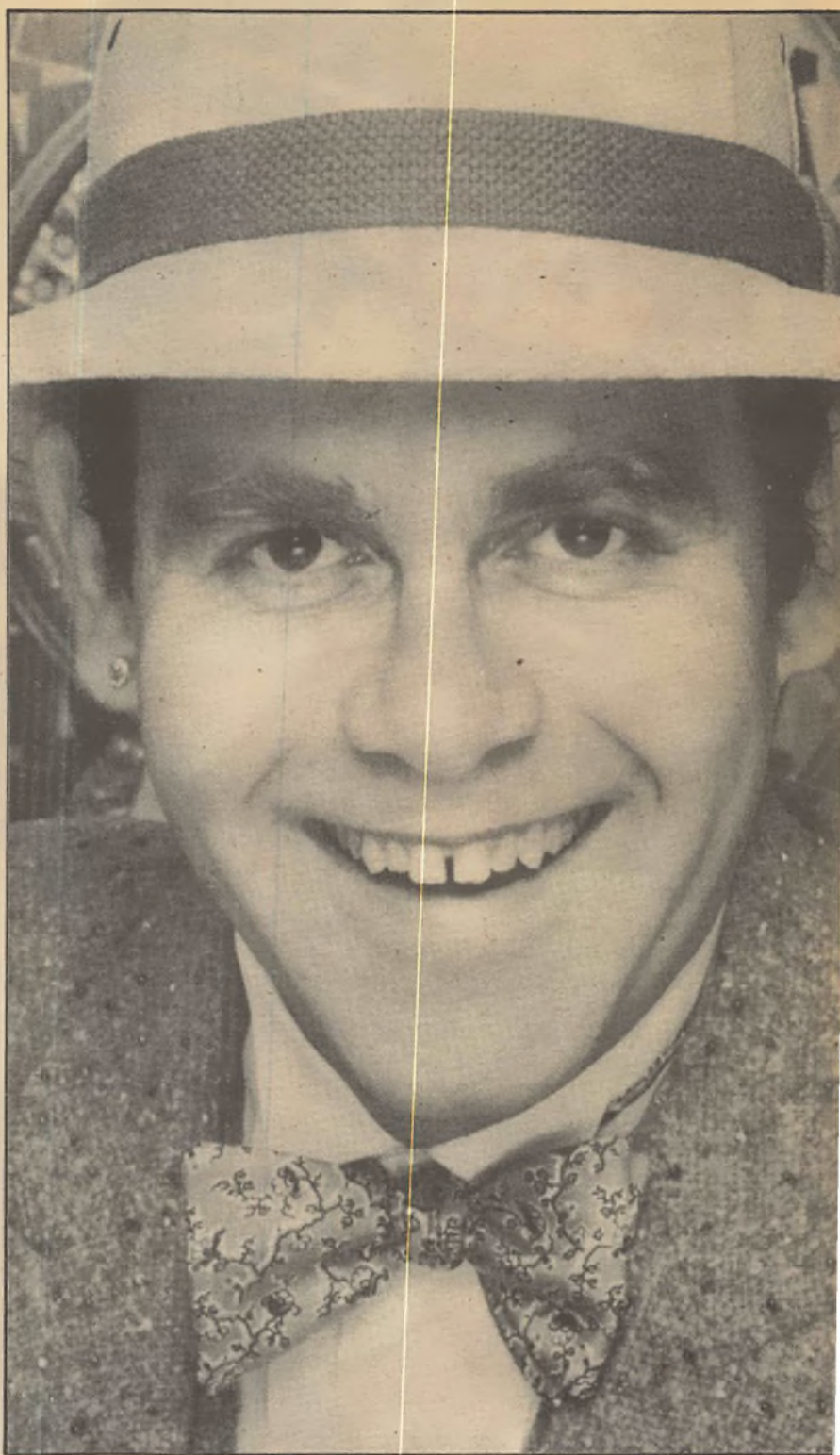
■ Elton John is perhaps the perfect example of the 70's rock star who has made the transition beautifully into The Rockin' 80's. With record sales well over the 80 million mark, he shows no signs of letting up in the hitmaking department and has truly gone beyond the category of superstar into the megastar realm.

At this point in Elton's career, a conventional biography can hardly do justice to his phenomenal international status. Perhaps some statistic will do. At one point in his career, Elton alone accounted for 2% of all global record sales. His 1975 albums, "Captain Fantastic" and "Greatest Hits" each made its debut at Number 1 on the national charts. He broke the record for consecutive sell-outs — seven — at New York's Madison Square Garden and, when he played Dodgers Stadium in Los Angeles in 1975, a crowd of more than 100,000 turned out for the concert.

Pretty heady stuff, but like any artist, Elton began with modest ambitions. Born Reginald Dwight in Pinner, England, he was an unlikely child prodigy who scorned the classics in favor of the blues. As a young man, he formed Bluesology, a hard working band that kicked around the English cabaret circuit, making very little money. Elton might have been going nowhere fast, save for hooking up with lyricist Bernie Taupin with whom he began writing songs.

Discarding his real monicker, the bespectacled pianist released the LP, "Empty Sky," which was followed in America by "Elton John." A lovely tune off that record, entitled "Your Song," was Elton's first standard. In the summer of 1970, he made an astonishing debut at The Troubadour in Los Angeles with a Who's Who of music industry-ites in attendance. The next morning, Elton was the most talked about young performer in pop music.

With this fellow musicians, Nigel Olsson on drums and Dee Murray on bass, Elton then pro-



ceeded to carve out a rock career that brought him worldwide renown. His outrageous attire and wild, custom-made spectacles were every bit as arresting as the songs he continued to create.

The roll call of Elton John gems reads like a Greatest Hits roster

of the past 15 years. "Crocodile Rock." "Saturday Night's Alright For Fighting." "Daniel." "Good-bye Yellow Brick Road." "Don't Let The Sun Go Down On Me." "Someone Saved My Life Tonight." "Honky Cat." "Candle In The Wind." "I'm Still Standing."



"I Guess That's Why They Call It The Blues." The list seems endless.

After eight years of separation from Bernie Taupin, Elton teamed up with his songwriting partner for his 24th album, "Too Low For Zero," as well as for the LP

"Restless," released in the summer of 1984. This year also included another Elton John milestone when on Valentine's Day in Sydney, Australia, Elton wed his sweetheart, Renate Blauel.

No piece on Elton John can be complete without mention of the

Watford Football Club, which he has nurtured from the lower depths of England's soccer league to a position of great respectability. In 1983, Elton visited China with the Watford team as guest of the Chinese government. •

JOURNEY



■ Since forming in San Francisco in 1973, Journey has been through the mill with more personnel changes than most bands but a lot more hit records too. Vocalist and guitarist Neal Schon and bass player Ross Valory remain from the original group. Lead vocalist Steve Perry; percussionist Steve Smith and keyboardist Jonathan Cain have all joined up along the way.

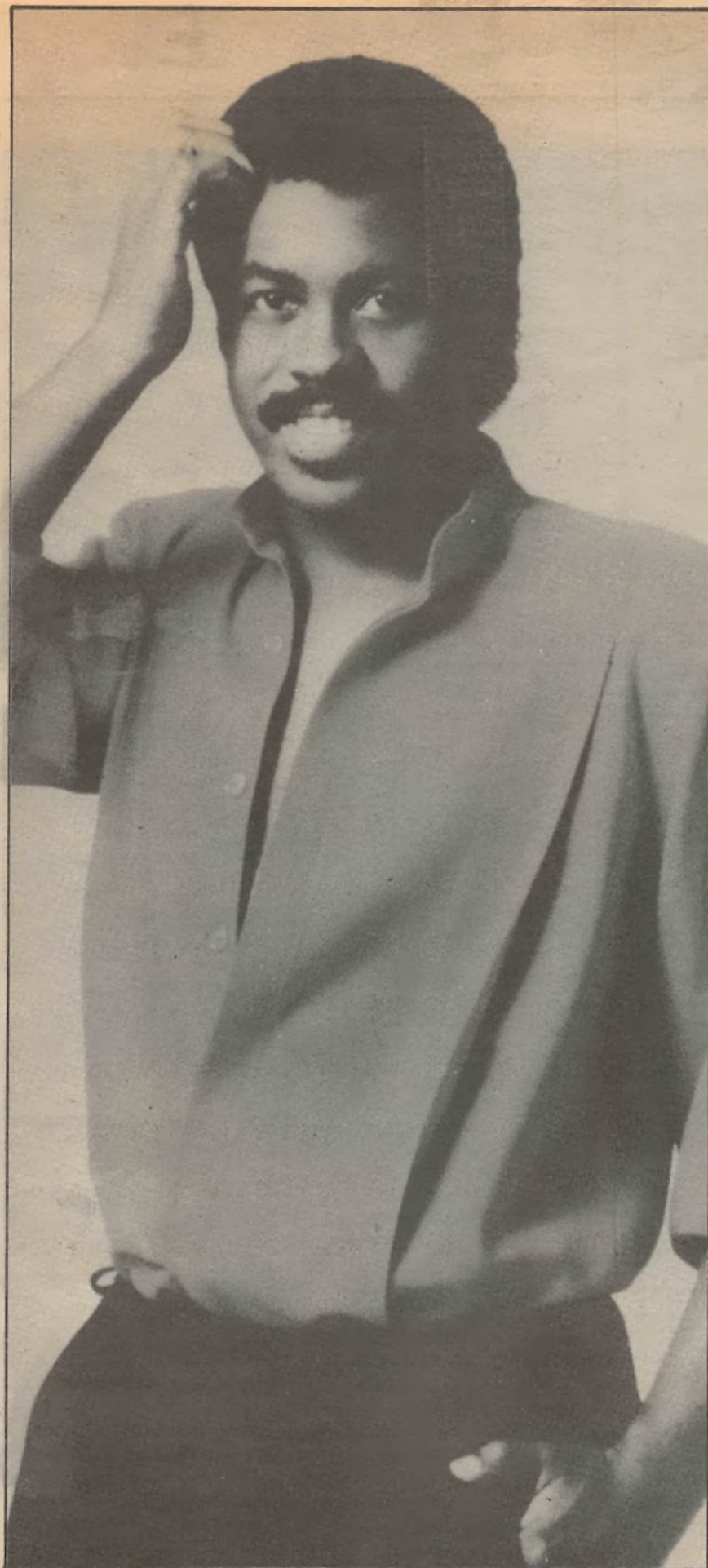
Initially, Journey were an instrumental group specializing in experimental rock. But that all changed by their second album, "Look Into The

Future. By the time they made "Infinity," their fourth album, in 1978, Journey was a hitmaking entity, thanks in no small part to the arrival of Perry who gave them a decidedly commercial edge.

Tireless touring and a couple of hit singles, "Wheel In The Sky" and "Lights," helped increase Journey's popularity. Their 1979 record, "Evolution," contained the chart single "Lovin', Touchin', Squeezin'." The same year, "Just The Same Way" was a similar success.

As the Rockin' 80's got underway, Journey came out swinging with the single "Anyway You Want it," from the album, "Departure." The next year, they had their biggest single to date, "Who's Crying Now," which elevated to the Top 5. 1981's "Escape" became the band's first Number 1 album and it spawned the mammoth single, "Open Arms." Two years later, Journey released "Frontiers" and it bounded up the charts in what had come to be a pattern. By 1984, it had achieved multiple platinum status.

KASHIF



■ "From the beginning, I had plans to become a performer but my songwriting and producing has been the vehicle to get my name out to the public and to the people in the music business."

That name is Kashif and it is out there loud and clear ever since this good looking young man first began writing and producing hits for Evelyn King, Melba Moore and Howard Johnson. Now with two smash albums under his belt, Kashif is making good on the Newcomer Of The Year accolades he picked up not so long ago.

The Evelyn King hit, "I'm In Love," began multi-talented Kashif's rise in the contemporary music scene. He'd already paid some powerful dues working as a teenager with such acts as B.T. Express and Stephanie Mills.

His initial album, simply titled "Kashif," featured the single, "I Just Gotta Have You (Lover Turn Me On)," which danced right up to Number 1 on the R&B charts. Subsequent singles, "Stone Love," "Help Yourself To My Love" and "Say Something Love," kept things humming. As if he weren't busy enough on the performing front, Kashif found time to produce George Benson's "Inside Love," another single which reached the top of the R&B listings.

Kashif's second LP, "Send Me Your Love," released in the early summer of 1984, was memorable for a variety of reasons: George Benson's guitar solo on "I've Been Missing You"; Al Jarreau's scat singing on "Are You The Woman"; and, of course, Kashif's efforts on keyboards, drums, percussion, synthesizer, bass and a host of synthesizers.

Kashif's phenomenal success is something he seems to be taking in stride. "I knew that I was going to be in the music industry. And I knew that I wanted to live a life with a positive motion. So I picked the name Kashif, which means inventor or discoverer, as an incentive. I have to live up to that."

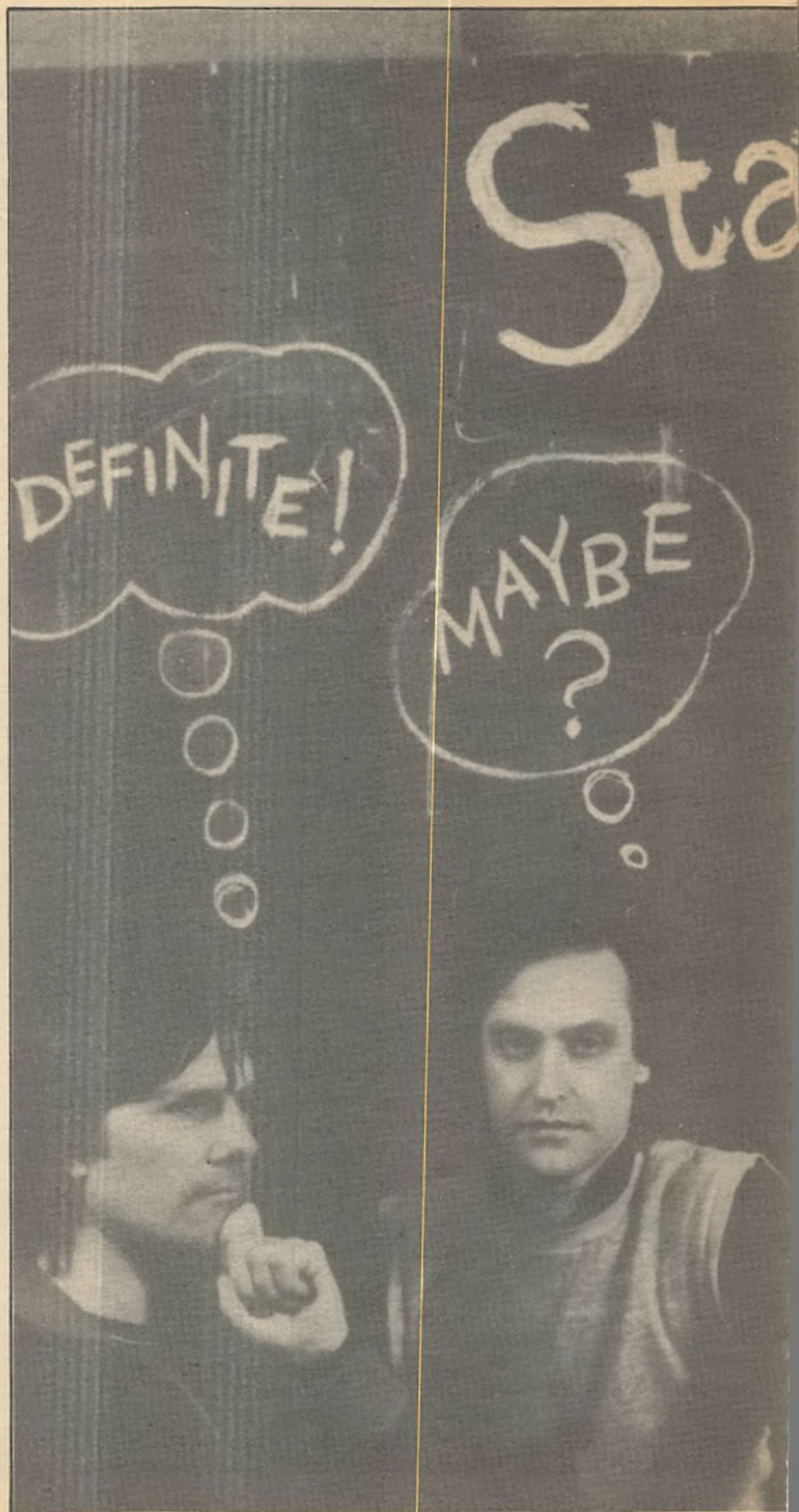
THE KINKS

■ With "State Of Confusion," released in 1983, The Kinks, one of the last remaining groups from the original British Invasion of the early 60's, racked up their 28th album. Their hits began 20 years ago with the immortal "You Really Got Me" and continued through a series of wonderful singles: "All Day And All Of The Night," "A Well Respected Man," "Dedicated Follower Of Fashion" and many more.

The Kinks are really the brainchild of Ray Davies, the mercurial lead singer and composer, along with his brother Dave. After their first spate of hits, the band, satisfied that they had survived the ebb tide of the initial English wave, released the outrageous single, "Lola," and backed it with occasional offstage fisticuffs. The Kinks had acquired a reputation as a band that worked and played hard.

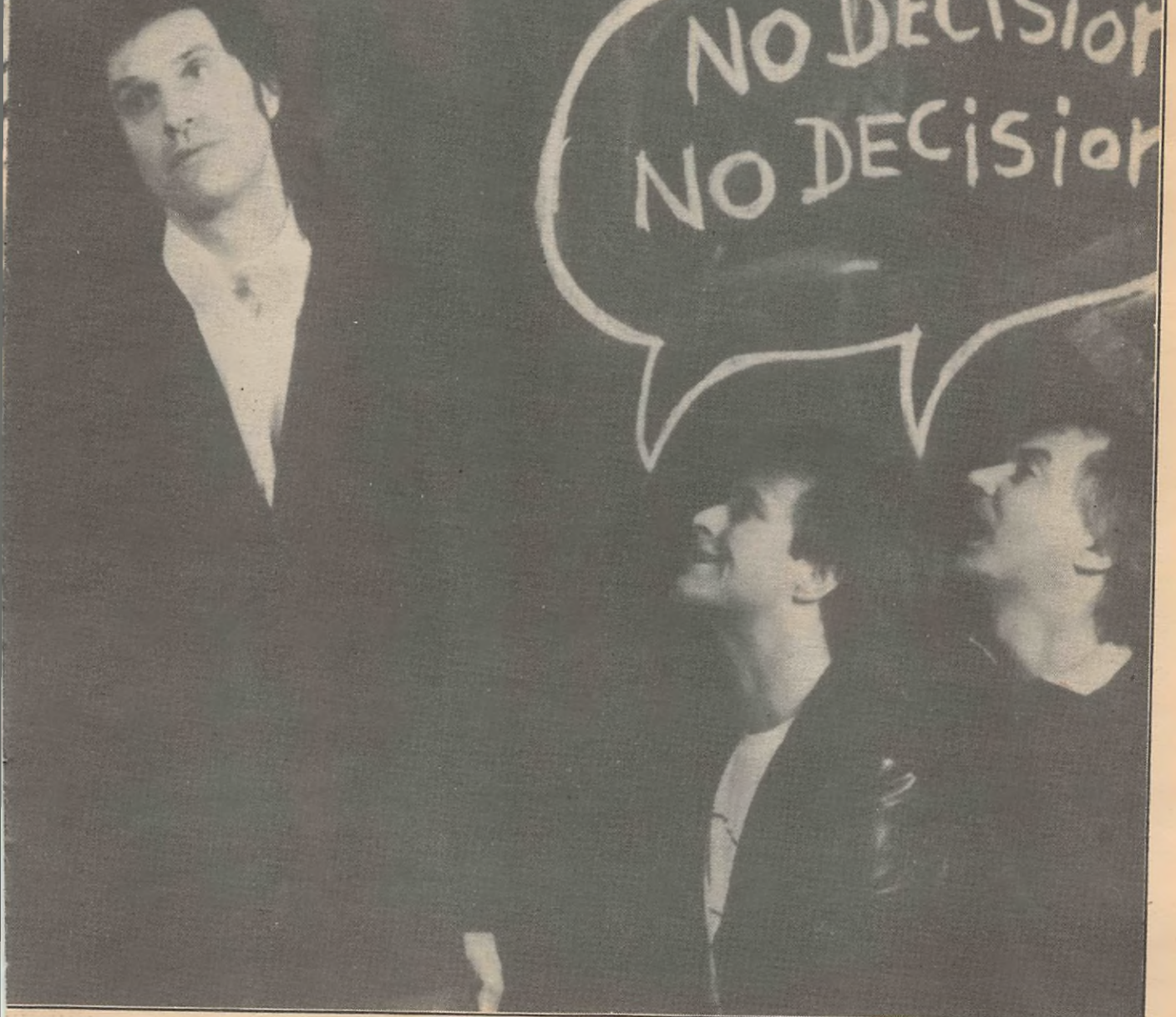
Ray Davies tried his hand at concept albums during the early 70's: "Preservation," "Soap Opera" and "Schoolboys In Disgrace." But it took 1977's nicely rocking "Sleepwalker" to get the band back into the chart-riding groove. The next year's "Misfits" found Ray occupied with a variety of serious topics including estrangement, conformity and the difference between fantasy and reality. In 1979, "Low Budget" featured the hit tune, "Superman." Suddenly, The Kinks were back in a very big way.

"One For The Road" was a double album evoking the madness of a Kinks live show. In 1981, "Give The People What They Want" did just that, including the single, "Better Things." "State Of Confusion" featured the melancholy "Come Dancing" which was then turned into the affecting video which became a staple of MTV programming. On June 21, 1944, Ray Davies turned 40 years of age, still rocking and continuing to give us his unique perspective of life in these Kinky times.



ite
of Confusion

NO DECISION
NO DECISION







■It's hard to believe but Kiss has released a total of 18 albums, dating back to 1974 when this outrageous masked band first staked a claim to a place in hard rock's hierarchy. Their faces unadorned these days, Kiss continues to be an important element on the rock 'n' roll scene, as witness the popularity of their last album, "Lick It Up."

The original band that sparked Kiss Legions around the globe consisted of Gene Simmons, bass; Paul Stanley, guitar; Peter Criss, drums; and Ace Frehley, guitar. The New York based aggregation raised eyebrows with "Kiss," their first LP, which critics panned and record buyers clamored for. From the very start, Kiss cared little for critical bouquets, preferring instead the rabid adulation of fans.

"Hotter Than Hell," "Dressed To Kill," "Alive" — the chart-busting albums came one after another. Kiss augmented their record success with exhausting tours, giving them a reputation as a dedicated People's band. Over the years, the group has racked up an impressive 15 gold and 11 platinum records in the U.S. alone, with over 50 million LP's sold worldwide. This, along with playing to countless millions of fans on four continents.

Paul Stanley and fire-breathing Gene Simmons have remained from the original line-up, but Peter and Ace have departed to pursue other interests. Rounding out the current group are guitarist Vinnie Vincent and drummer Eric Carr.

Though Kiss first attracted attention via their outlandish make-up, they have truly made an indelible mark with their music and their instinctual grasp of what turns an audience on. "Kiss never was about make-up," explains the band's spokesman, Gene Simmons. "We just used that to give people something extra for their money. In the beginning, we used it to get attention. I still love to get a rise out of people. And we don't need the make-up to do that. Our music does it."

"We never want to be predictable," adds Paul Stanley, and millions of Kiss fanatics worldwide know that this multi-talented group will always be breaking new barriers. •

KROKUS

■ For centuries, Switzerland has been famous for cheese, clocks and tranquility. Now, to break the calm, comes Krokus, the face-ripping hard rock ensemble that has become that tiny nation's foremost musical export.

Krokus is led by singer Marc Storace, nicknamed "The Voice." Once a member of the Swiss jazz/rock group, Tea, he converted to a harder-edged sound. "The first time I heard Led Zeppelin," he explains, "I thought: that's what I want to do from now on."

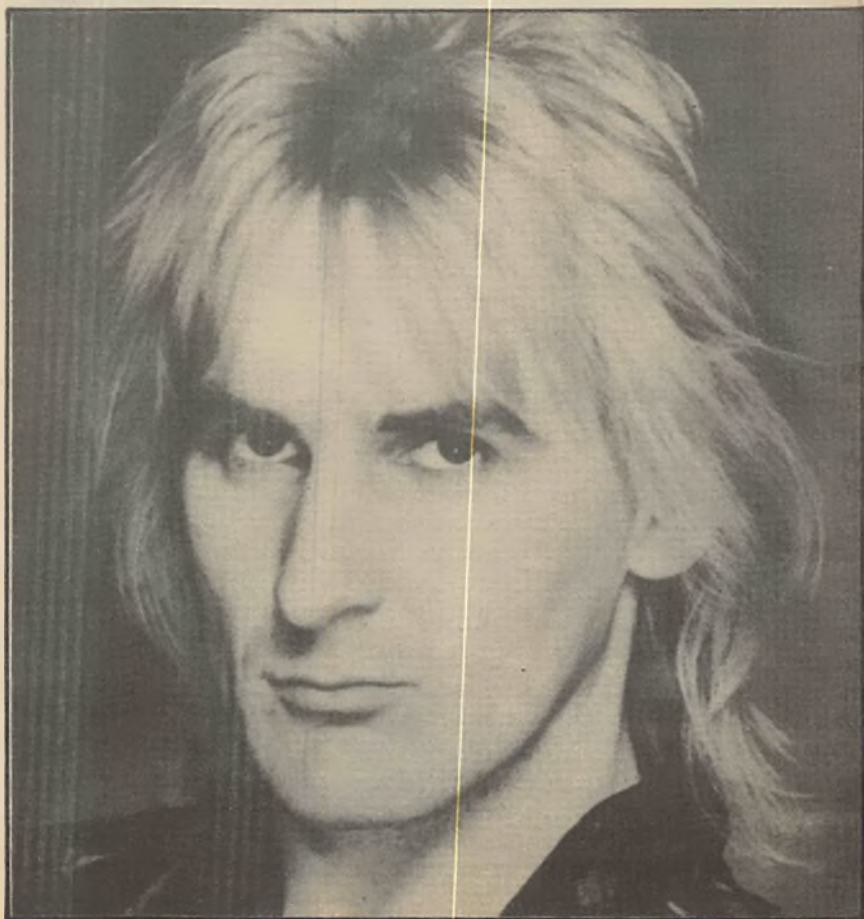
In one form or another, Krokus has been in existence since 1974. The early days were rough; some members of the band lived in rented garrets or with their parents. Even their first two albums, "Pay It In Metal" and "Painkiller" were only moderately successful. But their third LP, "Metal Rendezvous," on which Storace first appeared, opened the doors worldwide.

Emboldened by a determination to "rock from A to Z," Krokus served up their head-banging music on "Hardware" and "One Vice At A Time." With "Headhunter," the first LP to feature the group's new drummer, Steve Pace, Krokus unveiled an even more scorching sound.

Along with Storace and Pace, the band is comprised of Fernando Von Arb, guitar; Mark Kohler, guitar; and Chris Von Rohr, bass percussion.

"There are still people who believe in rock 'n' roll as the best form of communication," notes Marc Storace. "It has no nationality, no passports. It's a rebellion against the kind of concrete hardheadedness of people who become old too quickly."

Krokus isn't making people forget about Swiss cheese, time pieces and tranquility but they are striking a sledgehammer blow for the sheer power of rock.



STACY LATTISAW



■ It's hard to believe that gifted singer Stacy Lattisaw is only in her mid-teens. Born and raised in Washington, D.C., Stacy was only six years old when her mother recognized her musical talents. Sandra Lattisaw was also a singer, and in high school performed with a group that featured none other than Marvin Gaye as its pianist. She encouraged Stacy's rapid development, and noted that by the time she was 10, "she was way ahead of me!"

At age eleven, Stacy herself decided that she was "good enough to turn pro." Starting with local talent and fashion shows, she worked her way up to an appearance in Fort Dupont Park. Sharing the bill with Ramsey Lewis, and singing before

an audience of 30,000, Stacy performed flawlessly. "At first I was scared," she recalls, "but when I came on stage, I was okay. Okay is putting it mildly. Stacy caused a sensation."

It wasn't long before Cotillion Records heard of this young performer and signed her to the label immediately. Stacy's debut album, "Young And In Love," was produced by the late Van McCoy and released in June, 1979. The LP displayed Stacy's ability to command dance tempo numbers as well as heart wrenching ballads.

That album had only modest success but was followed by the overpowering "Let Me Be Your Angel," which introduced Stacy to

the nation's disco heavens via the title track and, especially "Dynamite," which was an international favorite. In 1981, Stacy scored another major triumph with the single "Love On A Two Way Street" and "With You," both of which spotlighted Stacy's remarkable ability to really work a song.

In 1982, Stacy put out "Sneakin' Out," which spawned the hits "Don't Throw It All Away" and "Attack Of The Name Game." Next on the agenda was "Sixteen," which showed Lattisaw to be a seasoned professional even at that young age. Set to celebrate her 18th birthday on November 25, 1984, Stacy has already had more hits than many stars twice her age.

■ CYNDI LAUPER

■ The phrase "Girls Just Want To Have Fun" has come into the vernacular thanks to Cyndi Lauper, a veteran New York rocker who dresses like an explosion in a thrift shop and sings with a heart-felt intensity.

The saucy, fun-loving redhead made a spectacular solo album debut with "She's So Unusual," which, in addition to the above anthem, included the emotionally gripping "Time After Time." But clubgoers in New York and alert record fans everywhere already were familiar with Cyndi from her days with the band Blue Angel, which put out one sadly neglected LP in 1980.

Cyndi made her earthly debut in Brooklyn, N.Y. Her parents were divorced when she was only five and Cyndi was brought up in a home where individual creativity was strongly encouraged. Her earliest performances were for little old ladies in the neighborhood, who rewarded her with nickels and dimes.

In the early 60's, Cyndi painted, wrote poetry, sang and played guitar in a folkie fashion. "I didn't get into a rock 'n' roll band until after I'd gone to college for a year," she remembers. "That was also when I first discovered I had some harmonics in my voice. They're kind of like whistle notes and you can hear them on my album."

Gravitating toward a more original sound, Cyndi teamed with sax and keyboard player John Turi to form Blue Angel. Though this group drew critical raves, with Cyndi's vocal on the Gene Pitney classic, "I'm Gonna Be Strong," singled out for special praise, Blue Angel sank in a morass of creative inactivity and business hassles. Cyndi decided to strike out on her own.

"I decided to just go ahead and do it," says Cyndi, who worked with producer Rick Chertoff on the LP, "She's So Unusual." "Rick and I selected songs that enabled me to keep my integrity and that meant something to me. And I

wrote some too. It's dance music, it's experimental music, it's got warmth and humanity."

"She's So Unusual" took off in a way that debuting artists dream about. Sparked by the hit singles,

it made Cyndi a star. She charmed Johnny Carson on *The Tonight Show*. Suddenly, she was one of the most recognizable stars of recent years. But despite her newfound fame, Cyndi Lauper con-





tinued to look for inspiration to Hollywood, the great painters and everyday city life.

And she has a dream as yet unfulfilled. Looking to the future, Cyndi Lauper says: "My goal is to

become not just a successful singer, but a complete artist. I've spent a long time working on my voice, just the way an athlete has to build up his body and keep in condition. I'd like to perfect my

songwriting and develop my visual side with things like directing the album cover or planning the video. I want to be a great artist, to really say something, to be remembered."•

HUEY LEWIS AND THE NEWS



■ "I Want A New Drug" was the name of the song and it wasn't long before rock fans everywhere had that drug in the music of Huey Lewis And The News. But true addicts had been getting turned onto Huey and company since 1980, when the Bay Area group first made headlines with their debut album. That LP, entitled "Huey Lewis And The News," was a critical if not a commercial success. But better times were coming.

The year 1982 saw release of "Picture This," the ensemble's follow-up album, which crashed through onto the LP charts in a big way. The Top 40 airwaves got burned up too with the sounds of singles like "Do You Believe In Love," "Hope You Love Me Like You Say You Do" and "Workin' For A Livin'." But who were these News-boys anyway?

Well, for starters, of course, there was Huey Lewis himself. A native of Marin County, he graduated high school, then immediately split for Europe with little more than a knapsack and harmonica. "With my long hair," recalls Huey, "the harp seemed to fit the image. I didn't know how to play it, but I taught myself while waiting for rides beside European highways. I'd just imagine I was Paul Butterfield. After a year of that, I was pretty good."

Back in California, Huey joined the Bay Area country rock band, Clover. That lasted only a short



time, though Huey did get the chance to tour England with them. After Clover's disintegration, Lewis set about forming his own group and this was The

News: Sean Hopper, keyboards; Chris Hayes, guitar; Johnny Colla, guitar & saxophone; Mario Cipollina, bass guitar, and Bill Gibson, drums.



A series of Monday night sessions at Uncle Charles, a local nightspot, resulted in some free studio time that led to a recording contract, which, in turn, led to the

band's initial album. Following the first two LP's, Huey Lewis And The News released "Sports," their biggest album yet and record buyers everywhere

descended on stores in search of a "New Drug." Which brings us up to date on Huey And The News, a band as fresh as tomorrow morning's early edition. •

INXS



■ INXS, a new 6-man group from Australia that seems destined for the top, began life in the late 70's as a Sydney pub band called The Farriss Brothers. Relocating the length of their continent, they surfaced in Perth, altering their monicker to INXS, though no one seems sure why.

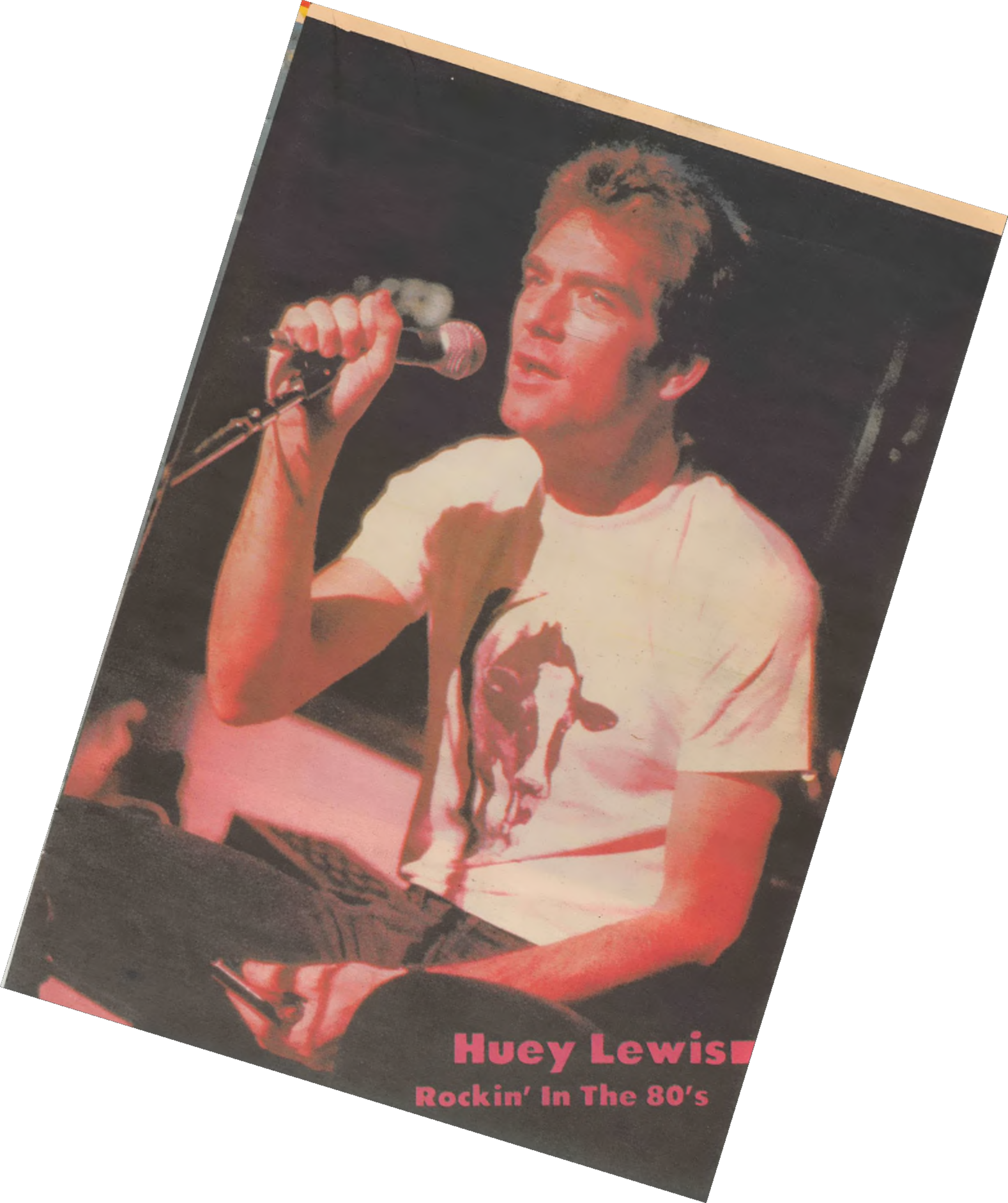
INXS is: Michael Hutchence, vocals; Tim Farriss, guitar; Kirk Pengilly, guitar/saxophone/vocals; Andrew Farriss, keyboards; Garry Gary Beers, bass and vocals; and Jon Farriss, drums and vocals.

1980 saw the release of the band's debut album, just called "INXS," which contained the hit single, "Just Keep Walking." The next year, the LP "Underneath The Colours" showed that INXS had staying power. It featured the hit single, "Stay Young." The group was playing to SRO crowds now. It was time to seek broader horizons.

After a half year hiatus during which three of the band explored the London music scene, INXS came back with a powerful entry into the international sweepstakes.

"Shabooh Shoobah" hit the Top 5 in Australia but, more important, it established the group in the U.S., leading to an American tour for the group.

While on that tour, INXS came up with the song, "Original Sin," a strong commentary on racial prejudice. Producer Nile Rodgers of Chic and Bowie's "Let's Dance" fame offered to record it, enlisting Daryl Hall as backup vocalist. The song can be found on "The Swing," the most mature album yet from INXS, which was released in 1984.



Huey Lewis
Rockin' In The 80's

BARRY MANILOW



■ Though hardly a classic rocker, Brooklyn born Barry Manilow truly represents the pop music end of the rock spectrum and has been doing so effectively for more than a decade. At page 38, he can point to over 50 million records sold worldwide. In addition, he has been the recipient of a Grammy, Emmy and special Tony award.

Juilliard educated, Barry dabbled in television, off-Broadway and cabaret until 1972 when he met Bette Midler, becoming her pianist and musical director. He signed his own recording contract with Arista

and had a hit with "Mandy" in 1974. He followed it with an unprecedented string of 25 consecutive Top 40 smashes. "I Write The Songs," "Weekend In New England," "Looks Like We Made It" and "Copacabana" were just a few of his many successes.

Barry had astonishing LP sales too. Each of his first ten albums sold more than one million copies. Three of them went triple platinum and "Barry Manilow's Greatest Hits" racked up quadruple platinum status.

In 1978, five of Manilow's albums were on the charts simultaneously, a feat equalled only by two other singers, Frank Sinatra and Johnny Mathis. Barry's television specials have been among the highest rated shows of their kind in history. His 1981-82 world tour broke records everywhere, including some set by The Rolling Stones. Next year, his "Around The World In 80 Dates" excursion established 95 sellouts and set 30 house records. There's no denying that Barry Manilow is a popular music phenomenon to be reckoned with.

MADONNA ■

■ She seems to have come out of nowhere — the striking talent with the magical name. But before she burst into prominence with her album, "Madonna," this Detroit native had trained extensively in all aspects of dance in addition to becoming something of a legend on the club scene in New York and Paris.

Born with a real name some time ago, Madonna developed an early love for dance. Through high school, then later at the University of Michigan, she specialized in ballet, modern and jazz dance, putting together the foundation that would stand in good stead in the future as a singer of dance/r&b classics. Moving to New York at the close of the last decade, she spent a fruitful two years performing with the Alvin Ailey and Pearl Lange Dance Troupes before trying her hand at acting. Still Madonna was not satisfied.

After a brief hiatus in Paris, where she toured with international singer Patrick Hernandez, Madonna returned to The Big Apple, quickly establishing herself as a fixture on the burgeoning no wave club circuit. A self-taught musician, Madonna mastered the drums, guitar and keyboards and tried her hand at penning songs. But the last gasps of punk were at variance with her Motor City roots and this idiosyncratic artist yearned to forge her own path.

It all came together for her in the Spring of 1982, when Sire Records inked her to a contract which resulted in the release of the single "Everybody," complete with a stunningly dramatic video. The song set dance floors afire throughout the land and was soon a staple on pop and r&b charts alike.

Madonna made her album debut with an LP produced in part by Reggie Lucas, best known for his work with Phyllis Hyman and Stephanie Mills. "Madonna" included the single, "Lucky Star," but there was very little luck involved in the career of this unique artist. Instead, hard work and determination carried the day. ♦



**David
Lee Roth**

**Rockin'
In The 80's**





PAUL MC CARTNEY

■ Paul McCartney has arguably been the most successful songwriter, the most admired singer and the most swooned over teen idol of popular music ever. His influence on other musicians and the world at large is immeasurable.

After the break-up of The Beatles in 1970, McCartney became the most commercially successful of the group and the only one to form a long-term working band. Even before the split was made public, McCartney had poured himself creatively into his first solo album, "McCartney," which contained his first solo hit, "Maybe I'm Amazed."

He next released "Ram," in which wife Linda played a major role for the first time. Together, they formed Wings in 1971, with ex-Moody Blues guitarist Denny Laine and session drummer Denny Seiwell. Wings stayed together for nearly a decade—longer than The Beatles had. The band was one of the 70's most successful with gold and platinum albums including "Red Rose Speedway" and "Band On The Run" and sellout concerts throughout the world.

McCartney has flexed his creative muscles in a number of other areas. In 1973, he contributed the theme song to the James Bond film "Live And Let Die." The same year also saw his first TV special, "James Paul McCartney." Wings' 1976 American tour was released as a full-length feature film, "Rockshow." He also wrote, produced and starred in a feature-length movie, "Give My Regards To Broad Street," slated for release soon.

With the subsequent breakup of Wings, Paul still channeled his energies into recording and released "McCartney II" which produced the hit singles, "Coming Up" and "Waterfalls." Paul's 1982 set, "Tug Of War" was an album full of



hits—"Tug Of War," "Take It Away" and "Ebony And Ivory," wherein he dueted with Stevie Wonder. He has

continued to duet with popular musicians, most notably with Michael Jackson on "The Girl Is Mine" and



"Say Say Say," the latter of which appeared on the album "Pipes Of Peace."

Paul McCartney is a vast talent who started rockin' back in the 60's, shifted gears and continued rockin'

in the 70's and shows no sign of letting up now that the Rockin' 80's are here.



Mötley Crüe

Rockin' In The 80's

NICK LOWE

■ If there is such a thing as a rock renaissance man, then it must be Nick Lowe, the British pub rocker turned label executive turned producer, turned artist, etc. Nick wrote and sang "Cruel To Be Kind," probably 1979's greatest single but he is equally famous for having started Stiff Records, and produced half a dozen Elvis Costello albums, that is when he wasn't performing with Dave Edmunds in the much loved band Rockpile. Confused? Think how Nick must feel.

Born March 25, 1949, Nick was the son of an Air Force officer who took his family to such exotic locales as the Middle East. Mad for rock from an early age, Nick formed Brinsley Schwarz, an underrated pub band that flourished briefly in the early 70's. Undaunted by their lack of success, Nick drifted into the producing end of the business as he became involved with bands like The Damned and Wreckless Eric. He even had the effrontery to cut an album titled "Bowie," his wry answer to David Bowie's releasing of a record called "Low."

His "Pure Pop For Now People" really turned the spotlight on Nick Lowe, the performer in 1978. The following year he made his classic LP, "Labour Of Lust" with a band that was more or less a prototype for Rockpile. That group enjoyed considerable success, particularly in England, over the next three years. Those fortunate enough to witness them live came away raving. But Rockpile proved to be too much of a good thing and disbanded in 1981.

Never one to dawdle, Lowe produced sessions featuring his new bride, Carlene Carter as well as her father, country great Johnny Cash. 1981 saw Nick releasing "Nick The Knife" and touring with a band called Noise To Go. In 1984, Lowe turned up in America with a group called Nick Lowe & His Cowboy Outfit. Whatever the name he chooses, Nick Lowe is one of the formidable delights of The Rockin' 80's.



■ JOHN COUGAR MELLENBAMP

■ It's been said of John Cougar Mellencamp that if he is an American Fool, then we should all be so crazy. For it was the LP entitled "American Fool" that became the best selling album of 1982.

Born in Seymour, Indiana, John is the latest personification of the Midwest rebel made famous by Marlon Brando, James Dean, Bob Dylan and others. And like those film and music heroes, he's embodied a celebration of the individual and championed a resurgence of honesty and raw emotion that's as blunt as it is challenging.

"Seymour is the sort of place kids used to say they couldn't wait to get out of," says John, who traveled to New York and Los Angeles to achieve rock stardom but who still makes his home in Indiana. His early attempts at recording met with mixed success, as John was plagued by money problems and management woes. But all these initial hardships only served to feed the young singer's determination to bust through with his unique brand of populist artistry.

Things picked up with John's third album, entitled simply "John Cougar," as well as its follow-up, "Nothin' Matters And What If It Did." Hit singles like "This Time" and "Ain't Even Done With The Night" were effective calling cards for this young man from the Hoosier State, and Pat Benatar's rousing version of his song, "I Need a Lover" called attention to his composing gifts too.

But it was 1982's "American Fool" that had the magic touch. Recalls John: "I decided to stop trying to be 'artistic' like John Cale, 'cause nobody was taking



me seriously anyway. I decided to go back to my roots and write songs that you could sing along with."

And rock fans *did* sing along with numbers such as "Hurt So Good" and "Jack And Diane," the latter an all-American anthem of teenagers coming to terms with life in the Heartland. Like the

characters in the song, John Cougar was now doing "the best that he can" and fans loved him for it, sending both the above songs into the Top 5 at the same time, a feat rarely accomplished by any recording artist.

With platinum sales and SRO concerts assured, John decided to devote himself to a labor of



love, producing a comeback album by another Midwest legend, Mitch Ryder. "Mitch was one of the people who taught my generation how to rock," Cougar explained simply, "and producing that album ("Never Kick A Sleeping Dog") was, to me, an example of what can make this business really mean something."

It continued to mean something with release of "John Cougar Mellencamp, Uh-Huh," an LP that showed an even more self-confident rocker at work. John wrote more than 200 songs, recorded 23 and put ten on the LP. "I played each song on an acoustic guitar, and we picked up an electric guitar and we played it.

One song was rehearsed at one o'clock and by three, it was recorded." John even restored his original name of Mellencamp — dropped years earlier as uncommercial — and his return to his roots was complete.

John Cougar Mellencamp had won his battle to remain an American original.♦

BETTE MIDLER



■ Bette Midler runs the gamut from high camp rock to superclub finesse and back again, with stops along the way for videos opposite Mick Jagger and star roles in feature films such as "The Rose," in which she brilliantly delineated the heartbreaking career of a rock star not unlike the late Janis Joplin.

Bette was born December 1 in Paterson, N.J. But, as one might expect, she abandoned that prosaic background to be raised in a more exotic setting, Hawaii. While still a kid, she thirsted after show business and, by the mid-60's was appearing in bit parts in films and off-Broadway productions. She spent three years on Broadway in the hit musical "Fiddler On The Roof."

In the early 70's, Bette Midler put

together a cabaret act that stood New York's hip underground scene on its ear. Discovered at the gay Continental Baths, she became one of the new decades most talked about stars. While she joked and flounced through her act in a mad-cap succession of costume changes, she was still able to rivet an audience's attention with a heartfelt ballad or emotionally draining torch song. But then she would giddily launch into an Andrews Sister parody. Each Bette show was a non-stop tour de force and her fans loved it.

Her first album, "The Divine Miss M" was certified Gold, earning Midler a Grammy as Best New Artist. Subsequent LP's included "Bette Midler," "Songs For The New Depression" and "Broken Blossom."

Though not renowned for her singles, Bette did hit with "Boogie Woogie Bugle Boy," which made it to the Top 10.

Television appearances and sold out concert runs have given Bette a unique status in show business. Her devastating performance in "The Rose" resulted in an Oscar nomination and Midler followed it with "Divine Madness," a concert film, and "Jinxed," a less than successful screwball comedy. Her loyal fans supported her regardless, even going so far as to put her "memoirs," "A View From A Broad" on The New York Times best seller list. Bette's 1984 HBO special, entitled "Art Or Bust," set new highs in outrageous behavior even for this uninhibited artist.

MIDNIGHT OIL



■ The Australian Invasion continues with Midnight Oil, a five man group from Sydney dominated by six-foot-six vocalist Peter Garrett who also has the distinction of being bald. Right away, you know Midnight Oil is not trying to be your average looking band.

Nor are they average sounding as fans found out after repeated exposure to "10, 9, 8, 7, 6, 5, 4, 3, 2, 1..." the group's debut album in the United States. Midnight Oil are a durable, hard rocking ensemble with something to say about politics, sociology and the threat of nuclear

devastation. But lest it all sound ponderous, The Oils also have an exuberance that can be catching.

Melody and heavy metal come together in the music of Midnight Oil. The band has already attracted a considerable following in their native country and their first visit to these shores last winter introduced them to many new fans.

Commenting on their political stance leader Garrett has stated: "We've soldiered on, never dull, always loud and fast, the dead corpse of rock 'n' roll still manifesting itself.

We're not specifically aligned with any one group. Our fighting for causes is just a manifestation of our desire for the world to save itself. We just want people to be aware of things."

The names of The Oils' songs speak loudly about their concern: "Only The Strong," "US Forces," "Read About It." Though they can be critical of world leaders, they never forget how to rock out. Says Garrett: "Our crude vulgarity and philistine naiveté are saved by our lack of pretension. We're committed and honest."

THE MOODY BLUES

■ Since the 1965 success of the single, "Go Now," The Moody Blues have sold upwards of thirty million albums worldwide, amassing more platinum LP's than any other surviving super-group and consistently playing vast arenas around the globe.

Formed in 1964 in Birmingham, England, The Moodies consisted originally of Denny Laine, guitar; Ray Thomas, flute, vocals; Mike Pinder, keyboards, vocals; Clint Warwick, bass; and Graeme Edge, drums. Over the years, personnel changes have occurred, with only Thomas and Edge still in the current lineup. Justin Hayward, guitar, vocals, joined up in 1967, as did John Lodge, bass, vocals. A relative newcomer is Patrick Moraz, formerly of Yes, who replaced Mike Pinder in 1977.

The group's early use of a Mello-tron, the magical keyboard instrument that can duplicate the sound of vast instrumentalists, was the key to their success with efforts such as "Days Of Future Passed," "On The Threshold Of A Dream," "To Our Children's Children's Children," "A Question Of Balance," "Every Good Boy Deserves Favour" and "Seventh Sojourn."

Though long considered to be basically an albums group, The Moodies have made occasional forays into the singles charts, starting with "Go Now" and continuing with "Question," "Story In Your Eyes," "Isn't Life Strange" and their signature tune, the dreamlike "Nights In White Satin," which has

gone to the top of the U.S. charts and also earned the distinction of showing up on the UK Top 20 no less than three times!

From 1972 until 1978, The Moody Blues took a hiatus so that group members could pursue individual in-

terests. Justin and John collaborated on an album, "Blue Jays." Graeme Edge teamed up with Adrian Gurvitz for "Kick Off Your Muddy Boots" and "Paradise Ballroom." Ray Thomas came through with "From Mighty Oaks" and





"Hopes, Wishes And Dreams." Later, John Lodge released "Natural Avenue" and Justin Hayward was heard on "Songwriter." It was a productive period for all, but The spirit of The Moodies was calling.

It was answered by the 1978 "Oc-

tave" album and a massive tour. "Long Distance Voyager" followed in 1981 as The Moody Blues added an entirely new generation to their legions of fans. Singles "Gemini Dream" and "The Voice" clicked helping "Voyager" to attain Platinum

recognition. Two years later, The Moodies struck again with the LP, "The Present" and yet another classic single, "Sitting At The Wheel."

Entering their third decade, The Moody Blues must be considered one of rock's Pantheon ensembles.

RANDY NEWMAN

■ Asked one time to sum up his life, singer/composer Randy Newman, whose quirky but brilliant songs have defied description, responded: "I was born in '43 in Los Angeles and went to public school. I attended UCLA as a music major, but didn't graduate. I started writing songs when I was 16 and as a staff writer, earning \$50 a month, did some stuff for people like The Fleetwoods and Gene McDaniels. One of my songs was covered by the O'Jays. My first album was released in 1968. I'm married and have three boys, ages 14, 11 and 4. The oldest one is into hardcore punk music."

Not exactly your typical biography but then Randy is hardly your standard pop star. Initially a cult figure, with a penchant for irony bordering on the vicious, he has evolved over the years into one of America's foremost proponents of well crafted, intellectually honest musical compositions, most recently even turning his considerable talents to such film scores as "Ragtime" and "The Natural."

Newman's early years were influenced by his uncles, Alfred and Lionel, who worked as Hollywood composers. But Randy also was impressed by the more rocking efforts of Fats Domino, which led to a curious fusion of the sophisticated and the funky. Randy was really on his way in 1970 when his friend Harry Nilsson recorded an album of his tunes. Suddenly, America was aware that a iconoclastic, even weird, songsmith was loose.

Other artists followed Nilsson's example, earning Randy a wider following. Judy Collins sang a memorable "I Think It's Going To Rain Today" and Three Dog Night reached Number 1 with "Mama Told Me Not To Come." Newman emerged from the shadows to assume the role of a performer, doing concert tours and becoming a familiar if somewhat unlikely rock star.

In 1977, Randy outraged and delighted the world with "Short People," a deliriously simple yet pro-

found opus that vaulted him into controversial prominence. Was the bespectacled Newman really suggesting that diminutive humans had "no reason to live?" There were protests. Some said the song was satiric. Others just weren't sure. But that Fall, everyone was singing it and Randy had his greatest pop triumph.

During the 80's, Randy Newman's personal appearances have been rare. But his raspy throated voice and rambling piano style are radio staples and so many great artists, ranging from Peggy Lee to Linda Ronstadt have covered his tunes, that he continues to be a dominant, always intriguing presence.





DEF LEPPARD

Rockin' In The 80's

MÖTLEY CRÜE

■ "We're the American youth," says Nikki Sixx, bass player for Motley Crue. "And youth is about sex, drugs, pizza and more sex. We're intellectuals on a crotch level. We're the guys in high school your parents warned you to stay away from. That's what we're like on stage and off. The kids won't buy albums from phonies. They can see right through that creap. They'll run your ass out of the country if you aren't the real thing. We are the extremely real thing!"

Tough words indeed from a spokesman for one of Heavy Metal's premier attractions. Veterans of a pair of enormously successful albums, The Crue consists of Nikki; Tommy Lee, drums and vocals; Mick Mars, lead guitar & vocals; and Vince Neil, lead vocals.

Motley crue came together in February 1981 when Nikki (the band's major songwriter) left the L.A. band London to join forces with Tommy Lee who split from Suite 19. Searching for a guitarist, they spotted an ad in a local newspaper: "Loud, rude, aggressive guitarist available." Three words couldn't better describe what they wanted and so Mick signed on. On the prowl for a lead singer, Mick then saw Vince perform with the band Rock Candy and was impressed: "We looked at each other, and our hair was the same, and it turned out our musical tastes were the same. We knew we could click."

After cracking the L.A. rock club circuit and building a violently loyal following, the group put their madness on vinyl in June 1981 with a thousand copies of the single, "Stick To Your Guns" b/w "The Toast Of The Town." After it was well-received, they self-produced their first LP, "Too Fast For Love," and distributed it on their own Leathur Records in early 1982. By the end of May, they had sold out its 20,000 copies.

Elektra/Asylum quickly signed the group and, after some additional in-studio polishing with famed producer Roy Thomas Baker (The Cars, Queen and others) during the summer, re-released the LP in August. The response was phenomenal



considering the group had hardly toured. The next album, "Shout At The Devil," was produced by Tom

Werman of Cheap Trick experience. By the Fall of 1984, it had already been on the Top 100 albums chart



for more than a year.

Their bizarre demeanor and notorious off-stage antics have

earned Motley Crue their share of disapproval from the guardians of morality. Laughs Vince: "I know

people who pray for us every day." Adds Nikki: "They can't save us. We're gone."

OLIVIA NEWTON-JOHN



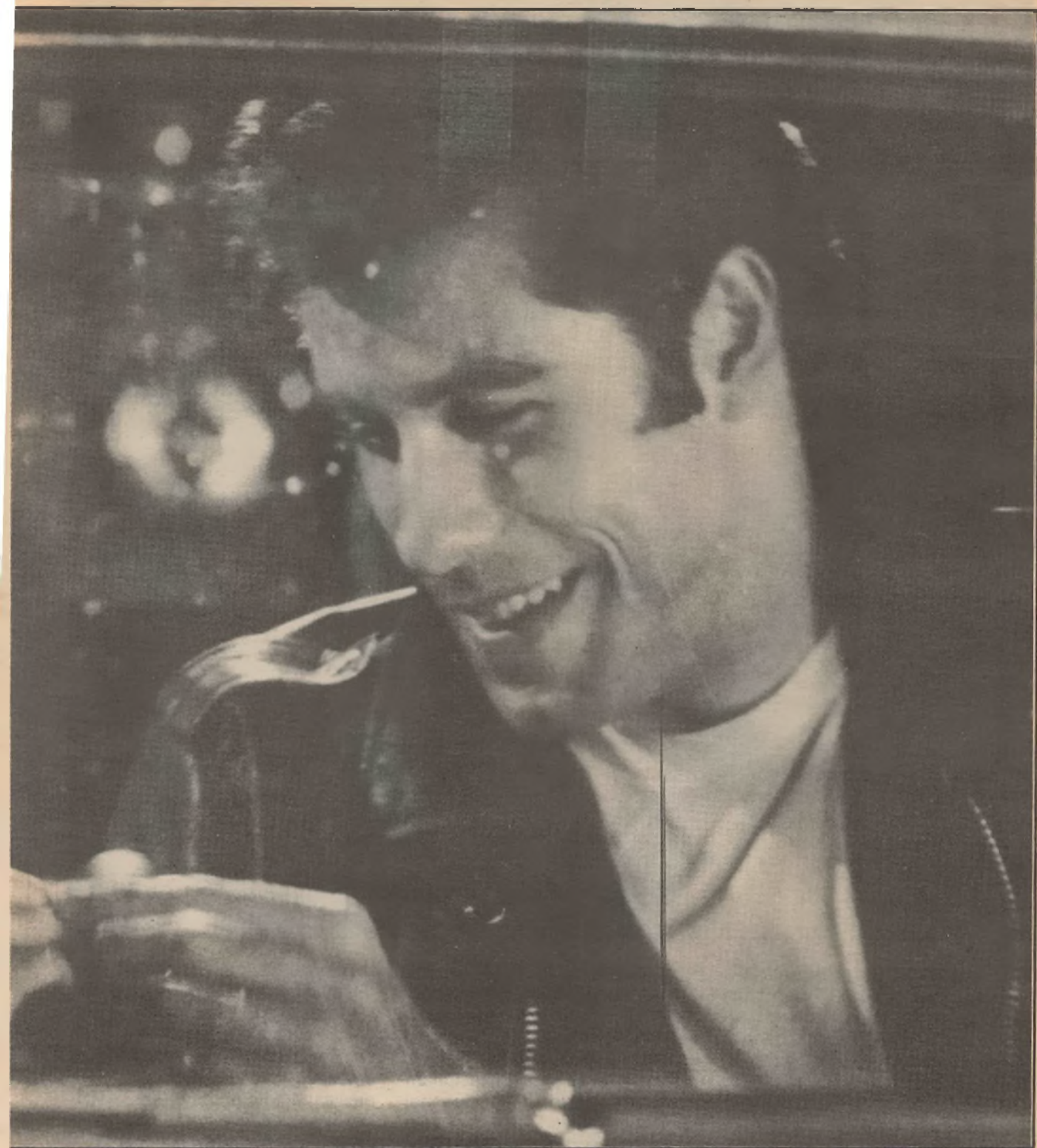
■ Olivia first sprang into public consciousness in America via her 1971 cover version of Bob Dylan's "If Not For You." This tune also appeared on Newton-John's first LP, released under the somewhat incongruous title—considering that Olivia hailed from Australia—of "Banks Of The

Ohio."

Actually, no one seemed to care where Olivia was from. Her fresh voice and youthful sexuality contributed to early hits like "Let Me Be There," "If You Love Me, Let Me Know" and, arguably her best record to date, her version of Peter Allen's

"I Honestly Love You," which hit the number one spot in 1974, copping Newton-John a Grammy in the bargain.

Making her home in Los Angeles now, Olivia came to personify the Southern California girl of legend. She crossed over into a sort of coun-



try girl next door persona with singles like "Have You Never Been Mellow" and "Please Mr. Please," winning for herself numerous Country Music Association accolades.

In 1978, Olivia got her biggest break when she landed the co-starring role opposite teen heartthrob

John Travolta in the immensely successful movie version of "Grease." Her duet with Travolta of "You're The One That I Want" hit Number 1 and "Summer Nights" and "Hopelessly Devoted To You" fared quite nicely too. Most important for Olivia, she had graduated to the

ranks of film star, though her subsequent role in 1980's "Xanadu" nearly sent her to the back of the class.

The albums "Totally Hot" and "Physical" were monsters and the title tune from the latter inspired a whole generation of aerobics freaks and t-shirt manufacturers.

■ STEVIE NICKS



■ Stevie Nicks, during the late 70's became the most recognizable member of the supergroup Fleetwood Mac and sparked that band to even greater success as writer of tunes such as "Dreams" and "Gold Dust Woman." Her studio and onstage presence, enhanced by a kind of post-Woodstock sexuality were just the prescription needed to turn Fleetwood Mac into a band capable of filling 20,000 seat arenas coast to coast.

Stevie was born May 26, 1948 in Phoenix, Arizona. She went to San Francisco during the 60's and performed in an acid-rock band called

Fritz from 1968 to 1972, working with boyfriend Lindsey Buckingham. Their music came to the attention of engineer Keith Olsen when he worked on their debut album for Polydor, entitled "Buckingham-Nicks." Impressed with the duo's talent, Olsen played their tapes for Mick Fleetwood of Fleetwood Mac. Next thing they knew, Stevie and Lindsey were asked to join that band.

Always a group whose personal and personnel problems were grist for the music business gossip mill, Fleetwood Mac kept things interesting as they surged into their most

successful period, with the albums, "Fleetwood Mac" and "Rumours." Christine and John McVie of the band divorced and Stevie broke with Lindsey. Naturally, all the attendant emotions were funneled through the musical output of the group, resulting in provocative tunes and, more important, quite a few hit records.

Always a standout with Fleetwood Mac, Stevie in 1981 decided to try her hand at a solo effort. Her album "Belladonna" rode to Number 1 and spawned a pair of hit singles. During the early 80's, she solidified her solo status and took to the concert stage billed simply as Stevie Nicks.

NIGHT RANGER



■ Night Ranger is a five man band from California that has really broken through in 1984, thanks to the album, "Midnight Madness" and recent single, "When You Close Your Eyes."

The Night Ranger tale has its beginnings in 1976 in the West Coast funk rock band Rubicon. It was co-founded by vocalist Jack Blades and included guitarist Brad Gillis and Jeff Watson, singer Kelly Keagy. Though the group dissolved by 1979, the chemistry among the three musicians was good. They were joined by Alan Fitzgerald, an ex bass player for Ronnie Montrose along with guitarist Jeff Watson, leader of a band that was opening gigs for Ted Nugent and Heart. Night Ranger was in place.

While shopping demos around to

record labels, Night Ranger worked the concert circuit, appearing on bills in Northern California with Santana, Rick Springfield and The Doobie Brothers. When they inked a deal with Boardwalk Records, they found themselves with their debut album, "Dawn Patrol" and single, "Don't Tell Me You Love Me" both out and on the charts at the end of 1982.

Night Ranger's profile was advanced via performances with Sammy Hagar on a cross-county trek; heavy MTV exposure of the "Love Me" video; and appearances on "Solid Gold" and other major tv programs. Boardwalk folded in the summer of 1983 and Night Ranger moved to MCA which released their second album, "Midnight Madness"

soon after. Even more than the earlier disk, it showcased the close stylistic interplay between guitarists Gillis and Watson, playing a '62 Stratocaster with a tremelo bar and a '56 gold top Les Paul respectively.

"Brad has his whole wild and crazy vibrato kind of feel, while Jeff is a straight-ahead speedster, a real burner," explains bassist Blades. "Their styles are so different, yet when they play parts together, they create this whole mood and atmosphere that jells into one sound."

Night Ranger fans agree. In fact, they like the whole band. The group is intent on growing too. "This album has taken us to the next step," says "Fitz." "Our melodies are coming out more naturally, and it shows our growth as players."

RAY PARKER JR.

■ "Who you gonna call?" was the question on 1984's smash single, "Ghostbusters" and, for at least the past decade, the answer has been Ray Parker Jr. for anyone looking for a multi-threat music man. Session guitarist, composer, producer, arranger, engineer and, of course, vocalist have been just some of the occupations Ray has excelled at during his exciting career.

Born in 1954 in Detroit, Ray was playing guitar on Motown recording sessions by the time he had turned 16. He worked for a time with a band that appeared regularly at The 20 Grand, one of Motor City's most renowned nightspots. There he backed such luminaries as The Temptations and Gladys Knight and The Pips. Before long, Detroit music circles were buzzing about this handsome young man who could do it all.

Ray earned his recording stripes by playing guitar on early 70's hits such as "Want Ads," "Give Me Just A Little More Time" and "Band Of Gold." In 1972, Stevie Wonder invited him to join Wonderlove for their American tour, on the bill with The Rolling Stones.

Parker was heard on Stevie's albums, "Talking Book" and "Innervisions" as well as on LP's by Barry White, Labelle, Boz Scaggs and others. He co-wrote "Keep On Doing It" for Herbie Hancock, which was nominated for a Grammy Award. It was time for Ray to leave the security of studio work for something more challenging.

"It was a big decision," he confesses. "Session musicians make a couple of hundred grand a year, and to make your own record takes at least six months, so the lifestyle you've grown accustomed to has to come to a dead stop to make a record that may or may not be successful."

Parker needn't have worried. His first album, as leader of the group Raydio, came out in 1978 to critical acclaim and strong public acceptance. Subsequent LP's, "Rock On," "Two Places At The Same Time" and "A Woman Needs Love," also

scored as did assorted singles, among them "You Can't Change That" and "A Woman Needs Love." Ray was proving himself an R&B artist with immense ability to cross over into the pop charts.

His breakthrough into the super ranks came with "The Other Woman," a song supposedly inspired by Rick Springfield's "Jessie's Girl." It was a mature story song that turned the spotlight on Ray as never before. "People connect me with a romantic story,"

notes Ray. "It's easy to write about people slipping around. I strive for happy moods and good listening." He achieved both with "Ghostbusters," the appealing title song from the runaway hit movie. Ray's video, complete with an all-star cast including Bill Murray, Dan Aykroyd and Teri Garr was a similar delight.

Looking back on his road to success, Ray Parker Jr. has a theory. "If you're at the right place at the right time, it'll happen. Besides, I used to hang around and bug everybody."



THE ALAN PARSONS PROJECT



■ Before founding the Project that bears his name, Alan Parsons had carved out a tremendously successful career as a recording engineer and producer. He worked as assistant engineer on The Beatles' legendary "Abbey Road" LP, engineered Paul McCartney's "Wildlife" and "Red Rose Speedway" albums and produced Pink Floyd's "Dark Side Of The Moon" and Al Stewart's "Time Passages."

Not satisfied with a career on the production side, Parsons in 1976, allied himself with lyricist/manager Eric Woolfson to form a unit devoted to what he termed "terror entertainment." With this in mind, The Alan Parsons Project bowed in with "Tales Of Mystery And Imagination," an entire LP based on the writings of Edgar Allan Poe.

Other adventurous albums toying with the fantastic were to follow, including "I, Robot," "Pyramid," "Eve" (a wry look at the battle of the sexes), "The Turn Of A Friendly Card" (an exploration of chance and obsessive gambling) and "Eye In The Sky" (an examination of individualism). A recent album, "The Best Of The Alan Parsons Project," attempted to put all the concept LP's in perspective.

During the Project's existence, Parsons has played keyboards and occasionally vocalized in addition to marshalling some of rock's more unusual talent for guest stints. Such artists as Arthur Brown, Colin Blunstone, Allan Clarke and Steve Harley have graced the grooves of Project projects.

The group's latest album, "Ammonia Avenue," is the first LP to be recorded at the newly refurbished Abbey Road studio in London. It has been hailed by critics as the Project's crowning achievement.

TEDDY PENDERGRASS



■ Teddy Pendergrass grew up in Philadelphia, influenced by gospel music and the many performers who dropped by Skioles, the nightclub where his mother worked. He taught himself the drums and was performing professionally at 15. In 1970, barely out of his teens, Teddy became lead singer for Harold Melvin and the Blue Notes.

With Teddy aboard, the group reeled off a string of hits: "Bad Luck," "Wake Up Everybody" and the classic "The Love I Lost." It was inevit-

able that Pendergrass would go solo and he did with a debut album that went Platinum. Astoundingly, he followed that with five more platinum LP's, becoming the first black artist in history to achieve that feat. Critics hailed him as a new Otis Redding.

While racking up successes with songs like "I Don't Love You Anymore," "Close The Door," "Turn Off The Lights" and "Love TKO," Teddy so charmed female audiences that concert promoters actually instituted "Ladies Only" shows. "Every-

one said they wouldn't work," recalls Teddy, laughing, "but they did."

Teddy Pendergrass was at the height of his career on March 18, 1982 when he was critically injured in an automobile crash. Paralyzed from the neck down, he began a steady recovery which culminated in release of "Love Language" in the Spring of 1984. "I think I've had a test," Teddy believes. "I think I'm here for a reason, and that is to continue to bring forth good feelings in my music."

STEVE PERRY

Once upon a time, there was a very promising band called Alien Project that was on the verge of signing a recording contract with Columbia when its bass player was tragically killed in an automobile crash. The group, still in shock, felt that finding a replacement would be a waste of time. The unique chemistry of the band could never be duplicated. Alien Project was no more and a lead singer named Steve Perry was out on the street looking for a gig once more.

He found that gig in Journey, the San Francisco based supergroup that has broken every kind of touring record available and has sold millions of albums and singles. In fact, according to a recent Gallup poll, there is no more popular rock band in America than Journey—and Steve is a major reason for that popularity.

Now, Steve has taken a temporary hiatus from Journey to pursue a solo path. "Street Talk," his first outing without his Journey-mates, is comprised of ten new compositions. It came out in the Spring of 1984 and has been a solid seller since then.

Naturally, Steve Perry has been asked the reasons for a solo LP. Says he: "Journey has a very distinctive musical direction that makes up the particular sound known as Journey. In my case, there were many pent-up musical directions I wanted to pursue and express on my own. That's why I wanted to record 'Street Talk' with other professional musicians with whom I've never worked with before. The result is a Steve Perry sound not Journey."

"Street Talk" also marks Perry's debut as a producer. "I really think I'm capable of wearing several hats whether it be as a singer, songwriter, performer or producer. You see, I had an idea of how I wanted this album to sound. So, if I hadn't produced it myself the end result probably would have been foreign to me. It just wouldn't have sounded like what I heard in my head. It does now."



ROBERT PLANT

■ From 1968 to 1980, Led Zeppelin reigned supreme as the heaviest band in rock. And singer Robert Plant was a major reason for that quartet's unprecedented tenure at the top. Ten multi-million selling albums later, Zep dissolved in the wake of drummer John "Bonzo" Bonham's tragic death, Plant was on his own.

Born Robert Anthony Plant on August 20, 1948 in Bromwich, England, the talented vocalist was headed for a career as a chartered accountant before detouring into blues rock. He kicked around the Birmingham music scene for several years, gigging with local bands until guitar whiz Jimmy Page invited him to join a band he was putting together. Little knowing he would make rock history, Plant said yes to the lead singer spot in Led Zeppelin.

Plant's career with Zep took him to the heights but there were low points too. On August 4, 1975 a car crash on the Greek island of Rhodes nearly took the lives of Robert and his family. This led to a decision for the world famous group to limit personal appearances. The death of Bonham was another blow for Plant, since he had been instrumental in recruiting the young drummer into Led Zeppelin years before.

Plant's first post-Zep effort was "Pictures At Eleven," which hit rec-

ord shops in June, 1982. It had grown out of his involvement with The Honeydrippers, a collection of blues musicians with whom Plant had been gigging, at the same time keeping a low profile. Plant bowed as a producer on "Pictures" and the LP also served to introduce Robert's new band: Robbie Blunt, guitar; Paul Martinez, bass; and Jezz Woodroffe, keyboards. Adding a stellar touch was Phil Collins who sat in on drums.

Pleased with the album's good response, Plant assembled the same personnel for his second LP, titled "The Principle Of Moments." As an added attraction, ex-Jethro Tull percussionist Barriemore Barlow put in an appearance on two cuts. To support the album, Plant, to everyone's delight, agreed to embark on a tour, his first in years. That North American trek of six weeks whetted Plant's appetite for more.

To those fans who were disappointed that Robert and his new band refrained from performing Zep numbers in concert, the singer had this to say: "I don't think it would be fair to anybody that I'm playing with now if they had to go through the motions of something that they hadn't been responsible for recording in the first place, and, more so, hadn't been responsible for writing."



THE POLICE



Once mislabeled as a white reggae band and/or a quirky punk trio, The Police have withstood misnomers and methodically taken their place as one of the world's top rock attractions. Hit singles, gold and platinum albums, sold out international tours — Sting, Stewart Copeland and

Andy Summers would seem to have few frontiers left to conquer.

Copeland formed the group in 1977. An American living in London, he recruited Sting, a bass player, vocalist and sometime schoolteacher from Newcastle. Andy Sum-

mers, the guitarist, a veteran of groups such as The Animals, rounded out the trio.

America discovered The Police via the single, "Roxanne," and album, "Outlandos D'Amour," in 1978. Recorded for \$6000, the LP



10 went Gold everywhere. It was suc-
 20 ceeded by "Regatta de
 Blanc," "Zenyatta Mondatta," "Ghost
 In The Machine," and the phenom-
 30 enally popular "Synchronicity."

10 Over the past seven years, Police
 20 singles have become instantly iden-

tifiable on radios, jukeboxes and vid-
 eos. Who can fail to recognize "Mes-
 sage In A Bottle," "Walking On The
 Moon," "De Do Do Do, De Da Da
 Da," "Don't Stand So Close To Me,"
 "Every Little Thing She Does Is
 Magic" and, of course, "Every

Breath You Take"?

In addition to being the most vis-
 ible member of The Police, Sting
 has enjoyed a film career, appearing
 in "Quadrophenia," "Brimstone And
 Treacle," and "Dune," which was
 scheduled to be released at Christ-
 1984.

THE PRETENDERS



■ The Pretenders, in existence since the late 70's, have been blessed with success and devastated by personal tragedy, yet they have bounced back to keep on Rockin' in the 80's.

The original lineup, found on the group's 1980 debut album, "The Pretenders," was Chrissie Hynde,

vocals & rhythm guitar; Pete Farndon, bass; James Honeyman-Scott, guitar; and Martin Chambers, drums. In June, 1982, Honeyman-Scott died, the apparent victim of a drug overdose. The following year, Farndon expired of an apparent heart attack. The band has pressed on, helped largely by the guitar con-

tributions of Billy Bremner, formerly of rockpile.

The Pretenders' first major hit was the single, "Brass In Pocket," a tough, gritty tune marked by Hynde's uncompromising vocal stance. It climbed to the Top 10 in the U.S. during 1980. "Talk Of The Town" was another successful



single and The Pretenders played their first American shows. For Chrissie, this was a personal victory, since she was the sole American in the group, having abandoned her hometown of Akron, Ohio years earlier to seek her fortune in Europe.

The Pretenders' second album, called predictably enough "Pretend-

ers II," met with a hostile reception from the critics and did not fare well in the marketplace. An injury to drummer Chambers prevented the band from touring in support of the record and this lack of exposure contributed to the group's slide. But a year later, The Pretenders came back strong with "Back On The

Chain Gang," a single dedicated to the memory of Honeyman-Scott. Fans of rock knew only too well this was too good a group to flounder for long. By 1984, Chrissie and company were ready to resume their rightful position as one of rock's ass-kicking bands, survivors in the true sense of the word.

PRINCE



■ If 1984 has been dominated by Michael Jackson, then Prince has not been far behind. In fact, to many fans, Prince outdistanced Michael during the summer of that year, when his "Purple Rain" film and album were blockbusters, while his singles, "Purple Rain" and the hypnotic, "When Doves Cry" created a sensation.

There is no doubt that Prince is a young artist of intensely personal visions. Those visions have yielded Prince three platinum and two gold LP's at the tender age of 24. His 1982 album, entitled "1999," has sold in the neighborhood of 6 million records and has been on the national charts for more than a hundred weeks.

Born Prince Rogers Nelson in Minneapolis on June 7, 1960, Prince was playing piano by the age of 7. His father was a musician and his mother a former singer and they influenced him, though they separated while he was still a youngster. In his early teens, Prince ran away from home regularly, eventually forming his own band and teaching himself to play nearly two dozen instruments.





By 18, he was signed to Warner Bros., under a deal which gave him the freedom to produce himself. It was an unprecedented arrangement but Prince proved it worthwhile with his very first record "For You," which contained several R&B hit singles. The next album, "Prince," broke him through to a wider audience and critics began hailing his innovative style and uncompromising lyrics.

1980's "Dirty Mind" pulled out all the sexual stops, revealing Prince to be a fearless chronicler of emotions both tender and sordid. The language was raw and the music was funky. Record buyers ate it up.

By the time "Controversy" arrived in 1981, it was clear that Prince was not afraid to write about subjects normally ignored in mainstream music. Meanwhile, Prince shocked concert audiences by his antics,

often stripping to bikini briefs for his encore.

His "1999" set went platinum and included the smash "Little Red Corvette." Prince reached new fans with his intriguing videos which became staples of MTV programming. All this set the stage for "Purple Rain," an album and film of raging power that set America on its ear in 1984. Prince was a new phenomenon and the possibilities seemed endless.

PSYCHEDELIC FURS



■ Despite the name, The Psychedelic Furs emerged from the British punk scene. Formed in 1977 in London, they created clever new wave music even while they paid tribute to the acid-rock groups of the previous decade.

Originally, The Furs were Richard Butler, vocals; Tim Butler, bass; Duncan Kilburn, saxophone; and Roger Morris, guitar. Kilburn and Morris split early on; new members include John Ashton, guitar; Ed Butler, keyboards; Mike Mooney, guitar and native New Yorkers Mars Wil-

liams (sax) and Paul Garisto.

The band described their initial attempts at music as "early dirges." Their first album, "The Psychedelic Furs," came out in 1980, followed the next year by "Talk, Talk, Talk." Each met with moderate approval from critics and fans.

With 1982's "Forever Now," the group seemed to head in a more commercial direction under the tutelage of producer Todd Rundgren, who added brass and strings. The recipe worked: a single

off the LP, entitled "Love My Way," was a bonafide hit.

In May, 1984, The Psychedelic Furs released their fourth album, intriguingly titled "Mirror Moves." It was produced by Keith Forsey who had an impressive track record with Billy Idol, Nina Hagen and Irene Cara. "Here Come Cowboys," the band's second U.S. single, was released in mid-summer. Meanwhile, The Psychedelic Furs embarked on their biggest North American tour ever, debuting an ambitious light show specially designed for them.

PUBLIC IMAGE LTD.

■ At the beginning of 1978, John Lydon, known professionally up to then as Johnny Rotten, dissolved the punk band, The Sex Pistols, calling them a farce. It marked the end of a brief but exciting era in rock music during which the scruffy, often abusive Pistols outraged proper Britishers while churning out brash, exhilarating anthems of anarchy. Lydon reverted to his original name and formed a new group, which he dubbed Public Image Ltd.

Born January 31, 1956 in the Northern part of London, Lydon had a conservative Irish Catholic upbringing. But by the time he turned 15, he was rebellion personified. "My father was always on me about getting my hair cut," he recalls, "so one day I went out, chopped it off and dyed it green. That's the day he threw me out. I was expecting it, and I was ready for it."

Lydon began hanging out at Sex, a clothes boutique run by impresario Malcolm McLaren, who was intent on starting a band that would exemplify chaos and offensiveness. Known for his surly behavior even then, Lydon was picked out of the blue to front the band. He readily accepted the assignment, along with the new name, Johnny Rotten.

After The Sex Pistols disbanded, Lydon wanted a group that would build on the themes of guilt and hypocrisy that The Sex Pistols had tried to confront. Public Image Ltd. has released five albums and gone through numerous personnel changes, with the only constants being Lydon himself and Martin Atkins, a North of England drummer, who was recruited via an ad in *Melody Maker*.

In addition to masterminding PIL albums like "Live In Paris," "Flowers Of Romance" and the recent, aptly named, "This Is What You Want ... This Is What You Get," Lydon has found time to appear in the film "Corrupt," opposite Harvey Keitel. Lately, he has also been referring to himself once more as Johnny Rotten, perhaps signifying some new direction.

"I'm sure the public's perception of me is that I'm a narrow-minded, ignorant git," he remarks. "You see, that's what the name of the group is all about: Public Image *Limited*."



QUEEN



Hard to believe, but Queen has been together for 13 years. The band, consisting of Freddie Mercury, vocals, piano; Brian May, guitar; John Deacon, bass; and Roger Taylor, drums, first surfaced in Britain in 1971, born out of two groups, Smile and Wreckage.

The summer of 1973 saw the release of "Queen," their first LP and by the following year, the foursome were winning accolades as Band Of The Year. In 1975, Queen had their first hit single in America with "Killer Queen." They followed it

with a string of successes: "Bohemian Rhapsody," "You're My Best Friend," "Somebody To Love," "We Are The Champions" and its equally fine flip side, "We Will Rock You," and "Fat Bottomed Girls." Two singles, "Crazy Little Thing Called Love" and "Another One Bites The Dust"



hit Number 1 during 1979.

The band's albums have racked up impressive sales too. "Sheer Heart Attack," "A Night At The Opera," "News Of The World," "Jazz," "Hot Space" and "The Works" were just a few of many. In 1981, Queen set a rock record, play-

ing to the largest paying audience, 131,000, for one group anywhere in the world.^f That was at a concert in Sao Paulo, Brazil, as part of the four-some's triumphant South American tour.

In 1981, Roger Taylor released

"Fun In Space," a solo LP that drew critical plaudits. Later the same year, Queen recorded "Under Pressure" with David Bowie and that single made the Top 40. In 1984, Queen returned to the live concert wars, planning a world tour of epic proportions.

QUIET RIOT



■Paying dues for nearly a decade finally brought dividends for Quiet Riot when this relentlessly rockin' Los Angeles based quartet found its very first album rocketing to number one on the charts in the most auspicious heavy metal debut by any act since Led Zeppelin.

That LP, "Metal Health," was a long time in coming, since Quiet Riot was originally formed back in

1975, by vocalist Kevin DuBrow and guitarist Randy Rhoades. By the late 70's, Quiet Riot was a familiar staple of L.A. heavy metal clubs, even opening for such rock giants as Journey in major arenas. But a U.S. record contract proved elusive.

Quiet Riot eventually secured a deal with CBS Sony which put out two albums in Japan, "Quiet Riot" and "Quiet Riot II." The

latter LP featured the legendary single, "Slick Black Cadillac," which sold over 100,000 copies in Japan -- not a bad achievement for an American band still without a label in their own land.

Frustrated, Quiet Riot decided to call it quits. Things looked bleak as the 80's were ushered in. DuBrow formed his own band for a time but by 1982, he felt the urge to reform Quiet Riot. Randy



Rhoades was gone, the victim of a freak accident while on tour with Ozzy Osbourne. DuBrow turned to guitarist Carlos Cavazo, bassist Rudy Sarzo and drummer Frankie Banali. Quiet Riot II was born.

With "Metal Health," the band made up for all the disappointments of the past, churning out a headbanging sound that had listeners mesmerized. Singles

like their update of Slade's "Cum On Feel The Noize" laid claim to the nation's airwaves with a ferocity only a few heavy metal bands could muster. The high decibel attack of Quiet Riot in concert was heard in shows with Judas Priest, Loverboy, AC/DC, ZZ Top, Black Sabbath and The Scorpions. By 1984, Quiet Riot had performed before a staggering total of two and a half million

Americans.

Says DuBrow now: "People think heavy metal is all leather and studs, but I think it's in the vibe of the music. The old Quiet Riot sometimes had to work at being outrageous, with wild clothes and stuff, but in this band we can be just what we are and people will remember us because there's so much insanity going on among the four of us."•

R.E.M.

■ Though their sound has been compared to the early Byrds, Georgia based R.E.M. is fiercely intent on defying labels and blazing their own individualistic trail. With a pair of widely praised albums under their belt, they are getting their wish.

R.E.M. began life with the start of The Rockin' 80's, forming in April, 1980 with the expressed goal of combatting boredom in the college town of Athens, Georgia. Guitarist Peter Buck and singer Michael Stipe were roommates in a rundown church there which just happened to have a stage. They vowed to form a rock band and recruited fellow University of Georgia students Mike Mills (bass guitar) and Bill Berry (drums) to turn them into a quartet.

Although R.E.M. refers to Rapid Eye Movement, the most advanced stage of sleep, the boys insist that it has no special significance, having been chosen merely from a random scanning of the dictionary. R.E.M. debuted at a college bash thrown at the church. And from such an apparently slapdash beginning came a powerful band of the '80's.

Soon, the four R.E.M. members were hard at work composing the songs that would be on their initial album. Stipe wrote the words while the other three joined forces on the music. The first record, an EP entitled "Chronic Town" was released in 1982. It paved the way for the LP, "Murmur," which became a critics favorite, even being named Record Of The Year in 1983 by several periodicals. The single, "Radio Free Europe" was also well received. R.E.M. had come a long way from a church in Georgia.

The group faced considerable pressure when it came time to do a follow-up LP. But they were undaunted, returning to the studio in Charlotte, N.C. where their earlier effort was recorded. Once again they called on the production talent of Mitch Easter and Don Dixon who saw them through to another hit album, aptly entitled "Reckoning."

"Things went really fast," recalls Peter Buck. "We had six songs done in the first two days, most of them in



two or three takes. We just looked at each other and said, 'Hey, we'd better slow down a little bit.'" but slowing down isn't in the cards for

R.E.M., the band that has, from their earliest Southern beginnings, exhibited a Rapid Hit Movement on the national charts.

ROCK

THE HISTORY

Since its inception in the early 1950's, Rock has had an exciting, even tumultuous history. It started out as an odd amalgam of blues, country, folk, pop, you name it, and gradually evolved into a streamlined form of music that permeates the nation's and the world's airwaves, tv channels, concert halls, clubs, etc. In short, it has changed the course of popular music and even the very face of Culture itself.

Though it is one of the phenomena of the century, Rock has been among the least carefully chronicled movements. Who are the artists who have made Rock what it is today? Where did these artists come from? What exactly did they do? Who were the most significant ones? Who were the most unappreciated in their own time? There are so many questions and far too few publications that have provided the answers.

But now comes ROCK—THE HISTORY, a monumental 4-part series, nearly 800 pages in total length, which traces Rock from its earliest beginnings right up to its fabulous present. There's Rock: The 50's, featuring a complete reprise of the era that spawned Elvis Presley, Little Richard, Chuck Berry, doo wop groups, d.a. haircuts and Fats Domino. Next is Rock: The 60's—The Road To Woodstock, which takes the reader through the energetic, often provocative decade framed by The British Invasion with the Beatles and Rolling Stones and, at the other end of the time span, the Woodstock festival, with its Jimi Hendrix, Janis Joplin and Jim Morrison. Then it's Rock: The 70's—The Winds Of Change, which chronicles the pivotal events which brought Rock from its golden age through a variety of innovations: reggae, fusion, punk, new wave, heavy metal and power pop. Finally, we have "Rockin' In The 80's" which profiles the top 100 music acts of the current decade, ranging from Adam Ant to ZZ Top.

The text of all four volumes in this unique series is informative, providing background, albums and singles of renown, group members, instruments played, stylistic significance, etc. The accompanying photographs spotlight acts in the broadest possible spectrum. Past, present and future Rock meet in the pages of this unprecedented series.

Rock—The History is a classic in the making. The first volume, "Rockin' In The 80's," is in your hands now. The next volume, "Rock: The 50's," will be available in Spring, 1985. Watch for it and the remaining books in this Collectors Array during the next year. You'll want to own them all for your private Rock library!

THE HISTORY

ROCK



THE ROLLING STONES

■ The Stones are a rock institution. Led by vocalist Mick Jagger and fueled by the sheer heart and soul of guitarist Keith Richards, they have played a major role in the development of pop music for nearly a quarter of a century.

Along with Jagger and Richards, The Stones are: Bill Wyman, bass; Charlie Watts, drums; and Ron Wood, guitar. Over the years, they have also included the much loved, late Brian Jones as well as Mick Taylor.

The Stones' beginnings go back to the British Invasion when they were promoted as a kind of bad boy alternative to The Beatles. Originally formed in 1962, they appropriated their name from a Muddy Waters blues song.

By 1964, The Stones were proven hitmakers in their native Britain with successes like "I Wanna Be Your Man" and "Not Fade Away." Their arrival in America touched off a sensation, exciting fans who were turned off by the lukewarm aspect of many British Invasion groups. The Stones were raw, sexual and bluesy. They weren't nice.

Their climb to the top didn't take long. During the 1960's, The Rolling Stones were the only rock group to seriously rival The Beatles in popularity. Many of their songs became anthems for an entire generation. From "Satisfaction" in 1965 through "Get Off My Cloud," "19th Nervous Breakdown" and "Let's Spend The Night Together," The Stones gained a reputation for not mincing words, even as they served up some of the best rock ever heard.

Brian Jones' mysterious death in 1969 and the violence of the Altamont Festival the same year could have sunk a lesser group, but The Stones thrived on controversy and entered the 70's with renewed vigor. They formed their own label, Rolling Stones Records, in 1970 and went on to record one gold or platinum record after another. "Sticky Fingers," the influential "Exile On Main

Street," "It's Only Rock 'N' Roll," "Black And Blue"—the albums appeared with regularity and each hit the top rungs of the charts. "Brown Sugar," "Tumbling Dice," "Angie" and a cover of "Ain't Too Proud To Beg" were just a few of the major

singles.

In the late 70's, The Stones dabbled with dance music, producing the disco flavored "Some Girls," which was followed by "Emotional Rescue." They returned to the hard rock wars with 1981's "Tattoo You"



and subsequent records.

For two decades or more, The Rolling Stones' private lives have made headlines around the world. Jagger's marriage to Nicaraguan model Bianca Perez Morena de Macias and their divorce a number

of years later amounted to big news as did Keith Richards' various run-ins with the law, most notably in 1977 when he was arrested in Canada and charged with heroin possession. He has since kicked his addiction.

Though they have long since entered Rock's Pantheon, The Rolling Stones still make a point of touring on a regular basis. Their last U.S. trek, in 1981 was a joyous occasion with ticket-seekers far outnumbering those fortunate enough to get in.

THE ROMANTICS



■ The Romantics are perhaps the best example of a group that fuses 1960's pop music tradition with the stylish innovations of the Rockin' 80's. Natives of Detroit, this four man ensemble grew up with the exuberant, throbbing rhythms of Motown which are the roots of their current New Music stance. Commenting on the band's leap of decades, Romantic Jimmy Marinos has stated: "We were disgusted about the music in the 70's — all those platform shoes, egocentric star mentalities and dinosaur rock." Hence, the group's decision to skip that decade entirely.

Actually, the boys did partake of the 70's, if only to form The Romantics in Detroit in 1977. The line-up was Marinos, drums, percussion, lead vocals; Wally Palmar, rhythm guitar, harmonica, lead vocals; Mike Skill, bass, guitar, vocals; and Rich Cole, lead guitar and vocals, who has since

been replaced by Coz Canler.

Early influences included the aforementioned Motown faves as well as British Invasion bands like The Yardbirds, Kinks and Pretty Things. The Romantics clicked first in 1980 with their single, "What I Like About You." Albums such as "The Romantics" and "National Breakout" were quick to follow and the group became an identifiable force in the New Music vanguard.

Every bit as important as the band's recordings was their indefatigable touring spirit. There was no lack of Romantics stamina as the fellows took their case before live audiences for as many as 250 nights per year. With their unmistakable visual image, replete with black, snakeskin, body-molded suits to attitudinal pompadour hair styles, The Romantics barnstormed three continents, appearing before wildly gyrating crowds across

America, in Europe and Australia.

The group's third LP, entitled "In Heat," gave birth to the hugely successful single "Talking In Your Sleep," which made Romantics fans of all but the most unmusical of skeptics. Like its predecessors, the LP was produced by Pete Solley, who had previously distinguished himself at the helm of albums by such rock giants as Hall & Oates.

In keeping with The Romantics' respect for rock's formative era, the band has always believed in paying tribute where it was due. This accounted for their heartfelt renditions of the Five Du-Tones' classic, "Shake A Tail Feather" and the Richard & The Young Lions' opus, "Open Up Your Door." It's not every group that would attempt cover versions of gems like these but, as guitarist Wally Palmer explains: "We like to throw in the fun stuff we grew up on." •

NIGHTTIME TV STARS A FIRST IN PRIME TIME COVERAGE



Are you an avid nighttime tv watcher? Do you try to keep up with all the storylines for all the prime time soaps, like Dallas, Knots Landing, Falcon Crest, Dynasty, Hill Street Blues, and the rest.?

Well Nighttime TV Stars will keep you abreast of all the late breaking news

- All the gossip behind the scenes.
- All the romance, and intrigue on the sets...
- And who is really sleeping with who!!!!

Be the first to know... **Subscribe NOW! !! !!** Keep up with all your favorite stars on ALL the Prime Times Shows!!!!

A one year subscription for only \$17.00. A \$4.00 savings off the newsstand price.



Please check one: 1 year subscription \$17.00 ☐
2 year subscription \$34.00 ☐

Please make checks payable to

Dynasty Media Publishing Corp.
140 Sylvan Ave., P.O. Box 1629
Englewood Cliffs, N.J. 07632

Dynasty Media Publishing Corp.
140 Sylvan Ave., P.O. Box 1629
Englewood Cliffs, N.J. 07632

NAME (PLEASE PRINT)
ADDRESS APT NO.
CITY STATE ZIP
(Please allow 6-8 weeks for delivery of your first issue)

LINDA RONSTADT

■ Since the mid-60's, Linda Ronstadt has run the gamut from melodic folk pop to country to lavish Big Band music to Gilbert & Sullivan opera. A native of Tucson, Arizona, where she was born July 15, 1946, Linda first clicked as vocalist with The Stone Poneys, a Los Angeles trio who made the charts with the single "Different Drum" in 1967.

On her own, Linda spent a few shaky years working the country vein in the LP, "Silk Purse," which yielded the single hit, "Long Long Time." With the album, "Don't Cry Now," she teamed with producer Peter Asher who was instrumental in guiding her career over the course of "Heart Like A Wheel," "Prisoner In Disguise" and "Hasten Down The Wind." By the mid-70's, Ronstadt had perfected her formula of interweaving songs by talented contemporary composers in with spirited cover versions of oldies to come up with albums of interest and musical worth.

Since 1976, Ronstadt has racked up an impressive total of a dozen Gold albums. Singles such as "When Will I Be Loved," "Heat Wave," "Tumbling Dice," "That'll Be The Day," "It's So Easy" and "How Do I Make You" have kept her consistently on the charts. Her rendition of Elvis Costello's "Alison" signaled a short-lived though ultimately ill-advised flirtation with new wave.

In 1980, Linda tried her hand at a stage role, appearing as Mabel in the Gilbert & Sullivan classic, "The Pirates Of Penzance," first at the Shakespeare Festival in New York's Central Park, then later on Broadway and in the unsuccessful film version. After her 1982 LP, "Get Closer," met with a lukewarm reaction, Linda made a bold career move, hooking up with veteran arranger, Nelson Riddle, for an entire album of Big Band numbers. The record, entitled "What's New," was a Top 5 smash and Linda's tour with the Riddle Orchestra proved remarkably successful. By mid-1984, Linda Ronstadt was back on top again and contemplating yet another daring choice, the role of Mimi in Puccini's opera "La Boheme" for the Public Theatre in New York.





■What can you possibly say about Rush that hasn't been echoed time and time again by rock fans the world over? This Canadian trio (Alex Lifeson, lead guitar; Neil Peart, percussion & lyrics; Geddy Lee, bass, synthesizers, lead vocals) is a ten year phenomenon breathing the rarefied air enjoyed only by those for whom Platinum albums and sold-out world tours are a way of life.

Rush first surfaced in 1974 with an LP, "Rush" on their own label, Moon Records. It infiltrated over the American border and soon new fans Stateside were flocking to record stores demanding it as an import album. Naturally, it didn't take long before Mercury Records signed the group and released "Rush" in the United States. The rest, as they say, is history.

By the middle of the last decade, Rush was on the verge of superstar status, due to strong acceptance of albums like "Fly By Night" and "Caress Of Steel." On the concert circuit, they'd driven their heavily rockin' image home via guest stints with Kiss and Aerosmith. Then came the breakthrough record, "2112," which catapulted the talented trio into the world class category. Suddenly, Rush was as well known in Europe as they were in the States and Canada.

In keeping with their name, the ensuing years provided one strong high after another as Rush secured a place among the greats of rock 'n' roll. At the end of 1977, they scored a remarkable triumph when three of their LPs were certified Gold on the same day in



America. Symptomatic of Rush's popularity was the fact that a 16-date tour of Great Britain in 1978 sold out more than two months in advance. Rush topped that the next year with a 6-week, 7-country SRO tour of Europe. This Rush was of the non-stop variety.

"A Farewell To Kings," "Hemispheres," "Permanent Waves" — the hit records just kept coming. Their "YYZ"

garnered the boys as Grammy nomination for Best Rock Instrumental."

The trio became the only act to nab three platinum albums during the year 1981. By that year's conclusion, it was estimated that Rush had appeared in person before more than a million fans.

The band branched out into individual efforts, with Geddy Lee guest-vocalizing on "Take Off," the hit single off "The Great



White North" album, featuring comics Dave Thomas and Rick Moranis. In 1982, the renowned Laserium devoted a full hour show to the music of Rush, the first time Laserium had featured an entire program of one act's material. The show became the most successful Laserium presentation ever during its tenure at Seattle's Pacific Science Center.

The close of '82 saw release of

the album, "Signals," complete with yet another Laserium presentation, marking the first time Laserium had premiered a new group's LP simultaneous with entirely new visuals. The show was seen in planetariums in Los Angeles, Montreal, London and other select cities. "Signals" soon went Platinum and Rush's New World Tour of America drew capacity crowds, exposing the trio to yet another million fans.

Terry Brown, the band's longtime co-producer, gave way recently to Britisher Peter Henderson of Supertramp credentials, who guided the lads on "Grace Under Pressure," the LP which marked the band's 10th anniversary together. The "Grace" tour begun in May, 1984, took the Laserium show on the road, threatening to break attendance records already held by — you guessed it — Rush. •

PATRICE RUSHEN



■ Patrice Rushen emerged from jazz and R&B to become a full-fledged pop star in the tradition of such males as George Benson, Grover Washington and Herbie Hancock. Born in Los Angeles, Patrice was enrolled in a special music preparatory program at USC by the time she was 3 and performing classical recitals at age 6. By 1973, she was using her talents as a master keyboardist and accomplished musicians on 7 other instruments to do session work with such jazz and

pop stalwarts as Peabo Bryson, Minnie Riperton and a very young prince.

Her period as a side woman was eclipsed in 1978 when Patrice signed with Elektra. Her second LP, "Pizzazz" became huge helped in large part by the single, "Haven't You Heard." With 1980's singles, "Look Up" and "Never Gonna Give You Up," off her "Posh" album, Rushen began the crossover to pop that was solidified with "Straight

From The Heart," the LP which won her two Grammy nominations and included her biggest single success, "Forget Me Nots."

In the wake of all that success, the diminutive Patrice—she's 5' even—took a two year hiatus and realized a longtime dream, building a state of the art 24-track studio of her very own. When the facility was completed, Patrice went into it to record "Now," her fifth album, which has since made a home for itself on the nation's charts.



■ Patty Smyth, lead singer of Scandal, is arguably the most exciting female rock singer to come along since Debbie Harry. In 1984, fresh from the success of the EP, "Scandal," Patty and her band made an auspicious LP debut with "Warrior," which immediately flew up the charts. The single, title "The Warrior," did likewise.

Drawing on her love for urban rock and the distinctive rhythms of R&B, Patty seems cut out for a career as a rock vocalist. She grew up in New York in the 60's, hanging around Greenwich Village nightclubs where her mother was employed. Constant exposure to rock, folk and blues musicians passing through New York whetted Patty's appetite to have that kind of career for herself.

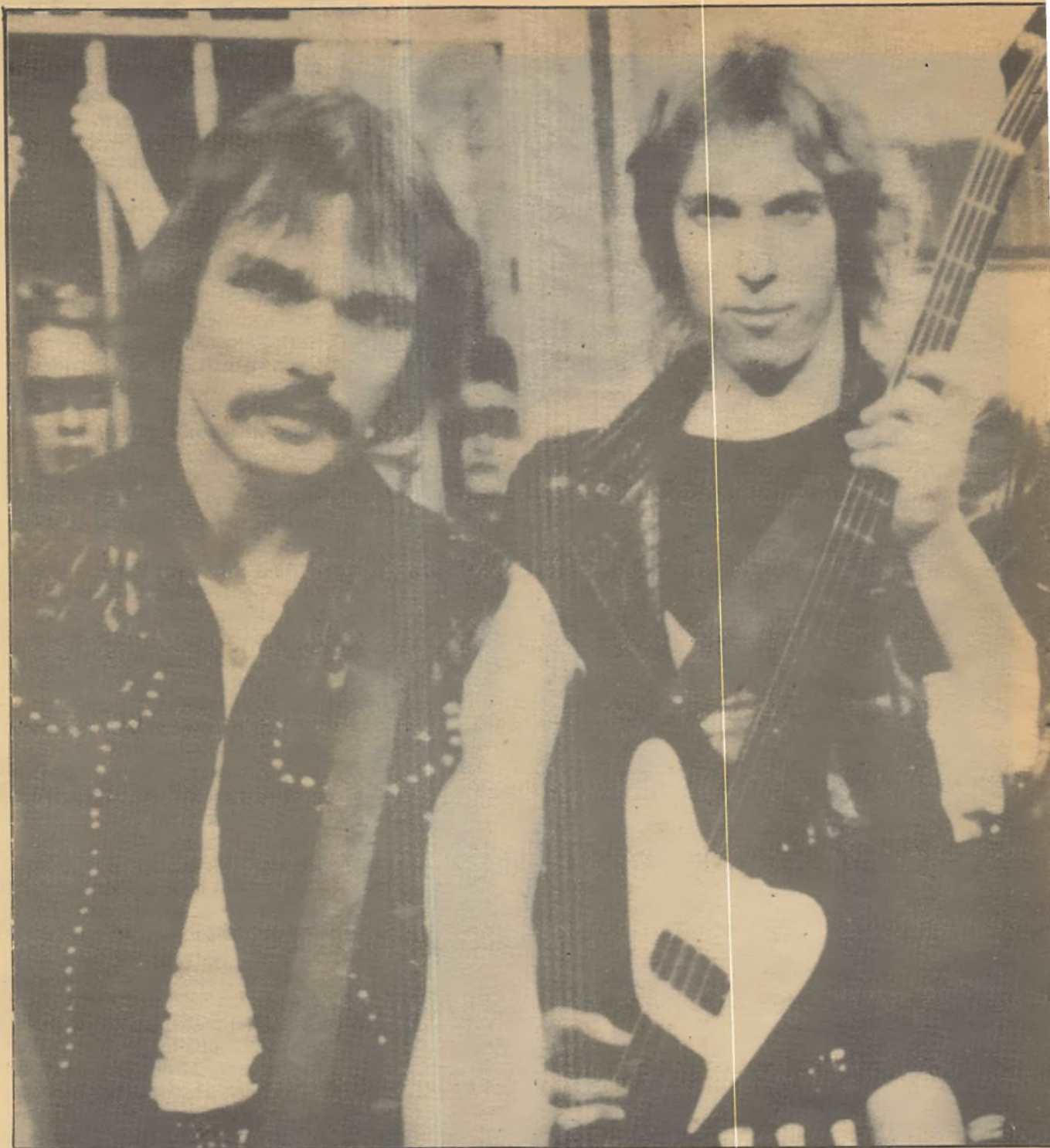
"As a kid," says Patty, "I always knew that I wanted to grow up and be a singer, and I think because I was around performers all the time, it wasn't a fantasy, it was a reality, and I think it must have enabled me to be more comfortable onstage."

Smyth debuted at New York's folk city when she was 15. The next year, she began writing songs. During the 70's, when the Village scene was turning to punk, Patty persisted in her love for the sound of groups like The Stylistics and The O'Jays. After a brief time leading her own trio, she met songwriter Zack Smith who was seeking a lead vocalist for his band. The result was Scandal.

Patty and Zack combined to write tunes for the EP, a record that really alerted the press and public to the emergence of a major singing star. With "Warrior," Patty took the reins of Scandal, as Zack stepped back into an exclusively songwriting role. The new Scandal lineup reads as follows: Keith Mack, guitar; Lee Foxx, bass; Jimmy Wilcox, drums; and Rick Difonzo, guitar.

Now the undisputed leader of Scandal, Patty appears fearless for the future. "There are pros and cons to being leader of the band," she admits. "But I think that artistically it's good for me because I can take musical liberties. Finally, somebody has to make the decisions and I'd rather it be me than somebody else, frankly."

SCORPIONS



It's long been an axiom of the U.S. music business that groups from Continental lands like Germany, Holland and Belgium may occasionally turn up on U.S. charts, but generally lack the staying power to make a lasting impression. Against all odds, then, we have The Scorpions, five headbanger heroes from Deutschland who have stood the

American charts on their ears, while cutting a swath through the ranks of heavy metal fans everywhere.

It's been a long arduous climb for these rockin' spiders, dating back to Germany in 1971 when singer Klaus Meine and guitarist Rudolf Schenker first put the band on its feet. Interestingly enough, these two are the only

original Scorps still in the band today.

Their debut album, "Lonesome Crow," was good enough to get The Scorpions booked for a European tour and, in future years, the boys would find themselves on bills with such stars as Ted Nugent, Sammy Hagar, Rainbow and UFO. It took time, but LPs like "Fly To The



Rainbow" (1974), the live double set "Tokyo Tapes" (1978) and "Lovedrive" (1979) steadily widened The Scorpions' web.

An important factor in the band's success has been producer Dieter Dierks, who has worked with them since the classic "In Trance" days. A perfectionist in the studio, Dierks has helmed such Scorpions gems as "Animal Magnetism," recently

declared Gold in the U.S.A., and the pivotal "Blackout," the platinum album which broke The Scorpions wide open as a hard rock supergroup.

With "Love At First Sting," The Scorpions continued their assault on rock and heavy metal fans everywhere. Though softer, more melodic tunes such as "Still Loving You" might have signaled a departure from the blistering in-

tensity of earlier material, Klaus Meine says assuringly: "We're expanding our scope a little bit but our music is still pure hard rock 'n' roll. I can't see Scorpions getting too far away from that kind of music."

Joining Meine and Schenker in the band's current lineup are Matthias Jabs, guitars; Francis Buchholz, bass; and Herman Rarebell, drums. •

SLADE



■ In their 19 years together, Slade has released 32 singles and 16 albums—and scored 12 consecutive Top 5 singles in the U.K. alone during the 70's. Slade has also had 6 Number 1 singles in England—more than The Beatles, amazingly enough—and 3 of those entered the British charts at Number 1 on the first day of release: "Cuz I Luv You" in October, 1971; "Take Me Bak, 'Ome" in May, 1972 and "Mama Weer All Crazee Now" the following August.

Heroes in their own land from the very start, Slade recently has had a

genuine upsurge of popularity in America due to the success of Quiet Riot's cover of "Cum On Feel The Noize." Since then, everyone from heavy metal groups to Lorna Luft has been rushing to put Slade tunes on vinyl and the boys from Wolverhampton couldn't be happier.

Two decades together with the same lineup is quite an accomplishment and Slade has managed to do just that. The group is Noddy Holder, guitar, vocals; Don Powell, drums; Dave Hill, guitar; and Jim Lea, bass.

Led by the raspy voiced Holder, Slade first made its mark during the

late '60's as part of the Skinhead working class movement in England. But with the success of early hits, the group soon switched from blue jeans and flannel shirts to glitzy outfits more in keeping with their status as burgeoning rock idols.

Though Slade-mania swept the British Isles for about three years, the group had difficulty breaking through in America. That seems to be changing now. Witness the success of Slade's recently released album, "Keeping Your Hands Off My Power Supply" and single, "My, Oh My."

SPANDAU BALLET



■ When they first started out, the innovative band Spandau Ballet was actually booked into certain music halls that thought they were getting a dance company from Berlin. But times have changed and now this British quintet is as well known the world over as virtually any dance troupe.

Dance club music, which swept into prominence at the beginning of the 80's, was the genre for Spandau Ballet, whose first album, "Journeys To Glory," contained no less than three huge dance hits, "To Cut A Long Story Short," "The Freeze" and "Musclebound."

The Londoners' first radical change of direction was

embodied in the now classic "Chant No. 1 (I Don't Need This Pressure On)." A zoo suit masterpiece, "Chant" featured the young, black London horn section, Beggars & Co., and was one of the first white English records to garner extensive airplay on American urban contemporary radio, paving the way for many of the new British bands now enjoying U.S. success.

Spandau Ballet divided their second LP into two sections. Entitled "Diamond," it featured one side devoted to dance rhythms, the other more experimental, with its use of Oriental instruments such as the

chengs and tablas. "True," the band's third album, was a major seller in America, the UK and throughout Europe.

Spandau Ballet has specialized in the use of exotic locations for their appearances. Performing events have included gigs aboard HMS Belfast, a battleship on the Thames; Paris' Palace Club; the extravagant Ku Club in Ibiza; the Ancient Royal Assembly Rooms in Edinburgh, and even the Russian Steppes, where they shot the video for "Musclebound." Oh, and the Sadler's Wells Ballet Theatre, which brought it all full circle for a band that sounds like it should be a dance troupe from Berlin. •

RICK SPRINGFIELD

■ It's been a long, rigorous road for Rick Springfield from the rough and tumble streets of Melbourne, Australia to his current position as one of the most exciting stars of the 1980's, a major force in records, concerts, videos, television and films.

The son of a career soldier, Rick spent his formative years on Army bases in Australia and Great Britain. Receiving a guitar as a present on his thirteenth birthday, he soon learned to play and, within a few years, was fronting a popular local band. "We were as hardcore as you can get at sixteen years old," he recalls.

More groups followed, among them Rock House, a band which entertained Australian troops in Vietnam, and Zoot, which vaulted into the front ranks of Aussie rock ensembles. When Rick began copping top composer and guitarist awards Down Under, and a solo single, "Speak To The Sky," topped the charts, U.S. record labels took note and he soon signed to Capital in a much publicized deal.

The time was 1972 and Rick's wholesome good looks were at variance with the still prevailing hippie style of rock's biggest stars. Though his remake of "Speak To The Sky" scored big on U.S. charts, there were those who scoffed at the handsome young Aussie as just another pretty face. When management and immigration problems set in, Rick felt his career slipping away, for a time, and sought out new artistic horizons. Sensing that he might be cut out for acting, he studied with famed British star Malcolm McDowell, while continuing to polish his skills as a singer, musician and arranger.

In hopes of showcasing new aspects of his talent, Rick joined a friend in renting a small theatre in Hollywood, with an eye toward presenting their own versions of plays. Springfield pitched in to paint sets, devise lighting plans and even design costumes. When



a representative from Universal attended a production there, Rick found himself signed for guest appearances on such popular tv programs as "The Rockford Files" and "Six Million Dollar Man." Once again, his career was taking shape.

When he assumed the role of Dr. in NBC's phenomenally popular "General Hospital" and when Rick's RCA debut album, "Working Class Dog," was released, things at last were humming. His hit single, "Jessie's Girl," became a summer anthem during 1981, eventually winning Rick a Grammy for Best Rock Male Performance.

From that point on, there was no looking back, as Rick Spr-

ingfield delighted fans with the platinum-plus LP, "Success Hasn't Spoiled Me Yet," which included the top singles, "Don't Talk To Strangers" and "Calling All Girls." The album "Living In Oz" and a frenzied world tour only solidified his position as one of the rockdom's most dynamic stars. Not long ago, a three night stand at New York's Carnegie Hall prompted a New York Times critic to enthuse that the concert was "the closest thing this town has seen to Beatlemania since Shea Stadium.

But Rick Springfield was still not standing still. Early in 1984, he made his motion picture debut in Universal's "Hard To Hold," playing — what else? — a rock star. •



the
ness
thin-
Don't
elling
ed in
only
re of
water

egle
times
mean
town
since

still

Star

BRUCE SPRINGSTEEN

■ To his millions of adoring fans, he is, quite simply, The Boss. For more than a decade now, Bruce Springsteen has been the hard driving symbol of the working class rocker and, thank goodness, he shows no signs of punching out early.

Bruce grew up on the Jersey shore that he celebrates in his songs. Born September 23, 1949 in Freehold, N.J. He mastered the guitar at age 13 and was playing in Jersey rock joints during his teenage years. Early bands included The Castiles, Steel Mill and Dr. Zoom & The Sonic Boom, a group that played only three gigs. In 1972, largely through the efforts of music business legend John Hammond, Sr., Bruce signed a deal with Columbia Records and released his first LP, "Greetings From Asbury Park."

Initial reaction was mixed. Some critics said he was just one more Bob Dylan imitation. Bruce was undaunted. He toured tirelessly, then released "The Wild, The Innocent And The E Street Shuffle," an ambitious but flawed album that met with a lukewarm reception. It was beginning to look like Springsteen was going nowhere.

Then, in 1975, he made a magical album, "Born To Run," which captured the essence of teenage life as experienced on that very Jersey shore he'd been calling home. The disk created a sensation, landing Bruce on the covers of both Time and Newsweek in the same week, an unheard of feat for a relatively unknown rocker.

Management disputes kept Bruce out of the studio for two years but he continued to tour. His live shows, often running past midnight, became the stuff of legends. Bruce's rock 'n' roll stamina was considered something to behold. And fans did behold it, coming out in increasing numbers, forming a link with this star who somehow seemed one of them. It was a unique bond, one that has grown stronger over the years.

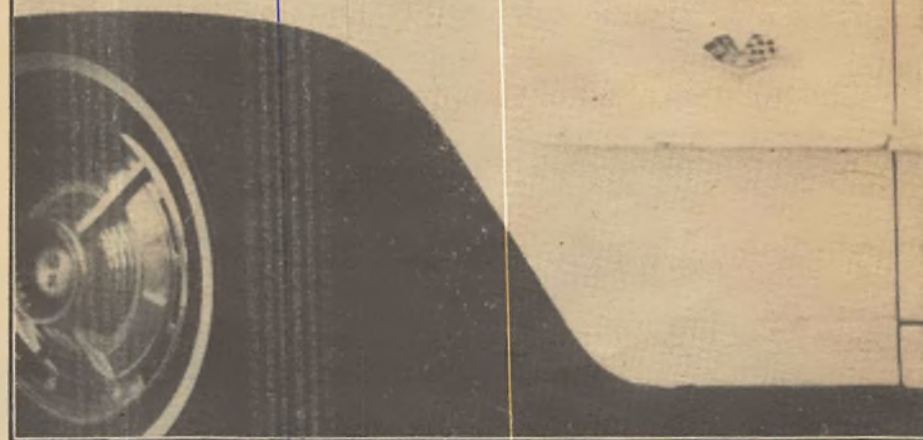
The Boss returned in 1978 with "Darkness On The Edge Of Town," a

multi-faceted work that confirmed his greatness. His "The River," released in 1980, was a more overtly commercial album; it yielded Springsteen's first major hit single, "Hungry Heart."

In 1982, Bruce surprised one and all with "Nebraska," a bleak, acoustic album that conjured up comparisons to Woody Guthrie and the early Dylan. Recorded at home on a four track, it was brooding and intense



dedication





but a far cry from previous efforts. Still, record buyers admired its unquestioned power and it became a Top 5 hit.

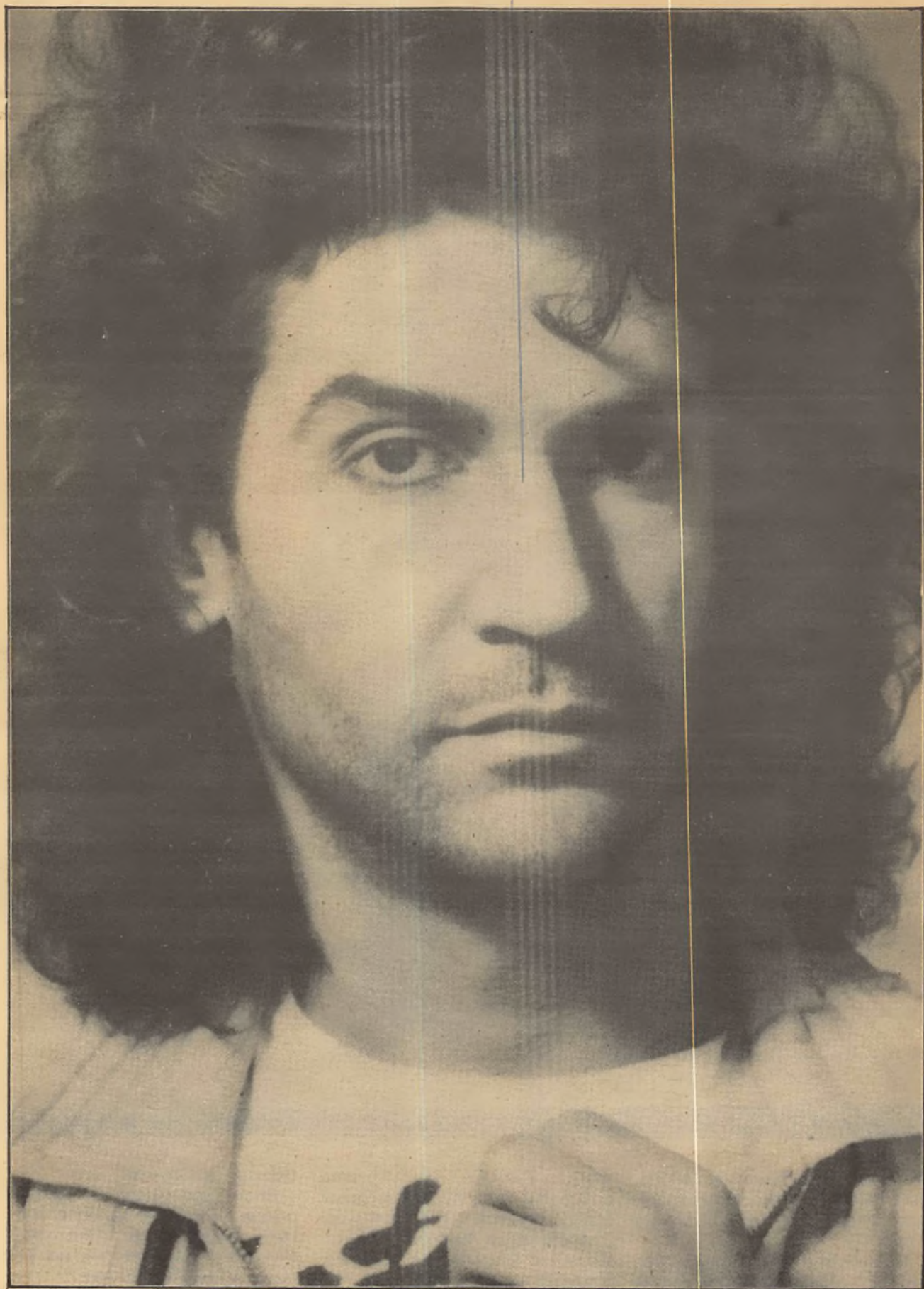
Bruce came back stronger than ever in 1984 with his incredible

"Born In The USA," which sparked an American tour that rivaled that of Michael Jackson's. The album went platinum within 48 hours of its release and spawned the hit single, "Dancing In The Dark," which was

followed by "Cover Me."

Bruce Springsteen occupies a unique place in the history of rock. He is a classic rocker, in the mold of Elvis Presley, Little Richard and The Beatles. Long may he rock.

BILLY SQUIER





■ Billy Squier was born May 12, 1950 in Needham, Mass. As a child, he studied piano but was attracted to the guitar after hearing groups like The Who, The Kinks and The Yardbirds. In the late 60's, he moved to New York and worked with a couple of local bands, Magic Terry & The Universe and The Sidwinders. He then returned to Boston, joined Piper and made two albums with that group before they disbanded.

Billy's first solo album was released on Capitol in April, 1980. "Tale of the Tape" was produced by Billy and Eddie Offord and featured a corps of musicians including Santana's Alex Ligertwood, E-Street Band alumnus David Sancious, and drummer Bobby Chouinard.

Though "The Tale of the Tape" was by any standards a well-received debut for a relatively unknown artist, it was Billy's second album that catapulted him into the ranks of superstardom. Produced by Billy & Mack, owner of Munich's Musicland Studios and veteran of several Queen sessions, "Don't Say No" was released in April, 1981. Thanks to such songs as the hit single, "The Stroke," and heavy album play on the nation's FM rockers, "Don't Say No" reached No. Five, and has now sold nearly 3,000,000 copies after staying on *Billboard's* charts for more than two years.

The Squier/Mack association continued for Billy's third Capitol release, "Emotions in Motion." Released in July, 1982, the album featured the group of musicians who continue as Billy's band to this day: drummer Chouinard; keyboardist Alan St. Jon; guitarist Jeff Golub; and bassist Doug Lubahn. Queen's Roger Taylor and Freddie Mercury sang on the album's title cut.

To support the LP, during the Fall of 1982, Squier toured as opening act for Queen, playing at some 35 major arenas across America. Over the next year, Billy would return to those very same venues—this time as the headliner. "Emotions" eventually racked up well over 2 million copies sold in the U.S. alone. "Signs Of Life," Billy's fourth LP, which teamed Billy with legendary producer Jim Steinman, vaulted into the Top 10 of the album charts almost immediately upon release during the summer of 1984. Billy Squier was bigger than ever.

ROD STEWART

■ Born in London, January 10, 1945, Rod Stewart has taken his place among rock's legendary singers. Though he originally worked hard at becoming a professional soccer player, Rod soon found himself hanging out in the early 60's London rock scene, where he eventually hooked up with wizard guitarist Jeff Beck. He sang with Beck's band for two years before recording "The Rod Stewart Album" and joining The Faces.

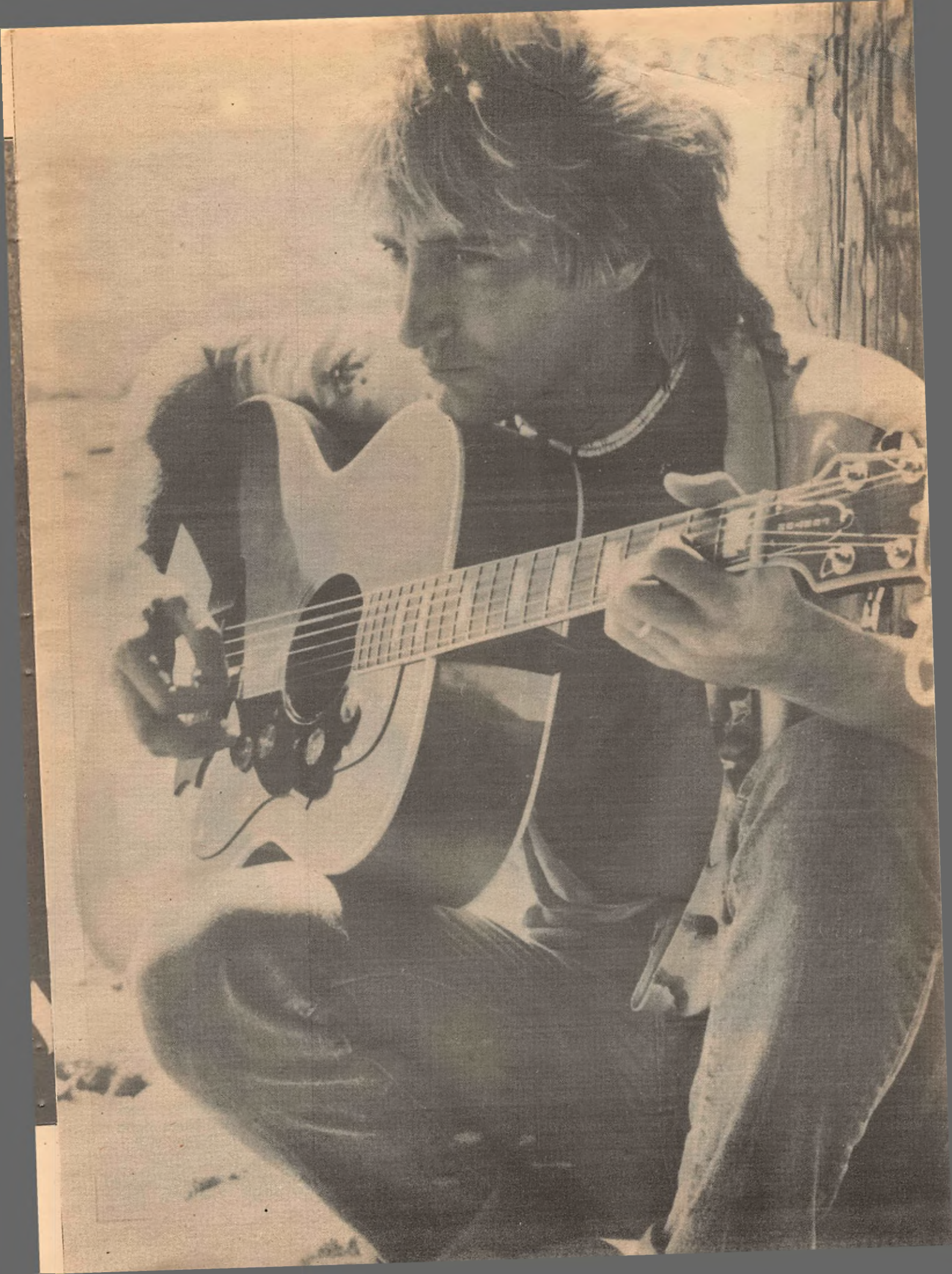
It was Rod's 1971 solo album, "Every Picture Tells A Story" that skyrocketed him to fame. The single, "Maggie May" was one of the most popular songs of that year, and Stewart followed it up with "(I Know) I'm Losing You" and "You Wear It Well." Over the next few years, tension in the Faces increased as Rod's solo career gradually took precedence. After some legal hassles, Rod split completely for Los Angeles, celebrating his decision with the aptly christened 1975 LP, "Atlantic Crossing."

Living in the U.S., Rod amplified on his already huge reputation via his widely reported romance with Swedish actress Britt Ekland even as he continued to turn out hits with almost casual effectiveness. Albums like "A Night On The Town," "Blondes Have More Fun," "Foolish Behavior" and "Tonight I'm Yours" found niches at the very top of the charts, as did singles such as "Hot Legs," "You're In My Heart," "Da Ya Think I'm Sexy" (which became a veritable Rod Stewart anthem) "The Killing Of Georgie" (a heartfelt tale of a young homosexual's demise) and "Young Turks."

In 1984, Stewart went into the studio with old pal Jeff Beck to record an album entitled "Camouflage." It featured cover versions of Todd Rundgren's "Can We Still Be Friends," and Free's "All Right Now," along with new tunes like "Infatuation," which became a hit single and "Some Guys Have All The Luck," which followed it onto the Top 100.

Asked, after 20 years of classic vocal stylings, who his all-time singers were, Rod responded "Invariably, I'll go back and listen to the likes of Otis Redding, Sam Cooke or Woody Guthrie."





STRAY CATS



■ Stray Cats went from their home town of Massapequa, Long Island, over to London to hit the big time, then saw their records sent back to America as much talked about imports, before they finally returned to these shores to become a top attrac-

tion here.

The original litter came into being in 1979 and has survived intact: Brian Setzer, guitar, vocals; Slim Jim Phantom, drums; and Lee Rocker, string bass. The trio worked the Long Island bar circuit for awhile before taking off for England in the

summer of 1980.

The Cats' odd blending of rockabilly, new wave and blues found a ready audience in Britain. With the knowledgeable rocker Dave Edmunds as producer, they debuted with the single "Runaway Boys"



which became a runaway hit. "Stray Cat Strut" and "Rock This Town" dittoed.

By 1981, The Stray Cats were ready for America. They opened for The Rolling Stones on several dates during their North American tour. "Built For Speed," compiled from the

best cuts on their first two English albums, came out here on the EMI America label. It caught on.

"Built For Speed" was just that—it sold over two million copies. "Rock This Town" and "Stray Cat Strut" became huge singles and endlessly

shown videos. The next album, "Rant 'N' Rave With The Stray Cats," was like catnip to audiences as they went wild over singles like "(She's) Sexy & 17." It looked like Stray Cats were going to be around, making rockin' music for at least nine lives.

THOMPSON TWINS



■ Thompson Twins, as all their fans know well, are not twins at all but Tom Bailey, vocals and synthesizer; Allannah Currie, percussion and vocals; and Joe Leeway, synthesizers and vocals.

"In The Name Of Love," the single, opened the doors for Thompson Twins, turning into a

Number 1 hit in the U.S. dance clubs. It set the stage for "Side Kicks," the LP that spawned the singles, "Lies" and "Love On Your Side." The Twins' next album, "Into The Gap," contained "Hold Me Now," their biggest selling international single so far.

The original Thompson Twins

formed back in 1977, first as a conventional four-piece pop outfit, and then as a group of shifting line-up and a more improvisational, experimental approach. At one point, their live shows were true exercises in audience participation, with spectators joining the band onstage. "We thought everybody had rhythm, ev-



erybody could actually play," Alanah Currie told an interviewer. "We used to hand out hubcaps for percussion." Eventually, however, the concept proved less rewarding, and the Twins, who by that time were a seven-person band, began to rethink their musical outlook.

They also rethought their lineup,

transmuting into the current three piece unit. That was in April, 1982, right about the time "In The Name Of Love" was changing everything for them. By 1983, the Twins were doing concert shows on bills with The Police, David Bowie and Peter Gabriel.

"Into The Gap" showcased

Thompson Twins working in a broader spectrum of pop songs. Critics commented that, though the tunes were danceable, there was more depth to them on every level. Said Tom Bailey: "Our goal is to bring an element of reality into songs about emotional relationships."

TINA TURNER



Tina Turner is one of the most well loved, unabashed legends of rock. Originally a duo with husband, Ike, she has, since 1975, carved out a solo career that highlights her incredible energy, style, voice and personality.

Born November 26, 1938 in Brownsville, Tenn., as Anna Mae Bullock, Tina was destined to be a rock goddess. At 18, she met Ike, recording "A Fool In Love," a now legendary single that served notice this strong voiced woman was playing for keeps. With Ike and the ever

popular Ikettes, Tina scored a "I Want To Take You Higher" and "Proud Mary." Her version of "River Deep, Mountain High," produced by Phil Spector, is considered one of the alltime greatest rock singles.

Splitting from Ike in '74, Tina toured extensively, earning the distinction of being rock's hardest working female. Her performance as The Acid Queen in Ken Russell's film, "Tommy" won her new fans, as did guest appearances with Rod Stewart and The Rolling Stones. In 1982, she toured with the Stones

throughout North America, with her duet with Mick Jagger of "Honky Tonk Women" hailed as a standout of the show.

In 1983, Tina went to England where she cut a classic version of Al Green's "Let's Stay Together." The single sold more than a million copies worldwide. Tina was now bigger than ever and she clicked again "What's Love Got To Do With It," easily one of the finest number of 1984. Her album, "Private Dancer," featured numerous guest stars, including Dire Straits and Jeff Beck.

TWISTED SISTER



■ Twisted Sister was that rarity, a genuine peoples band that could consistently sell out major concert halls in the New York area for several years before they even had a recording contract. Streetwise and flamboyant to the point of being cheerfully repulsive, Twisted Sister had a fan club of 20,000 when they signed with Atlantic in 1982.

The group grew around Dee Snider, the lead vocalist who grew up on Long Island and fronted his first band at the age of seven. Believe it or not, Dee actually had classical voice training though he soon gave it up for rock 'n' roll. In 1976, Dee encountered guitarists Jay Jay French and Eddie "Fingers" Ojeda. They decided to form Twisted

Sister.

Right from the start, Twisted Sister was outrageous. "We went on stage wearing dresses, lingerie, anything to get a reaction," recalls Snider. "We thrive on reaction."

Record company reaction was slow in coming. The band had even sold out the cavernous paladium on Manhattan's 14th St. before they cut a deal. By then, bass player, Mark "The Animal" Mendoza, and drummer, A.J. Pero, had joined the band.

Even before release of their first album, Twisted Sister had become sensations in Great Britain where their riotous antics were reminiscent of The Sex Pistols'. June 1983 saw release of the fittingly titled "You Can't Stop Rock 'N' Roll" which dominated the English heavy metal

charts. A hit single, "I Am (I'm Me)" followed.

"Stay Hungry," the band's second album, was recorded in New York and Los Angeles, produced by Tom Werman of Motley Crue fame. Among the standouts were "I Wanna Rock" and "We're Not Gonna Take It."

On its climb to stardom, Twisted Sister has never flinched. "Basically, we're just a bunch of dirtbags," admits Dee Snider. "We don't want people to leave our gigs saying things like, 'Well, I suppose they were pretty good.' We despise those who sit on the fence. Either dig it or get out. It's all or nothing. People either love us or they hate us. There is no one in between."

VAN HALEN

■ Eddie Van Halen, the superb guitarist of this phenomenally successful band, has stated that if the fates had been different and they'd never become a supergroup, they would probably still be back in Pasadena, California, playing in some bar. But things worked out differently for Eddie, brother of Alex the drummer, bass player Michael Anthony and the group's irrepressible and outrageous spokesman, the one, the only David Lee Roth.

Love him or hate him, David, with his flamboyant onstage presence and just as wild demeanor offstage, has developed into one of rock's true personalities. His professed goal of living life with the top down in Technicolor first took root in 1978 when Warner Bros executives found them at the Starwood Club in L.A. and signed them to a label deal. The first LP, "Van Halen," served strong notice that an important rock band had arrived. The album eventually topped the two million mark in sales and hatched the single, "You Really Got Me," which snuck into the Top 40.

As Van Halen put its stamp on contemporary rock with superb albums like "Van Halen II," "Women And Children First" and "Fair Warning," the media spotlight landed squarely upon them. David's outgoing charm seemed at one end of the spectrum, while Eddie's intense devotion to the guitar was at the other. David provoked interviewers with his candid comments on sex, drugs, you name it, and Eddie mesmerized audiences with his dazzling guitar technique, also making headlines via his widely publicized marriage to tv star, Valerie Bertinelli. Not to be ignored was the solid drumming of Alex Van Halen nor the dependable bass riffs of Michael Anthony. Van Halen was clearly a group in which disparate elements came together, interlocking to form a streamlined, often volatile unit.

In 1982, Van Halen released "Diver Down," a live album which was their biggest seller to date, though some critics carped that it was a disappointment. But Van Halen has never been a critic's



band. Their straight from the heart rock goes right to the nerves and emotions of their audience.

And that audience continues to grow. With "1984," Van Halen took

the last step to the ultimate heights of superstardom. Their LP attained Number 1 status and the single, "Jump" became the most listened to song of the year. For most of 1984,



the band criss-crossed America, bringing their lavish stage show to enthusiastic crowds. "I'll Wait" and "Panama" were additional hit singles off the LP and, by the waning

days of the year, more no doubt were due.

In the face of their lofty status, Van Halen remains cheerfully unassuming. To quote David Lee Roth: "It's

important to remember that success is never final and failure is never fatal. But the most important part is that it's not whether you win or lose, it's how good you looked!"

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE



■ "I wanted to play saxophone but all I could get were a few squeaks. My big brother was playing guitar and I figured I'd try it too. I loved it from the get-go." That's the way Stevie Ray Vaughan explains his introduction to the instrument which he has since mastered, resulting in his being compared favorably with such guitar legends as Eric Clapton and Jimi Hendrix. No doubt about it, Vaughan is on the verge of becoming the world's newest guitar hero.

Stevie's roots go back to Houston, Texas, where he grew up listening to classic blues artists like Albert Collins, B.B. King and Lonnie Mack. At the age of 8, he had his own band, The Chantones, which would later be replaced by groups with names such as Blackbird ("sort of an Allman Brothers/Cream thing"), The Nightcrawlers, The Cobras and Triple Threat. Despite some recognition locally, Vaughan reached the waning days of the 1970's without palpable success.

That began to change when Stevie hooked up with bass guitarist Tommy Shannon and drummer Chris Layton, to form Double Trouble, named for Vaughan's favorite Otis Rush tune. The new group set Austin, Texas ablaze and word of mouth traveled East, eventually reaching Mick Jagger who imported Stevie

and friends to New York for a private performance. Soon the band was booked for the prestigious Montreux Jazz Festival where they came to the attention of David Bowie, who asked Vaughan to play lead guitar on his "Let's Dance" album.

That LP, Bowie's most popular ever, brought Stevie Vaughan before a worldwide audience of record listeners. Suddenly, everyone was asking: who is this amazing new guitarist? Stevie was invited to tour with Bowie but just as quickly dis-invited amid rumors that he was likely to steal too much thunder from The Thin White Duke himself. Vaughan's career was helped even by his non-appearances!

Among the others who had seen Stevie Ray at Montreux was Jackson Browne, who generously offered the band free recording sessions at his Down Town Studio in Los Angeles. The result was the LP, "Texas Flood," recorded during one week in November, 1982, under the guidance of legendary music man John Hammond, credited with discovering a bevy of great talents including Billie Holiday, Bob Dylan and Bruce Springsteen.

"Texas Flood" was an impressive calling card for Stevie Ray and company. Along with selling more than a quarter of a

million copies, it opened the doors for the band to headline SRO tours and open for arena attractions like Men At Work, The Moody Blues and The Police. The album racked up a Grammy nomination for Best Traditional Blues Recording and yet another for Best Rock Instrumental — for the track, "Rude Mood." All at once, it seemed as though everyone knew who Stevie Ray Vaughan was.

His lightning guitar technique and fluid blues singing were showcased to perfection on "Couldn't Stand The Weather," the band's second album. It featured sizzling blues by giants such as Jimmy Reed, along with four Stevie Ray Vaughan originals and a tribute to Jimi Hendrix. There were even echoes of jazz, signaling yet another direction Vaughan could move in.

Despite the applause and accolades, Stevie Ray Vaughan hasn't lost the feeling for music that made him pick up a guitar as a child. "When you're up and playing," he says earnestly, "and you're getting a chill all the way up your back because of what you just gave somebody and they gave you back — that's probably the biggest thrill. Or if you're playing someplace and you hit a note and people start screaming — that's it. You gave them a thrill or you soothed them. That's what the blues do to me."•

JOHN WAITE



■ We all started life as babies but John Waite began his career as one of The Babys, an under-rated British power pop group of the late 70's. But it took solo work in the young 80's to make handsome John a star, culminating in the runaway success of "Missing You," one of the classic summer singles of 1984.

Born July 4, 1955, John was barely out of his teens when he joined forces with Wally Stocker, Mike Corby and Tony Brock to form The Babys, one of the last decades most liked and photographed English bands. Heavy promotion and the group members natural good humor helped propel The Babys into the spotlight and they were rewarded with hits like "Isn't It Time," which crept close to the Top 10 on the singles charts in 1977.

Following three Gold albums and five well received American tours, The Babys called it quits and John opted for a solo path. Drawing on a combination of youthful appeal and emotional depth, Waite added a raw rock sound that had critics labeling the overall effect pioneering. His first album, "Ignition," was aptly named.

No stranger to video—The Babys had actually gotten a record contract on the strength of a video demo—Waite made a splash with his visuals on "Change," which happened to be a great song in the bargain. Owner of one of rock's most distinctive voices, John got to really show it off on the LP "No Brakes," which featured seven new compositions plus some surprising covers. As 1984 drew to a close, "No Brakes" seemed perfectly named as well, as the LP was on a collision course with the very pinnacle of the charts.

ROGER WATERS

■ He is the complete anti-superstar. He hates giving interviews. He refuses to be photographed. He doesn't hang out in any of the fashionable haunts. His exploits are hardly the currency of your average pop gossip column.

And yet the albums of Pink Floyd under his leadership have sold 55 million copies. Probably the two most personal of them have totalled nearly 30 million copies—*Dark Side of the Moon* and the double-LP *The Wall*, dealing with such obsessions as the difficulty of communicating with fellow human beings, the pressures of stardom, and most frequently, the image of his soldier father, killed in Italy during the Anzio landings just before Roger was born in 1943.

George Roger Waters was born in Cambridgeshire, England on September 9, 1943. He attended art class with two boys, Syd Barrett and David Gilmour who would one day become members of Pink Floyd. In 1965, that group played its first gig, earning a whopping 15 pounds for a five hour show with only one 20-minute break.

Pink Floyd went on to become one of the world's most famous supergroups. Roger's guidance was instrumental not only in the writing and design of the music but in the lavishly theatrical stage shows that came to be associated with the band.

During Pink Floyd's rise to stardom, Waters felt the need to experiment on solo projects. In 1970, he collaborated with Ron Geesin on "The Body," a medical documentary film. However, it wasn't until the rockin' 80's that he really branched out, creating "The Pros And Cons Of Hitchhiking," an album which he developed into an elaborate stage show featuring guest musicians such as Eric Clapton. In mid-1984, that LP rode the charts and the stage version dazzled audiences both in Europe and America.



WENDY O. WILLIAMS

■ Wendy O. Williams has been called a "heavy metal priestess" and a "leader in the shock troops of rock 'n' roll." Ex-singer of the outrageous group The Plasmatics, she has vowed to be the heaviest female singer in the history of rock. Since she burst upon the music scene in 1978, Wendy—her initials spell WOW and with good reason—has carved out a career which has been explosive both musically and literally, with the fearless singer engaging in such provocative behavior as blowing up convertibles on stage, chain-sawing electric guitars in two and, in her most recent videos, driving a school bus through a wall of a hundred television sets and doing a thrill-a-second transfer from a speeding automobile to a low flying aircraft via a tenuous rope ladder. When you are Wendy O. Williams, there are always new frontiers to conquer.

Wendy arrived in the New York club circuit with an entertaining and provocative act that led to The Plasmatics' first album, appropriately titled "New Hope For The Wretched." This was hard nosed, non-stop rock, performed by a strong woman and certain critics found it too much to swallow. But audiences flocked to Wendy's live gigs which were always highlighted by spectacular special effects not the least of which was Wendy herself who worked a crowd with a fierce intensity that was truly something to behold. The Plasmatics encore followed up their debut disk with "Beyond The Valley Of 1984" and topped that one with "coup d'Etat."

In 1984, Wendy went solo with an album entitled "W.O.W." It was produced by Gene Simmons of Kiss and featured Ace Frehley on lead guitar. By then, Wendy was making good on her ambition to out-heavy all female contenders and, in the Fall of that year, she took her case to the public via a tour that ravaged the Midwest.



PETER WOLF

■ From 1967 to 1983, The J. Geils Band was synonymous with authentic, knowledgeable, blues-inspired rock. And within the confines of that remarkable ensemble, Peter Wolf was the dominant personality—fast-talking, hard-rocking, the epitome of the urban hipster at large.

Peter was born in the Bronx, March 7, 1946 and grew up listening to legendary deejays like Jocko Henderson and Symphony Sid on the Harlem based radio station, WADO. He spent his free time hanging out at the famed Apollo Theatre on 125th Street, where he first heard great acts like James Brown and Wilson Pickett. When Wolf moved to Boston in his late teens, he dabbled in painting and disk jockeyed himself on WBCN. He also started The J. Geils Band.

Dubbed early on as "America's answer to the Rolling Stones," the Geils Band was a cheerful bunch who managed to elude major success while they churned out one tasteful rock album after another. The 70's were made that much more enjoyable thanks to LP's like "The Morning After," "Full House," "Bloodshot," "Ladies Invited," "Hot Line" and "Monkey Island." Just for the hell of it, the band even had a couple of hit singles: "Looking For A Love" in 1971 and "Must Of Got Lost" in 1974. That same year, Peter Wolf wed actress Faye Dunaway. Their union lasted till the end of the decade.

When mainstream glory finally did come via the smash albums, "Love Stinks" and "Freeze Frame," problems were just around the corner. Wolf and the rest of the group could not agree and suddenly Peter was out, having quit or been fired, depending on whom you wanted to believe. If Wolf wanted to rock in the 80's, he'd have to do it on his own.

He has done just that. In 1984, he released "Lights Out," a superb solo LP on which he was joined by a veritable Who's Who of funk, rock and soul including Mick Jagger and soloists from The Cars. A single, also entitled "Lights Out," lit up the charts. Peter Wolf, The Mouth That Roared, had stepped out in style.



■ "Other bands have names—the Somethings—that conjure up a certain image, whereas X just stands by itself."

The speaker was bassist/vocalist John Doe of the Los Angeles band, X, that has won acclaim as America's best new force in rock. The group's other members are Exene Cervenka, vocalist; Billy Zoom, guitar; and D.J. Bonebrake, drums.

X began their synthesis of American sounds and styles in the forefront of Los Angeles' rock renaissance in the late '70's. One of the first bands to play the Masque, Hollywood's seminal alternative music club, X began in 1977 when Doe and Zoom placed almost identical ads in the *Recycler*, a local classified publication.

"I went down and picked up a copy the morning it came out," Zoom recalls. "While walking back to my car, I saw John's ad and circled it. When I got home, there was a message for me next to the phone—John Doe called."

Exene, whom Doe first encountered at the Beyond Baroque poetry workshop in nearby Venice, joined as vocalist shortly thereafter. Doe sexcribes their initial meeting: "She was wearing dark lipstick and read this poem about Lois Lane. We went out that night, got drunk, and we've been together ever since."

In 1979, The Doors' Ray Manzarek came to see X at the Whisky A Go Go on Sunset Strip. The group was already doing The Doors' "Soul Kitchen." Manzarek liked what he heard and saw. He agreed to produce the band's first album, "Los Angeles," which sold more than 50,000 copies on the independent Slash label. The next LP, again with Manzarek at the helm, did just as well. Soon Elektra Records beckoned.

By July, 1982, when Elektra released "Under the Big Black Sun," X was L.A.'s most talked about band and one of the most critically praised group in America. The new album only solidified their position, opening some doors too. Exene published a book of poetry, "Adulterers Anonymous," written with rocker Lydia



Lunch. The band was also heard singing the title tune in the Hollywood remake of "Breathless," starring Richard Gere. "More Fun in The New World" came out in 1983, winning the group new admirers and making its original supporters feel that much wiser.

Despite the plaudits and the loyalty of fans, the group members are realistic. "We don't make that much money," says Doe. "The reward that we get is being able to write songs and play live and make records. Otherwise, we make a living like anybody else."

NIGHTTIME TV STARS A FIRST IN PRIME TIME COVERAGE



Are you an avid nighttime tv watcher? Do you try to keep up with all the storylines for all the prime time soaps, like Dallas, Knots Landing, Falcon Crest, Dynasty, Hill Street Blues, and the rest.?

Well Nighttime TV Stars will keep you abreast of all the late breaking news

- All the gossip behind the scenes.
- All the romance, and intrigue on the sets. . .
- And who is really sleeping with who!!!!

Be the first to know . . . **Subscribe NOW! !!!** Keep up with all your favorite stars on ALL the Prime Times Shows!!!!

A one year subscription for only \$17.00. A \$4.00 savings off the newsstand price.



Please check one: 1 year subscription \$17.00 ☐
2 year subscription \$34.00 ☐

Please make checks payable to

Dynasty Media Publishing Corp.
140 Sylvan Ave., P.O. Box 1629
Englewood Cliffs, N.J. 07632

Dynasty Media Publishing Corp.
140 Sylvan Ave., P.O. Box 1629
Englewood Cliffs, N.J. 07632

NAME (PLEASE PRINT)

ADDRESS

APT NO

CITY

STATE

ZIP

(Please allow 6-8 weeks for delivery of your first issue)

ZZ TOP



■ "Get it where you can and have a good time going for it" is the declared motto of ZZ Top, the engaging rock trio that has defied the odds by sporting an unchanged lineup for more than a decade and a half, while continuing to top itself successwise with each record release and concert tour.

Known internationally as "that little ole band from Texas," ZZ

Top is comprised of Billy Gibbons, guitar; Dusty Hill, bass guitar and vocals; and Frank Beard, drums. The group, formed in 1969, has cut more than a dozen top selling LP's on their way to attaining legendary status as the elite rock boogie band from the Lone Star State.

Refugees from two of Texas' most popular unknown groups of the 60's, Houston's Moving

Sidewalks and the Dallas-based American Blues, ZZ Top attracted a devoted cult following prior to release of "ZZ Top's First Album" and "Rio Grande Mud," a pair of LPs which put them on the map. Million selling gold followed with the likes of "Tres Hombres," "Fandango" and "Tejas," albums which went right to the heart of what Texas rock 'n' roll was all about. Meanwhile, singles such



as "La Grange" and "Arrested For Driving While Blind" were garnering radio airplay that would make ZZ Top a household name.

In music business circles, veterans still shake their heads in wonderment at the notorious tours of this Lone Star trio. Stages littered with longhorn steers, buzzards, buffalos, rattlesnakes and jalepeno peppers were not uncommon as

the duo of long beards plus one blasted their way across four continents before dropping out of sight in 1977.

A two year hiatus, during which the band re-set their sights, ended with blockbuster albums like "Deguello," "El Loco" and the phenomenal "Eliminator," which spawned ZZ Top's most spell-binding classic, "Sharp Dressed Man." This tune was captured on

video in a way that left MTV watchers gasping; national phone-in polls continually chose it against all challenges as Video of the Week. Another number from the LP, "TV Dinners," achieved a similar cult status, endearing itself to lovers of the absurd via the memorable lyrics: "A 20 year old turkey in a 30 year old tin/I can't wait till tomorrow when I thaw one out again." Now that's poetry. •



MAGAZINE EDITION

SOAPS—THE HISTORY PART I

SUBSCRIBE NOW...

SOAPS THE HISTORY PART I.....	\$4.99
SOAPS THE HISTORY PART II, THE VILLAINS.....	\$4.99
SOAPS THE HISTORY PART III, THE LOVERS.....	\$4.99
SOAPS THE HISTORY PART IV, WHAT EVER HAPPENED TO... \$4.99	

- HOW MUCH DO YOU KNOW ABOUT SOAPS?
- WHO ARE YOUR FAVORITES?
- ARE YOU ONE OF THE MANY COLLECTORS OF SOAP MEMORABILIA?

If you are, then Soaps The History Part I is the book for you. We'll start with the early days, when most were only 15 minutes long and broadcast live. We'll go back to the roots of today's most popular shows, and trace the stories of the most important characters through the years. It's an exciting journey, and one that's fully illustrated with hundreds of rare photos. What's more this incredible journey is all yours for only \$4.99. Imagine a 176-page book filled with all your favorite soap stars for only \$4.99. A bargain at double the price.

Soaps The History Part I, is a collector's dream. But we only have a limited supply. **Order Now!!**

.....
Please send me copy(s) of
SOAPS, THE HISTORY PART I.
Enclosed please find _____ plus \$1.00
postage and handling.

Make checks payable to:
Dynasty Media Publishing Corp.
140 Sylvan Ave., P.O. Box 1629
Englewood Cliffs, N.J. 07632

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

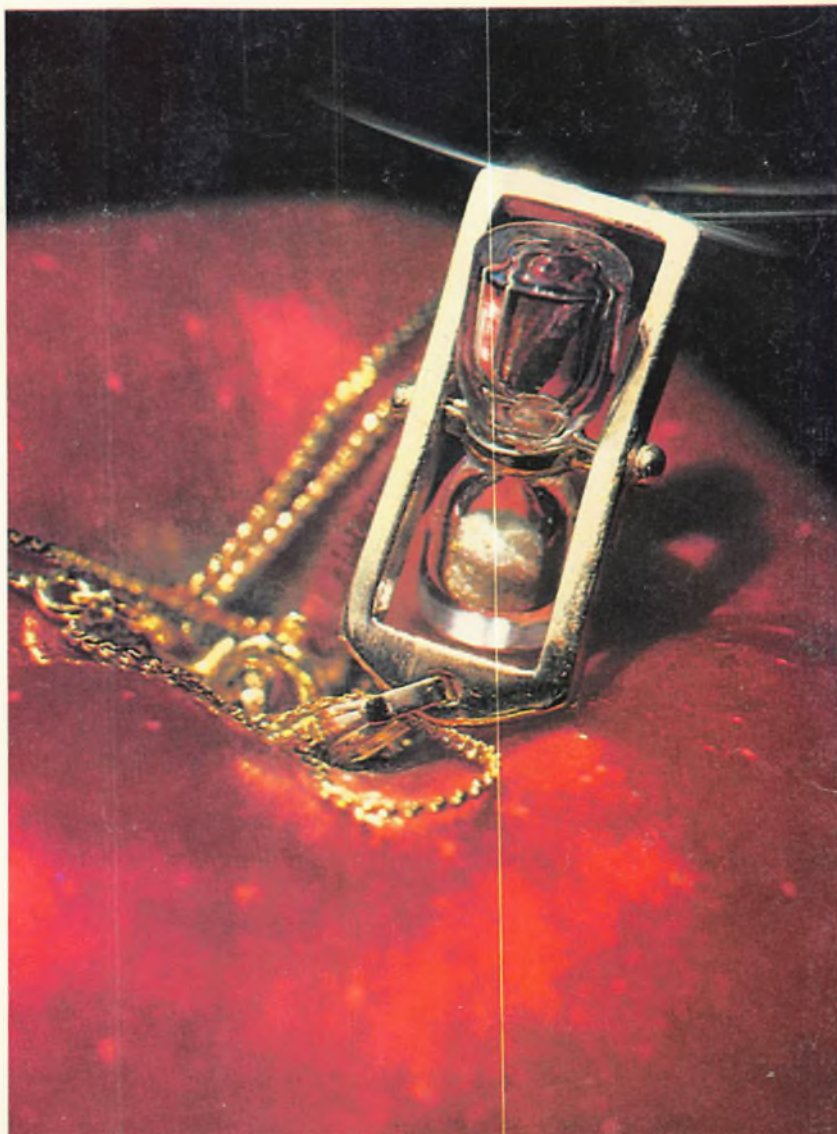
PLEASE ALLOW 6 TO 8 WEEKS FOR DELIVERY.
PHOTOCOPY IF NECESSARY

SPARKLING TIME

The Sparkle of one full carat of **diamond dust**. This elegant Hourglass Pendant contains 1000 diamond particles. The hourglass bottle rotates to display the flow of diamonds from top to bottom - like a prisoner of time.

This 14K electroplated Hourglass Pendant on its matching 16" serpentine chain is the perfect way to reward yourself for being so good. Or to tell that special somebody how much you love them. It comes shipped in its own genuine velvet gift box accompanied by a Certificate of Title and Guarantee of Authenticity. This certificate verifies that each hourglass contains 1 carat of **genuine diamond dust**.

This Hourglass Pendant can be yours for only **\$14.95** plus **\$1.00** for postage and handling. Don't miss this great buy.



DYNASTY

DYNASTY MARKETING INC.

140 Sylvan Ave. P.O.Box 1629
Englewood Cliffs, N.J. 07632

Please rush me my Hourglass Pendant that shows time in a bottle. I am enclosing **\$14.95** plus **\$1.00** for postage and handling. I understand that if I am dissatisfied for any reason my money will be refunded.

Name _____

Address _____

City _____

State _____ Zip _____

I enclose my ☐ CHECK

☐ MONEY ORDER

Please charge my ☐ VISA

☐ MASTER CARD

MY ACCT.# _____ EXP. DATE _____

SIGNATURE _____