

PHOTO P. CUNNINGHAM

## Rod On TV: Live And Worldwide

By Alan Hecht

**NEW YORK**—Five years ago when Rod Stewart's *Tonight's The Night* hit the charts, Stewart promoted it internationally via a rock video which helped revolutionize the then-infant form by demonstrating that a stylish narrative interpretation of a song was a viable alternative to the standard concert video. The result was both a compelling artistic statement and an effective marketing tool.

On December 18 Stewart is participating in the development of another fledgling video form, stereo satellite transmissions. At 11:30 Eastern Standard Time, his concert at the Los Angeles Forum will be beamed to an international audience, and simulcast in stereo on FM radio as well. In addition to 85 percent of U.S. households with television sets, such disparate locales as Thailand, Spain, Australia and the Philippines will see Stewart strut his stuff. Tina Turner is scheduled to appear as a special guest.

"There are about ten acts in the world large enough to do a concert like this," claims Billy Gaff, Stewart's manager and the show's executive producer. In recent years, only Elvis Presley, the Beach Boys and

Jethro Tull have attempted satellite transmission of concerts (the latter's was not even aired in the U.S.).

Gaff has enlisted the co-production aid of Wold Entertainment, the software arm of the Wold Organization, which is the largest user of satellite time in the country. After Gaff and Carl Scott, Warner Brothers' vice president of artist development, had shopped the concert idea unsuccessfully to the three major networks, they approached Wold with a plan for a worldwide telecast of one of the crucial dates on Stewart's U.S. tour. Wold bought it.

"Philosophically we have chosen to link ourselves primarily to those types of programs which are topical or timely and deserve to be seen as events," explains Wayne Baruch, president of Wold Entertainment, "so the Rod Stewart concert was a natural for us."

Wold created an "ad hoc net-

work" specifically for the project. Last summer Wold pioneered the concept of a network comprised of local independents and network-affiliated stations which agree to carry an event program for a live, one-time broadcast. The event, in that instance, was a July 4 Beach Boys concert, also transmitted via satellite with FM stereo simulcasting.

Some stations will not cover the concert live, particularly on the West Coast, where it begins in prime time. In these areas it will air on tape starting at 11:30 PM.

Since the broadcast will be seen on commercial TV in the U.S., the inclusion of advertisements has caused some creative maneuvering in the concert's structure. But Gaff says appropriate set changes have been made to insure that "good numbers" are not lost during the breaks.



The Police

## The Police To Begin U.S. Tour In January

**NEW YORK**—The Police are now rehearsing for a two-part tour of the United States set to begin in Boston on January 15. From there, the trio will venture to New York, head south to Georgia and move on to Texas. Don't plan on catching them in any cozy nightclubs, though: the smallest venue on the schedule is the 8000-seat Aladdin in Las Vegas, where the first leg of the tour closes on February 14.

Following a three-week layoff, the band will hit the road again for

two more months of concerts.

A spokesperson for The Police's management firm said fans can expect to hear a healthy selection of older material, as well as songs from the group's new *Ghost In The Machine* LP, all of which will be bolstered by the addition of a horn section onstage.

Opening act for the first half of the tour is The Go-Go's, whose debut album, *Beauty And The Beat*, came from nowhere to crack the top 20 of the Record World chart.

## INTERVIEW

### Chrissie Hynde's Grim View of Stardom

"There's nothing that stimulates me, there's nothing to say."

By Stan Miseses

**PHILADELPHIA**—After completing a successful two-day stand at Philadelphia's Tower Theatre, the Pretenders headed back to their rooms at the Bellevue-Stratford Hotel (remember Legionnaire's Disease? It rose to prominence here). A week of shows in New York City lay ahead, to be followed by dates in upstate New York and in Canada, and then by a European jaunt. *Pretenders II* had climbed into the top 20 of the trade charts, and the band had made an impressive showing on the season's premiere of *Fridays*. The future looked secure.

But during the night drummer Martin Chambers severely cut his right hand trying to force open a window in his room. The glass shattered, severing arteries and slicing a tendon in the hand. 30 stitches later, the tour came to a temporary halt.

At the Tower, the Pretenders had left behind a reporter in search of a story. Our interview was supposed to have taken place following the sound check. But manager Dave Hill brought word that the band wanted me to see the concert before I asked any questions. Fair enough. Afterwards, though, they vanished. Hill was backstage again to tell me that the interview would have to be rescheduled for the next morning. This was clearly shaping up as the Pretenders' classic duck-and-dodge-the-press routine, and I wasn't interested in being a victim.

Back at the hotel I found a bellhop who understood the expression "money talks and nobody walks" and learned Chrissie Hynde's room number. It was nearly midnight.

I knocked on the door and identified myself. Hynde answered and told me three things straight off: that she hadn't been consulted about an interview; that she hates giving interviews; and that the chances of our talk lasting more than ten minutes or so were not good. Reluctantly, she invited me in, as a housewife might ask an overly-enthusiastic Tupperware salesman to come in, stand in the vestibule and get it over with.

Her large and spacious room was in disarray, with garments slung here and there; an open suitcase, with unfolded clothes hanging over the sides, teetering on a dresser top; an electric guitar laying on the bed next to a copy of *Mommie Dearest*. Then there was Chrissie: pretzeled into a high-backed chair next to a table with an unlit lamp on it, looking moody, brooding but still somewhat alluring in only a t-shirt and jeans, no shoes or socks.

Ten minutes passed. More than two hours later, at 2:30 in the morning, a phone call from Ray Davies broke up what turned out to be a surprisingly intimate conversation. Before that call, Chrissie talked about herself and her band; read letters from her oldest girlfriend back home in suburban Akron, Ohio (and one from a jealous Ray Davies fan); made tea; and showed me photographs of herself as a teenager. But when the subject of her image was raised, a palpable dark cloud descended over the conversation.

"It's what I hate about being

with the Pretenders," she snapped. "It's all *People* magazine if you're a rock band. Giant stadiums, big business. Pop culture is so mainstream. It's much more popular than Twinkies. There's no underground. I mean, my mom and dad

*Continued on page 4*

## BILLY SQUIER CLOSES OUT A BIG YEAR

**NEW YORK**—His second solo album, *Don't Say No*, now certified platinum, Billy Squier is winding up a tour as the opening act for Foreigner and looking ahead to his next studio album. In December, Squier will head for Germany to meet with his producer, the mystery man known only as Mack, to plan sessions for the new LP.



Billy Squier

Squier expects to begin recording "in February or March." To date he's penned "four or five songs," all while in London on one of his rare weeks off. The trip came when Squier's personal life was, by his own admission, "turned upside down."

*Continued on page 4*

## Meat Loaf: On The Move Or On The Rocks?

**NEW YORK**—Pound for pound, there'll be more Meat Loaf to be had in the rotund singer's new movie, *Dead Ringer* (also the title of Meat's new album), currently being edited by Meat himself for release this March.

Meat Loaf plays two roles in the film: himself and a fan named Marvin whose dream is to meet—who else?—Meat Loaf. The idea of the plot is credited to Meat, but the film was written and directed by Allan Nichols, who previously shared writing credit with Robert Altman on *A Wedding*, and who also sang backup on the *Dead Ringer* LP. The bulk of the filming, so to speak, was done in the New York metropolitan area, including performance and backstage footage shot at the Westchester Premier Theatre during a free concert given by Meat Loaf in October.

*Continued on page 4*

## Pink Floyd Rumblings 'The Wall' Film Underway, New LP Due

**NEW YORK**—Those who missed Pink Floyd's *The Wall* tour last year—and there were many, since the band played in only New York and Los Angeles—will get a second chance next summer when *Pink Floyd—The Wall*, a feature film employing live action and animation, is released.

Based on the British band's mega-platinum album, the film was conceived and written by Floyd's Roger Waters, who is also writing additional music for the film.

Alan Parker (*Midnight Express*, *Fame*) will direct the live action and Gerald Scarfe, a British artist and top political cartoonist for *The London Sunday Times*, will be director of animation for the mixed-media production. *Continued on page 16*



MUSIC  
NEWS

## Index

Music News	1-4
Forum	4
On The Horizon	5
Behind The Board	6
Who's Who	7
Faces and Places	8, 9
Records-In-Progress	10
Musical Instruments	11
Centerfold	12
Video	14, 15
Films And Books	16, 17
Record Review	18-21
Recordwrap	22
Yesterday	23

THE  
RECORD

Managing Editor:  
DAVID MCGEE  
Associate Editors:  
STAN MIESES  
MARK MEHLER  
Contributing Editors:  
ALAN HECHT  
DAVID GANS  
Editorial Assistant:  
OREN CLARK

Art Director:  
ESTHER DRAZNIN  
Design Consultant:  
MARY SHANAHAN

Advertising:  
BILL HILTON (Ad. Mgr.)  
NINA LEVINE (Records Mgr.)  
JON MARSHALL (L.A. Office)  
MIKE NERI (Chicago Office)  
Advertising Production:  
CALVIN GENERETTE  
MARY DRIVER (Assistant)  
Circulation Directors:  
DAVID MAISEL (Single copy)  
JAN THAW (Subscriptions)  
Circulation Managers:  
TOM COSTELLO  
MARIE DONLON  
LISL FOLSOM  
JOHN LOWE  
NICKY ROE  
JOHN SKIPPER  
Manufacturing & Distribution:  
DAN SULLIVAN (Director)  
LINDA M. LANDES  
Director Retail Sales & Publicity:  
SUSAN OLLINICK  
Controller:  
JUDY HEMBERGER  
Finance Department:  
BETTY JO KLUNE  
WILLIAM STERKIN  
JANICE BRODOWSKY  
ERIC LILJESTRAND  
Administrative Manager:  
LAUREL GONSALVES

Main Offices:  
745 Fifth Avenue  
New York, NY 10151  
(212) PL8-3800

Branches:  
2029 Century Park East  
Suite 3740,  
Los Angeles, CA 90067  
(213) 553-2289  
333 North Michigan Avenue  
Chicago, IL 60601  
(312) 782-2366

THE RECORD is a special  
interest publication of  
Straight Arrow Publishers, Inc.

Chairman:  
JANN S. WENNER  
President:  
JAMES D. DUNNING  
Vice President:  
KENT BROWNIDGE  
Project Manager:  
RITA KEETON

The entire contents of THE RECORD are  
copyright © 1981 by Straight Arrow  
Publishers, Inc., and may not be  
reproduced in any manner, either in whole or  
in part, without written permission from  
the publisher. All rights reserved. Publisher  
does not assume responsibility for any  
unsolicited materials and will return only  
those accompanied by a stamped self-  
addressed envelope. THE RECORD is  
published monthly at the subscription  
price of \$12.00 for one year by Straight  
Arrow Publishers, Inc., 745 Fifth Avenue,  
New York, New York 10151. Application to  
mail at Second-class rates is pending at  
New York, NY, and at additional mailing  
offices. POSTMASTER: Send address  
changes to THE RECORD, P.O. Box 2985,  
Boulder, Colorado 80322.

This edition published November 9th  
for newsstand sales from November 24th  
through December 21st.

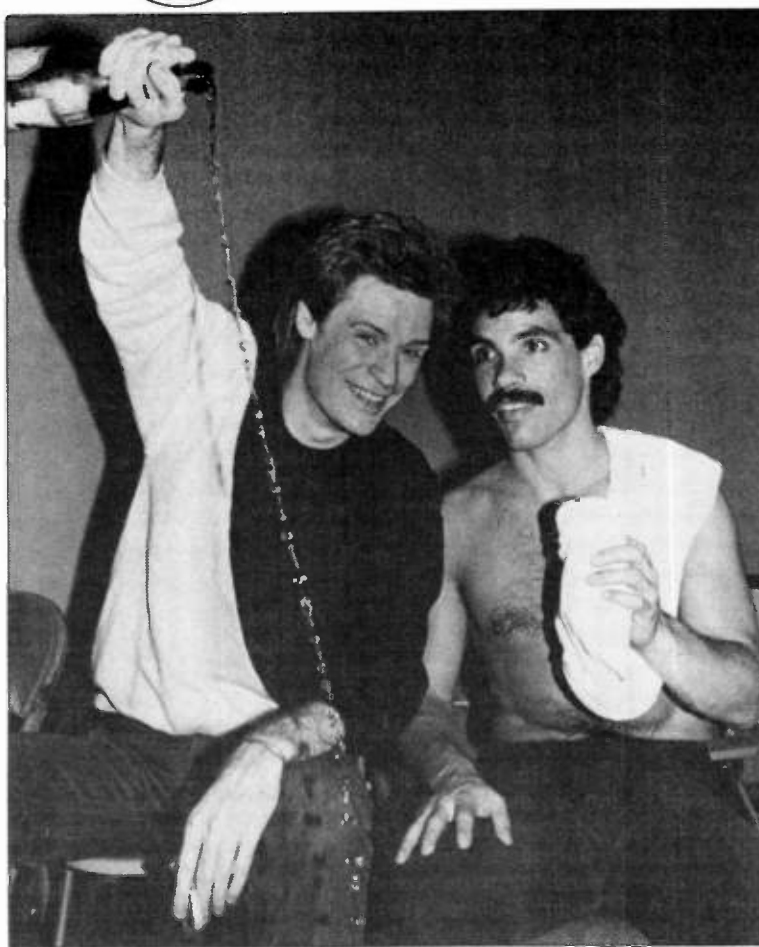
Hall &  
Oates  
Low-Key  
Stardom

By Stan Mieses

NEW YORK—"I think part of the reason we've never been in the lime-light is the general perception by most people that musicians are dumb, elemental people. Stupid, but intense. It's an attitude that predates rock. America likes its stars down home, like a Kenny Rogers, or so obscure that you're obviously weird, like a David Byrne. It's hard for us to be either."

"Us" is Daryl Hall (whose words these are) and his partner in music, John Oates, more commonly known as Hall and Oates. Regardless of how many millions of records they sell (and their latest LP, *Private Eyes*, seems certain to follow in the near-platinum steps of its predecessor, *Voices*), Hall and Oates seem determined *not* to be superstars.

For the record, Hall is the taller, blonde-haired one, the one who sings in the higher register; Oates is shorter, darker and more baritone



Hall and Oates: "We're not scenemakers. We're not groovy people."

about us, and I suppose that's been detrimental in a way because people can't get a handle on us."

"On the other hand," adds Oates, "we don't have anything to live up

**John Oates: "The most valid reality is the one I see when we're performing."**

than tenor. They are clearly different looking, yet, in just a few minutes in their presence a stranger might find that they complement each other so easily that they come off as a unit. They finish each other's sentences. They amplify each other's thoughts. Their partnership doesn't feel competitive, but where their public image is concerned, it feels that they compete, two against the rest, to leave it alone.

Hall has easy answers for why this is true. "We've never been out front as star personalities because we've kept a low profile on our personal lives. We're also not the type of musical act that can be generalized about or pigeonholed. I think we possess some complicated things

to, or down to. We're not scenemakers. We're not groovy people. We don't stay in New York a lot; we're out in Iowa, touring."

Both Hall and Oates are thoughtful people who don't try to impress you with their intelligence or their insight, nor do they shut you out by being too obscure or inside in their conversation. Considering that the music they've scored with lately—listen to any of the top songs from *Voices*, such as "Kiss On My List," or "You Make My Dreams"—sounds less self-conscious, more gutsy than ever, it's surprising to find that they've thought as much about it as they have.

"We've waged a battle with the seventies," says Hall. "We started

ten years too soon. There are musical ideas we thought about seven years ago that are just happening now: the idea of sounding raw and sometimes less than musically perfect—going for the emotion, the feeling—before the music becomes ritualized and rococo and bogged down with instrumental techniques."

While Hall and Oates' early R&B-influenced projects such as 1973's *Abandoned Luncheonette* won them a devoted following, the duo failed to break through commercially until "She's Gone" hit big in 1976. It was followed by two more major singles hits, "Sarah Smile" and "Rich Girl." Then

Dr. John's  
Solo Piano  
Album

By David McGee

NEW YORK—Anyone who's curious to know where rock 'n' roll piano styles came from and how they evolved ought to pick up *Dr. John Plays Mac Rebennack*, released this month on the Baltimore-based Clean Cuts label. Recorded August 27 at Orpheus Sound in New York City and co-produced by Clean Cuts chief Jack Heyrman and Ed Levine, the LP features the good doctor in his natural state—that is, alone at the piano. "There's not even a handclap on the album," notes Heyrman. There's also only one vocal, a typically-singular inter-

came a dry spell. "That was a valuable experience for us," Hall recalls, "because it gave us time to work at our own pace and re-evaluate."

From that re-evaluation came a decision to move closer to rock. Hence, *Voices*, an LP neither Hall nor Oates thought would be a monumental moment in his career. "We knew this was a great record," Hall states. "Still, I was afraid that people weren't going to like it, and if they didn't, what were we going to do? We had really worked on our own sound, and we had taken matters completely into our own hands."

Did they develop a contingency plan in case the first single, "How Does It Feel To Be Back," flopped? "It was called 'You've Lost That Lovin' Feeling,'" Oates answers. "We thought we'd be safe doing that. If they (the audience) didn't like us doing a Righteous Brothers song, then we were really in trouble."

It, too, was a smash, and was followed by two more singles—"Kiss On My List" and "You Make My Dreams"—of equal stature. Four hits off one album put Hall and Oates in select company. Only the likes of Peter Frampton, Fleetwood Mac and the Bee Gees duplicated this feat in the previous decade.

Yet as the obligations and pressures of stardom mount, Hall and Oates redouble their efforts at maintaining the status quo in their lives. "Our musical success is part of the natural evolution of our relationship," Oates explains. "We were friends before we were musical partners. Our personal lives are completely intertwined with our musical lives. We haven't been too caught up in being successful. If you base your response to music on mass response, then you're finished. You never stay ahead of the game, and if you're not moving faster than your audience, you're not moving fast enough. In the final analysis we do for ourselves. We're our harshest critics."

ing number as delicate as one of Scott Joplin's more introspective rags; and the stern-but-warm "Big Mac." The songs are tributes to Rebennack's parents.

"It's pure and basic," Heyrman says. "The real one-to-one communication that a performer can create is the ultimate to me."

There were some anxious moments at the beginning of the session. While rehearsing, Rebennack would constantly drop notes, play in the wrong key or "mess up in some way," recalls Heyrman. But once the tape was rolling, "the sound of his piano changed. For seven hours he played and didn't make another mistake. He really is the Bionic Man at the piano."

Rebennack was unavailable for comment. He's signed to portray a weather forecaster in Robert Downey's (*Putney Swope*, *Greaser's Palace*) new film, and was on location shooting his scenes.



Triumph

Triumph:  
Democracy  
At Work

By Mark Mehler

NEW YORK—The publicity sheet says Triumph bassist Mike Levine is the "composed and serious intellect" of the three-man group, "calmly dissecting the band's music in the studio." This is the same Mike Levine who, during the recording of the group's new album, *Allied Forces*, would sneak back into the studio when the others were asleep and erase the tracks he didn't like.

"Rik (Emmett, the guitarist) and I had a little thing going," Levine explains. "When he thought the tracks were good and I didn't agree, I'd go back and erase them. You know, three guys in a rock 'n' roll band is really the ultimate democracy—two to one every time—but

when it boils down to questions of artistic taste, you can end up battling it out, democracy or not."

Triumph—Levine, Emmett and drummer Gil Moore—a six-year-old band from Toronto, has made its name primarily on high-tech flash and flame, massive wattage, strobes, fog and lasers. Rather than try to alter the predominant critical view that the group's music is as subtle as a Macy's fireworks display, Triumph has, in *Allied Forces*, called forth another brotherhood of bombast.

"This record is for our fans," declares Emmett.

"We're not doing our job unless we're alienating the critics," adds Levine, only half in jest. "When we play for 15,000 kids and they're standing and screaming the entire show, and the guy in the paper the next morning says we stunk, then that guy didn't belong at a rock 'n' roll show."

Currently on tour through Christmas, Triumph is once again secure in its microcosmic democratic republic, and looking forward to carrying on Canada's new rock tradition, which encompasses BTO, Guess Who and Rush, among others. "The days of Canada as just Gordon Lightfoot and Anne Murray are gone," notes Levine, with glee.

Meanwhile, Rik Emmett has found a way to repel gremlins who erase album tracks. "I learned to hide the safety masters," he says, uh, triumphantly.

And that's democracy in action.



Dr. John: Not even a handclap

pretation of "The Nearness Of You" on side one.

Four of the instrumentals were written by Rebennack, including the two most compelling cuts on the record: "Dorothy," a light, lilt-

Clean Cuts is a nationally-distributed jazz label, but *Dr. John Plays Mac Rebennack* will also be available by mail order for \$8.98. Write Clean Cuts at Box 16264, Baltimore, Maryland, 21210.



MUSIC  
NEWSWILLY DeVILLE  
GOES HIS OWN WAY

By Mark Mehler

NEW YORK—"When I pull into a new town," says Willy DeVille, "I like to go right to the bottom of it. I don't hang out with no Jackie O; I ain't lookin' for acceptance."

Willy DeVille's entire career has been a monument to the integrity of the individual. In the mid-'70s he was a key figure on the punk scene in his native Manhattan. But he never looked or sounded the part. In his neatly-tailored black suits, roach-killer boots, ruffled white shirts, jet black pompadour and pencil-line moustache, he was strictly an uptown sharpster on a low-rent rendezvous. And the buzzsaw sound of punk was never his either. We're talking about someone who grew up hearing R&B hooks over and over in his head; someone who couldn't live without a horn section in his life. The blue-eyed soul strain evident in his first two albums, *Mink DeVille* and *Return To Magenta*, set him even further apart from the punks.

Then in 1979—with his business affairs in disarray and rumors of drug addiction swirling around him—he retreated to Paris and recorded *Le Chat Bleu*, a grand vision of New York street life and urban adolescent romance, as tough and clear-headed as it was sensitive (no small measure of credit goes to DeVille's co-writer on that album, Doc Pomus, whose work with The Drifters, among others, qualified him as an expert in street affairs).

Now DeVille is on the charts with a new album, *Coup De Grace*. But he is still grievously misunderstood, in and out of the music industry, despite having hired a new manager, accommodating the press and sporting the healthy glow of one who's cleaned up his act.

"I hate my bios up to now," he says while relaxing in his manager's midtown office. "They're so harsh. It's still Willy DeVille, the street-corner asshole with the big yap, and that ain't the way it is at all."

What about the drug thing? "It was all expanded," he contends. "I never had a real hard drug problem like they said. You know, it's okay to destroy your brain cokin' out all day, but heroin, oh my God, not that! One guy came to our place in Paris and snorted up a whole bunch of coke and went back to the States and told everybody what a couple of addicts my wife and I were."

*Le Chat Bleu* was DeVille's answer to those who had written him off. Capitol Records, though, declined to release the album Stateside. "They just couldn't understand what I meant when I told them it was Chopin with castanets," DeVille says.

Nevertheless, *Le Chat Bleu* received such rave reviews and sold so well as an import that Capitol finally relented. It was released here virtually at the moment DeVille signed a new recording contract with Atlantic Records, got little promotion and died a quick, quiet death. *Coup De Grace*, produced by DeVille and veteran Jack Nitzsche

(who also did *Return To Magenta*) recapitulates and resolves the themes of *Le Chat Bleu* in an intriguing blend of soul-pop and razor-edged rock. Its influences are as distant as The Drifters and as contemporary as Bruce Springsteen.

As his entire oeuvre indicates,

DeVille is quick to acknowledge his debt to the giants of R&B. Yet he denies he's merely dabbling in nostalgia. "I was drunk one night at Doc Pomus's birthday party and I said to Doc, 'Okay, let's see who does a better Ben E. King.' Doc laughed. He understood it's not about copping another guy's voice, it's like going to a museum and seeing a Picasso and then coming home to your own painting. You're not painting like Picasso, but after

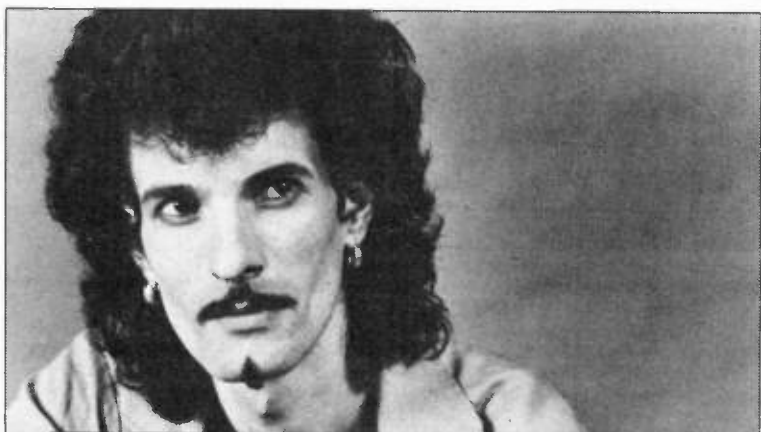
seeing his stuff, you may never paint quite the same way again."

A private person, DeVille keeps counsel mainly with his ever-present wife, Toots. She's the crutch Willy DeVille leans on, particularly these days when he seems so close to national recognition. Few actually touch this man of the street. His relationship to those who do is *laissez-faire*, keep your distance.

"When I became a money-mak-

ing item, I wasn't an undesirable anymore," he observes. "It ain't reality, but I'm lucky I've got maybe five people around me who are pretty much for real, and as long as it doesn't hurt, I'll play their game."

DeVille excuses himself to answer a knock on the door. Toots watches him walk away. "I try to protect him," she says softly when he's out of earshot. "He's really an innocent in this world."



Willy DeVille: An uptown sharpster on a low-rent rendezvous

PHOTO: LYNN GOLDSMITH/LEI

## Beatles Documentary Due

NEW YORK—As a supplement to the two-volume book, *The Complete Beatles* (see book review, page 16), a one-hour film chronicling the Fab Four's career will be released commercially on videocassette and videodisc.

A co-production of ATV Music and Delilah Communications (in association with producer Patrick Montgomery and Archive Films), *The Complete Beatles* will focus largely on the reminiscences of those close to the band.

Additionally, the film features

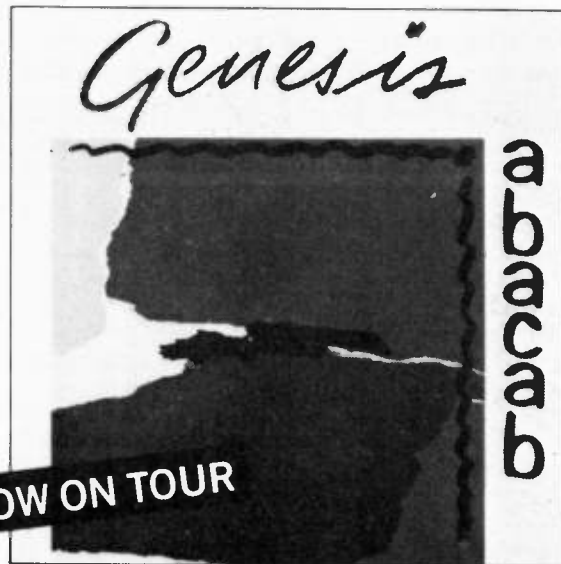
the Beatles at their first U.S. press conference, at their now-legendary Hamburg concerts, and in clips from *A Hard Day's Night* and *Help*. Milt Okun, who transcribed the Beatles' songs onto sheet music for *The Complete Beatles*; Billy Preston, who played on the sessions that resulted in the *Abbey Road* and *Let It Be* albums; the Byrds' Roger McGuinn; and Beatles' manager Brian Epstein are also interviewed at length.

Price and release date have yet to be determined.

AMERICA'S  
FAVORITE 4

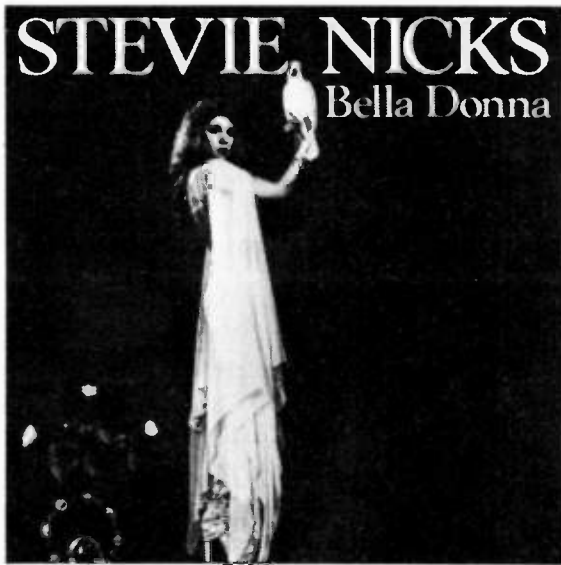
NOW ON TOUR

INCLUDES  
WAITING FOR A GIRL LIKE YOU

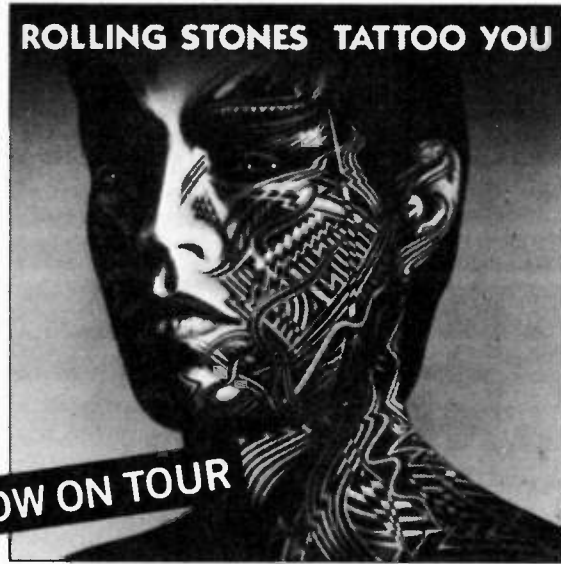
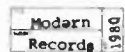


NOW ON TOUR

INCLUDES  
NO REPLY AT ALL



INCLUDES  
LEATHER & LACE



NOW ON TOUR

INCLUDES  
START ME UP



ON ATLANTIC, ATCO AND  
CUSTOM LABELS



© 1981 Atlantic Recording Corp. A Warner Communications Co.

## Meat Loaf

Continued from page 1

The big question is, will anticipation for *Dead Ringer* the movie spur interest in *Dead Ringer* the album? So far, Meat's second LP has generated nowhere near the volume of interest (on radio or at the sales counter) as his debut album, *Bat Out Of Hell*, prompting speculation of an executive shakeup at CBS Records, where 50 staffers were laid off in September. Noting that *Bat Out Of Hell* took over two months to catch on, CBS Records Group president Walter Yetnikoff predicted a strong showing for Meat Loaf before year's end.



MUSIC  
NEWS

## Chrissie Hynde

Continued from page 1

are thrilled that I'm in the Pretenders and that I'm a success. I hate that. Can you imagine if I'd been in a group in the '60s? It would have been a scandal. Now they like it.

"I wanted to get into a band because it wasn't a career. I didn't have a goal and I didn't want one. When I was twenty, twenty-one (she's now thirty), I had a cocktail waitress job and I saved enough money to go to England. I just got a job, saved up and went. I didn't have anything in mind specifically. It bugs me to have plans. I didn't have a goal and I didn't want to have one. I'm a non-careerist. Now I've got to do certain things. I have responsibilities, a schedule, and plans are made for me. And it's not like you can say, 'fuck you,' because you're making big money for people and there's an organization behind it. That drags my bag tremendously."

In person her much-vaunted (by fans and by the press) sexual power and mystique is oblique at best. Dressed as she was, Hynde looked ordinary, scrawny in fact. Her attractive oval face is sucked in at the cheeks and let loose around the mouth, not in a fashion model's come-on pout, but rather like a pissed-off child. She's sullen, not sultry. Her smiles are incandescent, but rare.

After awhile she got up to put on socks and white boots. "You'd be amazed," she complained while donning the footwear, "that something you put on in the morning just to be comfortable suddenly becomes part of the image. I know I look like a greaseball when I'm not dressed, say, in a motorcycle jacket. Sometimes I see the way people look at me when they recognize me and there's almost a tangible disappointment. I guess you could call it that. They want me to wear fingerless gloves all the time (a reference to her garb on the cover of the Pretenders' first album). When I look out from the stage, or go backstage after the show, I see a lot of girls who look more like Chrissie Hynde than I do."

Part of this sensitivity stems from her perception of herself as "real Joe Normal from a real normal background. I'm a white suburbanite, no big deal." Dressing up is a self-conscious act that comes from her upbringing, when her parents refused to allow her to travel to downtown Akron without proper attire. Part of her rebellion, if you could call it that (and back in the Sixties it was), was sneaking out of the house dressed in the "cool" uniform of the day—blue jeans and a button-down shirt—meeting up with a friend, and travelling by bus to downtown Akron where they'd mess around on their own. That sort of thing meant a lot.

The mention of her younger days sent her into a sort of reverie. It pleased her to note that "there was a real division between adults and young people then. Rock and roll used to be the private domain of youth. Every night as a teenager I can remember listening to the radio, almost spellbound. It was the event of the day when I was in high school. I remember when I was fourteen, clearing off the table after dinner, listening to the 'British Countdown' on WHLO, the local station. This was when American radio still maintained a certain territorial flavor. Sometimes late at night I'd hear soul music, funky music from the Nashville station. Or the Detroit station. I couldn't wait to hear the new Dionne Warwick or Dusty Springfield song, or Jimi Hendrix. Or the Stones, the Beatles, the Kinks, the Dave Clark Five, the Yardbirds. It always struck me that while there was

competition between those bands, there was still a healthy artistic community, a common bond. Now I'd say there's not even a fissure in the culture—it's a real collapse."

Pause. "It's all finished mate, that's what I'm telling you." The grave tone of her voice left no room for argument. "I look at other bands in the scene now, there's nothing that stimulates me, there's nothing to say. Like I said, where is the anti feeling, where is the underground? I defy any eighteen- to twenty-five-year-old punk to walk up and tell me how cool it is. I don't even think the Pretenders are tremendously different or innovative. I mean, how can you be hungry when you've had your second dessert?"

She sipped her tea and looked at me plaintively, expecting, perhaps, the answers I couldn't supply. Finally she said very solemnly, "I don't know how to live in this world. I don't know what's expected of us." She pulled out a letter from an old friend—the one she used to sneak around with—which read in part, "Chrissie, you're the only one who's managed to live out her dreams." It was meant as a compliment, but Hynde, in an emotional maelstrom, couldn't interpret it that way. "Everyone says, 'This is the time of your life. You've worked eight to ten years in bands that haven't made it, and now you've arrived.' But where is that? There are no bands around me that I like, the industry has made it very unpleasant, and the atmosphere has cut out. Success hasn't changed me. I'm still uncomfortable and unhappy."

After what seemed like a long silence, the phone rang. It was Ray Davies calling from New York. Following a brief conversation, Chrissie hung up. Actually, it turned out that Davies had hung up on her when she told him that a male reporter was in her room (this was at 2:30 in the morning, remember). Gently, and sweetly, she told me it would be best if I left.

After talking to Davies, Chrissie Hynde was a little girl again, vulnerable and not at all the "tough chick" she's been made out to be.

Her features, so harsh and unforgiving, softened. Her eyes, so penetrating even without the heavy eyeliner that makes them look like burn-holes in the snow, brightened. "You know," she called as I walked out, "I've never had a boyfriend before."

For a fleeting moment, she looked happy.

## Billy Squier

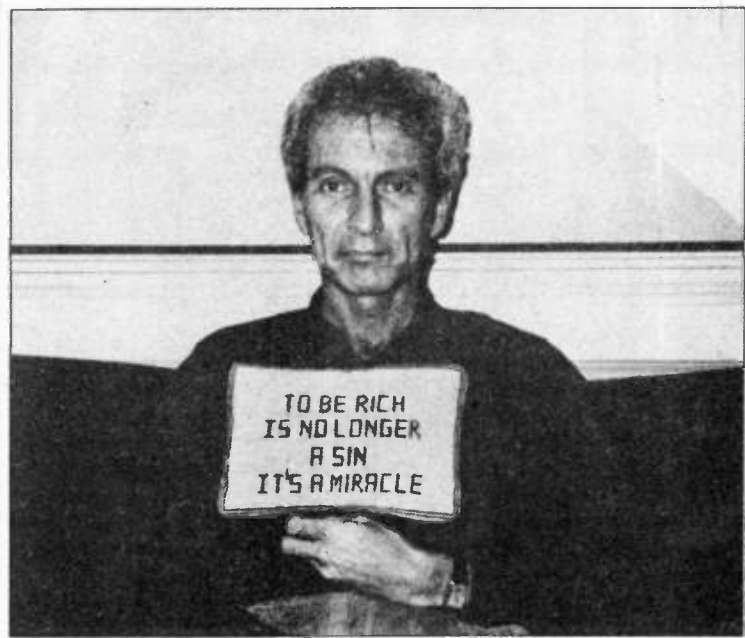
Continued from page 1

"It's a funny thing," he said on a recent visit to New York. "Inspiration comes at different times and you don't really control it. I just kind of always look around for things to write about. Ideas that could maybe be put together at a later date. I had a particularly heavy week in my life which jarred my imagination. Totally unpredictable. I carry this book with me and I kept pulling it out to write things down. But I didn't really finish it, I didn't care about it. Then I got most of the music done, the hooks, a few key phrases and things, and now it's like, that could end up being half the album. It was a particularly fertile period because my mind was jarred into action."

Asked how much time he's had off this year, Squier had to think hard before coming up with "two weeks last spring."

"You have to keep in mind why you're doing it," Squier advised. "You don't think of it as a day-to-day process; you'd go quite mad if you did. You have to think of it as sort of a total campaign, sort of like going to war, fighting all these battles every night. You look to the end as what you're going to get out of it."

More gold! More platinum! Today America, tomorrow the world!

Ron Delsener On  
Concert Promotions

By Stan Mieses

Ron Delsener is one of the kings of rock 'n' roll concert promotion. His territory for the last 15-plus years has been the New York metropolitan area, perhaps the most volatile commercial market in his business. Delsener has promoted concerts in every kind of venue, indoors and out, and the styles of music he has presented also span the entire spectrum. By his own admission, he got the bug for the business when he trudged in the middle of a blizzard to a Lenny Bruce concert at Carnegie Hall. Young Ron walked in, saw a nearly-full house, counted the house, subtracted the hall rental fee, the fee for the talent, and said to himself: "Hey, the guy putting on this show is making a pile!"

In the following Forum interview, Delsener discusses the problems he and other promoters have in trying to "make a pile" in today's depressed concert market.

*What's going on in the music industry these days? Is business as bad as it's made out to be?*

The whole industry is stale, because of many factors. The economy. The music has become, by and large, the same thing—boring. The kids have seen that every six to eight months the same acts tour. We're not breaking new acts because radio programmers are not playing new acts; they're staying with the safe, sure, tried material. So it's tough for a kid to be indoctrinated to new product, a new act. It's very difficult. There's no razzle-dazzle, no Statue of Liberty play; it's always kick on fourth and one and don't go for it. That's your problem.

*Does your business suffer also because superstar groups don't tour, or if they do it's once every two or three years?*

Sure. They have enough money so they can stay home. They don't have to tour. It affects other acts. A new act that has something going for it—they can't afford to go on the road off the bat with five men and roadies and so forth. The manager of a group like this is not a millionaire and probably can't afford to do that. They used to turn to the record label for tour support, to lay out the travel costs against their recording royalties. But even that is not happening. So that little act that may have a chance to develop will never be seen. We can't present them. They can't even get exposure as a support band for a bigger act because the bigger act isn't touring.

*All the problems you've just touched on, are these the reasons you turned to club promotion?*

Definitely. The audiences weren't coming out anymore. There were

fewer and fewer acts, but I thought those who were left would still have the money and would spend it in a club. This is not a local phenomenon; this is national. Acts can't draw anymore. The Rolling Stones are an anachronism. They're proving everybody wrong, but I have my theory on that. They're the last of the dinosaurs. It's like Count Basie

**"I have a friend whose son will only come out to see the Stones and the Who. That's it. I mean, who needs these people?"**

for that era, Sinatra for another era, Elvis for that era—when he was gone, that was it. The Stones are the last remains of a dynasty.

*The ticket prices at your club, the Savoy, are substantially higher than at other clubs in town? Is that the trend?*

We charge less than we would for the same act at a hall and you see them a lot closer. Ten dollars to see Jose Feliciano. Ten dollars to see Muddy Waters, Lonnie Brooks and Gatmouth Brown. Three acts for ten dollars, that's not too bad. We present shows at the Dr. Pepper Music Festival for five bucks, but you don't want to see half of those shows. It's not the price—at least in New York City and Los Angeles it's not. They'll pay a thousand dollars to see what they want to see, and they won't pay a dollar to see something they don't want to see. Today, people have to really want to see the act to come out. Case in point, I have a friend whose son will only come out to see the Stones and the Who. That's it. I mean, who needs these people?

*Can your club and others survive without record company support?*

No. No way. And there's nothing I can do about it because they're hurting too. You can't throw water on a drowning man. It's an unfortunate thing that I got into the club business at this point. My timing was bad. The only clubs that can survive in this economy are clubs that don't have featured performers. The club doesn't have to rely on an act, an exorbitant fee, or record company support. People come to the club for some sort of environment, the disc jockey, a mood, the video screen. Who knows what the attraction is?

*Does the popularity of home entertainment, cable TV, cut into that audience?*

I don't know to what measure it's hurt, but if you can sit home and watch your videocassette or a cable show and see an act that you may have paid money to see, you can

then say, "Well, I saw them, that's it, same old garbage." So when they do come to town, you're not going to pay that same ten bucks to see them. This could be the wave of the future. Acts don't have to work. They can sit at home, never tour, but sell through cable.

*What does that mean for you?*

That means I'm a dinosaur, man. I'm finished, I'm extinct.

*What's your real feeling about that? Do you think acts that don't tour and only market themselves through video can be successful?*

Let's take a Fleetwood Mac, or a Who, a Bruce Springsteen—your top acts, your triple-A Moody's Report groups. If people know that these groups are not gonna tour, that's it folks. The only way to see them is to pay ten bucks and watch them do a concert in Hawaii, which will then be picked up by satellite, like a prizefight, to a theatre. Then they'll be conditioned to go to a theatre and pay ten bucks. Or if they can sit home and see the group do a live presentation from a studio over pay cable, that's another way. If they can sell their product like that, reaching thirty or forty million people on one night, why go out and spend three months of your life touring to reach two or three million people, if that many? And spend millions of dollars touring. I think Pink Floyd could do it this way. Or the Stones. But a lot of acts like keeping in touch with their public, in touch with the screaming and yelling. That's what rock and

roll is all about. A lot of groups are willing to give up some money to retain the traditions of rock and roll. There isn't a void between the audience and them the way it is with, say, a Kraftwerk or a Gary Numan.

*Do all the big acts make big money on tour?*

Some of them just break even. Because their sets are enormous, and they have enormous sound and lights that they pay through the nose for. They don't lose. A thirty-city tour should make them some money. An arena tour should make them anywhere from \$750,000 to a million dollars. That's an average, pretty big name band, after all expenses. That's not super money, but in turn they sell albums, they sell merchandise. Merchandising is very big. A group can sell \$170,000 worth of tickets in a night, and make \$70-80,000 on merchandise. That's incredible! And they make 20 percent of that. Plus 40-50 percent gross on the concert.

*Considering the skittish state of the economy, are acts as loyal to you as they once were?*

Never. Very, very, very few. Bud Prager with Foreigner. Elliot Abbott and Ken Jones with the Kinks. And Ray Davies himself. Bowie, Elton John, Bruce Springsteen. But there are other guys who only go for whoever offers them the dollar. Loyalty has been bought away.

*Is there a point of diminishing return where it concerns ticket prices? You can spend \$15 just to walk into a club.*

Inflation is here to stay. Fifteen bucks is cheap compared to the \$35 and \$50 they're getting on Broadway. We're still cheap. The Stones are a perfect example. Mick has got this altruistic thing. \$15 top—he could get \$100 a ticket.

*But what about towns where you don't have a Broadway ticket scale to compare things to?*

They got a serious problem.



## ON THE HORIZON

# Martin Briley: Life In The Raw

By David McGee

**NEW YORK**—The only way to describe this lean Englishman with the piercing eyes and perpetual ironic smirk is to dub him the Frederic Wiseman of rock. Just as the famous documentary filmmaker trains his camera on a subject and watches life play itself out, so does Martin Briley take a close look at the human condition and show it as it is, warts and all. For example, one of the songs on his first album, *Fear Of The Unknown*, is called "Heart Of Life," and contains the following scene:

*When I'm old and I'm giving in  
Saliva trickling down my chin  
Lying in a bed of piss and crumbs  
Would you stay until the darkness comes?*

Briley, former bass player for Ian Hunter and Ellen Foley, composer of "Take It Any Way You Want It" on Pat Benatar's *Precious Time* album and of "I'm Just Using You" on Karla DeVito's debut album, finds little excuse—no excuse, actually—for coddling the public.

"There's so much misery and everybody ignores it," he explains, clearly exasperated. "Yet that's basically what life's all about. Most people never take into consideration all the good things they've got; they just dwell on all the miserable things. Survival is knowing what all the miserable things in life are and just ignoring them. Well, I can't ignore them."

Indeed. In his bittersweet life Briley has had two wives, worked as a waiter at the Criquet Inn in Ocean-side, New York ("Everything was plastic. Plastic on the furniture. Plastic on the carpets. Plastic on the dogs."), sold \$100 divorce kits in the Bronx (one of his first customers was a fellow then portraying George Harrison in *Beatlemania*) and endured what he considers the brain-addling experience of being a sideman.

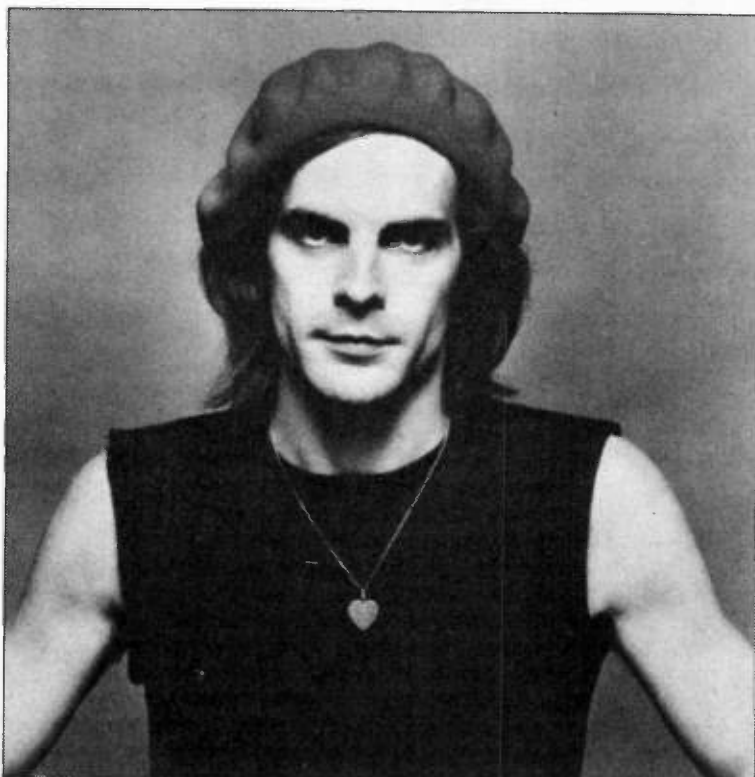
Yet playing bass for Hunter in 1978 turned out to be a revelatory experience. "Ian sort of pampered me. It was the first time I'd really played simple rock 'n' roll (he's played in orchestras in London and was once a member of the unlamented English progressive rock group Greenslade). Playing bass for Ian Hunter is the epitome of simplicity. The first couple of months it was quite difficult. I used to do me bank balance on stage just to keep my mind occupied. But after awhile I began to see that there is more to being simple than just not concentrating. That's where I learned the value of simplicity."

These values—simplicity and accessibility—are starting to find favor with radio stations too. While not topping the airplay charts, *Fear Of The Unknown* has made some impressive inroads on playlists of late. But "Heart Of Life," one of Briley's favorite songs, gets little airing now, and is unlikely to receive more in the future. Maybe the Public Broadcasting System is receptive to Frederic Wiseman's grim status reports on the world, but radio stations are clearly looking for something a bit less direct. Briley believes the song's misunderstood.

"It's supposed to be true, you know. You hear people saying, 'Oh, I'll love you forever.' Nobody really knows what's involved until you see an old man taking care of an old woman who's totally incontinent. That's what loving somebody forever is all about. Nobody mentions that when you're young and have all your marbles."

"I thought I'd just point that out."

Cut. Print.



Martin Briley



## Novo Combo: Flirting With Flattery?

**NEW YORK**—Michael Shrieve, Santana's original drummer, and Steven Dees, the bassist formerly with Hall and Oates, have pooled their talents in a new group they call Novo Combo. These two musicians had a pretty firm idea in mind when they combined forces, and ex-

tended that idea to include hot lead guitarist Jack Griffith from Charleston, West Va. and vocalist Pete Hewlett, who had toured with Carly Simon. Together, they have forged a sound that is eerily reminiscent of The Police, with a dash of Steely Dan thrown in to sweeten the pot. Is this flirting with flattery or just coincidence?

"We all have our influences and it just came out that way," says the boyish, blond Dees. "Musically, I've never been in a better position than I am now. It's a lot of belief, a lot of love. It's really a family atmosphere."

Their debut album on Mercury Records has broken Record World's Top 100 chart in a matter of weeks, so apparently Novo Combo's potpourri of talent has proven to be an attractive blend.

"We can play just about any flavor," says guitarist Griffith, "but this is something where you have four different flavors going in, and a lot of times when that happens it doesn't work. This is just one of those really rare groups where it worked."

—Oren Clark

**LOVERBOY'S BACK.**  
**The most successful new band in years returns with "Get Lucky."**  
 The band that turned you on with "Turn Me Loose," from their platinum debut album, is back with a record that's even hotter, tougher, tighter!  
 Now, all you fans who've been demanding, "Lover, come back!" can come and get "Get Lucky."  
**Loverboy. "Get Lucky" Their second album. On Columbia Records and Tapes.**  
**Look for Loverboy on their cross-country journey with Journey.**  
 Produced by Bruce Fairbairn and Paul Dean. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc. Give the gift of music.



# Richard Gottehrer: The Beauty Of The Beat

By David McGee

NEW YORK—Recently, Jane Wiedlin of the Go-Go's, reflecting on the surprising success of the female quintet's debut album, *Beauty And The Beat*, talked about having come so far so fast. "We were pretty fortunate," she said. "We made our record company entrance at a time when record companies were at a low. I think they (I.R.S.) took a big chance signing five girls who were essentially amateurs. Actually, I think it was good that it took so long to get signed. We got what we wanted and we had enough time to learn our instruments."

When informed of Wiedlin's remarks, Richard Gottehrer, the Go-Go's' producer, recalled the first time he saw the band. "I thought their songs were great, and that they, as performers, were incredible." Pause. "But they were erratic. Their playing left a little to be de-

sired. They needed molding. But even though they didn't play that well, there was a confidence there."

Gottehrer was asked to produce the Go-Go's by Miles Copeland, head of the I.R.S. label. Gottehrer and Copeland have a long-standing friendship that dates back to the early '70s when Copeland was managing the Climax Blues Band and Gottehrer, along with Seymour

about them; we were relaxed and everything felt comfortable. I decided to do the record."

Nevertheless, as unskilled musicians, the Go-Go's presented special problems. "The main thing you recognize in a group like this is, okay, they're five girls, cute, the songs are pretty good, they don't play very well. So how the hell do you make a record with them?"

*"It's basically the song and the beat. To me, that's what matters."*

Stein, was heading what was the prototype for I.R.S., Sire Records. Copeland laid the hype on Gottehrer—"He said the Go-Go's were incredible, could be another Beatles. I think he even used that word."—and induced him to come see them in concert at New York University's Loeb Student Center. Backstage after the show, Gottehrer found "there was a niceness

The first of many answers was to get the band out of its native Los Angeles. "If you leave them where they are they'll go to sleep half the time, they'll have family problems, they'll go to the beach or do something else. Get them out of their typical environment, then leave me with my problems; let them know they're here only for one purpose. I convinced them to come to New

York. That was a very important factor, because it completely changed their energy level."

Another suggestion: slow down. "The music was too quick, too fast. New Bands, especially bands that come out of—for lack of a better term—'new wave' tend to overplay. Drummers dribble around, the guitar players slash away. I explained to Gina (Schock, the drummer) that the backbeat and the bass drum are important. You play some of the rolls sometimes, but if you keep it steady people will be inclined to pay attention to you. Normal people don't pay attention if you play too fast. In the studio you put all the flourishes and the rolls on after the beat, keep the bass simple and together with the bass drum and just keep the guitars playing on the sides of the record."

The businessman in Gottehrer also recognized the need for a strong first single. He sensed that



Richard Gottehrer

"Our Lips Are Sealed" could make or break the record out of the box. "It has a lot of percussion in it, tambourines, shakers, handclaps and stuff. It's got a beat that's right down the middle, similar to some of the composite stuff (i.e. Stars On) that's out now. It's just more than five people playing and singing. It's an attempt to make a record that will get played more easily on AM radio. When you come down to it, without that getting on AM radio and getting into the 40s, I don't think the album would have gotten as far."

Working with an all-girl group is hardly an unusual experience for Gottehrer. His career dates back to 1963, when he and his then-partners, Jerry Goldstein and Robert Feldman, produced, wrote and arranged the Angels' classic "My Boyfriend's Back." Their next major production was of the McCoy's' 1964 blockbuster, "Hang On Sloopy." Gottehrer came into his own as a producer in the '70s, primarily through his work with Blondie (he was the group's first manager and produced its first two albums) and Robert Gordon (with whom he has now severed management and production ties). It should be noted also that Gottehrer, Goldstein and Feldman, billed as the Strangeloves, had a top ten single in 1964 in the Bo Diddley-ish "I Want Candy." This is a man, in other words, who has not only witnessed first hand the development of the pop-rock song, but has chipped in some large contributions of his own.

Asked how his production style has changed from the Angels to the Go-Go's, Gottehrer replies that only the technology is different. "Instead of doing what I do on four tracks, I do it on 24 tracks. The philosophy is basically the same: the bass drum has to sound good, the other instruments have to sound good."

Most important, "the songs have to be great." Gottehrer makes no claim to being a technical wizard behind the board—in fact, he says he's "not very interested in electronics" and gives co-production credit on the Go-Go's album to Robb Freeman, an engineer who has worked with Gottehrer for several years. Gottehrer prefers to employ his expertise as a songwriter and musician in fashioning a record that puts the artist squarely in the spotlight. "The idea is that the song is the important thing. If you listen to 'Our Lips Are Sealed' you'll find that it's a very sophisticated record, but it doesn't rely on 'tricks.' It's basically the song and the beat. To me that's what matters. Using tricks or technology wouldn't have made the record sell any more. What's interesting is the personality of those girls and their songs. My job was to try to capture that personality on a record without screwing around too much with it."

**whirlwind**

**whirlwind**

**The best.**

**whirlwind**

**Cables, Connectors & Multi-Wiring Systems.**

Whirlwind Music, Inc.  
P.O. Box 1075  
Rochester, New York 14603  
716-663-8820



## WHO'S WHO

# A Storehouse Of Rock Art...

By Susanne Whitley

**LOS ANGELES**—On the corner of Cahuenga and Sunset Boulevard in Hollywood, a maverick cultural institution is quartered in an old second-floor hotel. The rooms have been stripped of their flophouse finishings and refurbished with carpet and track lighting and now serve as galleries for the Museum of Rock Art, which opened with a flourish of media coverage in September.

Inside you find an assay of works which define different styles of the rock 'n' roll past. Concert posters by Rick Griffin, Victor Moscoso, Alton Kelly and Stanley Mouse form part of the permanent collection, along with album cover photography of Jimi Hendrix, the Grateful Dead and others.

Along the hallways are other works by well-known rocktog-

raphers Henry Diltz and Bob Seidemann. Seidemann's contact print of Janis Joplin portraits hangs there, the singer posing nude, roped in love beads. The museum also displays some original paintings. One by artist Zox appeared on the cover of Steely Dan's *Royal Scam*. Another huge canvas is a Beatles portrait, rendered with Sgt. Pepper-era psychedelic flair to hang in L.A.'s Kaleidoscope Ballroom in 1968. The works were selected by Paul Caruso, museum curator, entrepreneur, and former hippie who tells you that the guys who did them were the best of a decade.

The last gallery down the hall is filled with posters turned out in San Francisco when the Dead and the Doors and Big Brother were getting their concert audience off the

streets. Often the lettering is so absorbed in the graphics that the ability to read the posters virtually presupposes being strung-out. But as advertising they were highly communicative with the people they intended to reach. They became the cultural symbols of the Sixties, an era which Caruso, 32, remembers well.

"They classify me as a former hippie," he says. "That's great. I had long hair, I drove a motorcycle, I took drugs like everybody else, and I lived rock 'n' roll."

He talks about Woodstock idealism and the experimentation going on at the time and finds his evidence in these posters, with their vivid colors and bold images of love and sex and death. His remembrances would make the collection come alive for kids visiting the museum, ones who never lived the Sixties and want to know what those years meant.

Caruso sees a problem with the schools: They're not making kids aware of rock art. That's another reason the museum exists.

"Every time kids bring up album

covers, art teachers turn off," he says. "Album covers aren't art, posters aren't art... well it's not only art it's culture. I don't want to be the preacher, the messiah to lead the school system to open up to

rock 'n' roll. I'm just asking why keep it such a black element in everyone's life? These artists here have been shit on, dumped on and destroyed all of these years. Why? They should be in libraries."



Paul Surratt (left), curator of Archives of Music Preservation, and Paul Caruso, curator of the Museum of Rock Art, sit in front of a giant Beatles portrait that once hung in L.A.'s Kaleidoscope Ballroom.

## A Video Vault Of Rock History

**LOS ANGELES**—ABC has erased its tapes of *Shindig*. All of NBC's color copies of *Hullabaloo* have been lost. When room needed to be made for *The Dating Game*, the last remaining tapes of *The Les Crane Show* were sacrificed, and the Stones' first American appearance, some early Dylan footage and other rock performances went too.

Perhaps it wouldn't occur to you to feel a sense of loss over the fact that *Shindig* and *Hullabaloo* may not remain for posterity. But even a brief conversation with Paul Surratt, a former guitarist in Gram Parsons' band and now curator for the Archives of Music Preservation, could convince you of the tragedy. He is compiling a visual record of pop, rock and folk performances, crusading to save the old programs for history. To date, the Archives has catalogued 50 hours of videotaped performances.

"It's heartbreaking," he says, mourning the important moments in music which have been lost to economics, limited vaultspace and indifference. "They don't see why it's important to keep. When space gets tight they toss the varieties out first."

The Archives is a non-profit entity, separate from the Museum of Rock Art but occupying one of its front rooms as a video gallery and an office down a back hall. Surratt collects unemployment and skips meals to keep the overhead low on the Archives. Future contributions ("tax-deductible for the donor," he points out) will allow him a salary soon, but in the meantime he's got all that telephoning and talking to producers and artists to do, obtaining smaller shows and specials, laying the ground work before hitting up the big leaguers for access to programs like the *Bell Telephone Hour*, *Mike Douglas* and *American Bandstand*, convincing them they possess history.

Glen Campbell Enterprises was won over recently and Campbell's entire series was donated to the Archives. Jimmie Rodgers invited Surratt to go through his garbage where his old tapes were stored. Each contribution strengthens Surratt in his mission.

"I hope that when the record companies see what they're losing they'll get behind us," he says. "Word will get around, God willin'."

—Susanne Whitley

**Chilliwack**  
is back!

Chilliwack's Millennium debut album, "Wanna Be A Star" BXL1-7759, is a rock 'n' roll fantasy: the dreamer's rise to stardom or how to avoid boredom at any cost. Their first star-charting single, "My Girl (Gone, Gone, Gone)" VB-11813, is taking over. Here's to the star in all of us!

**millennium RECORDS**  
Manufactured and distributed by RCA Records

Give the gift of music.



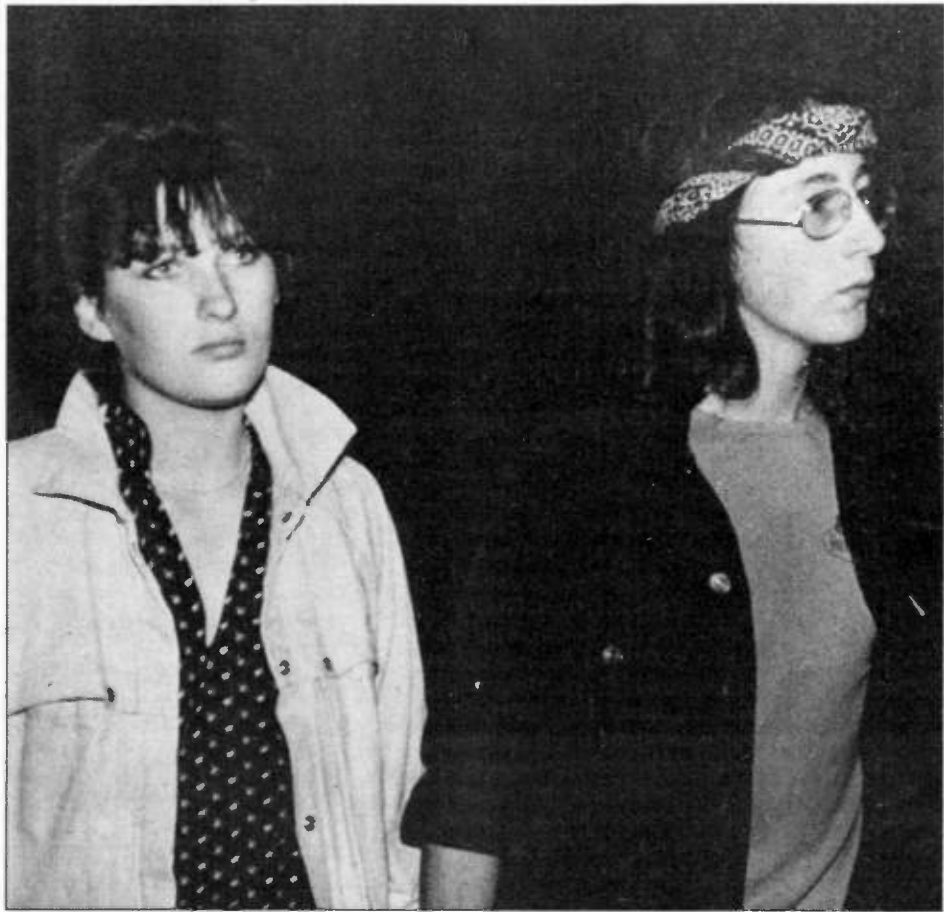


PHOTO: RICHARD YOUNG/RETNA, LTD.

## FACES & PLACES

**LEFT** - John Lennon's 17-year-old son, Julian, strolling around London with his girlfriend, Sally Hodson.

**BELOW** - (left-to-right) Mick Ronson, Ellen Foley, Mick Jones and Ian Hunter relaxing in New York.



PHOTO: GARY GERSHOFF

**RIGHT** - A determined Sting at a recent Police bash.

**BELOW** - Andy Gibb and Victoria Principal (left and center-right) visit Michael and Randy Jackson backstage at the L.A. Forum following the Jacksons' farewell concert.



PHOTO: PAUL COX/RETNA, LTD.



PHOTO: ROBERT A. MATHEU



PHOTO: CHRIS WALTER/RETNA, LTD.

**BELOW** - John Oates and one of his most supportive admirers.



PHOTO: EBET ROBERTS

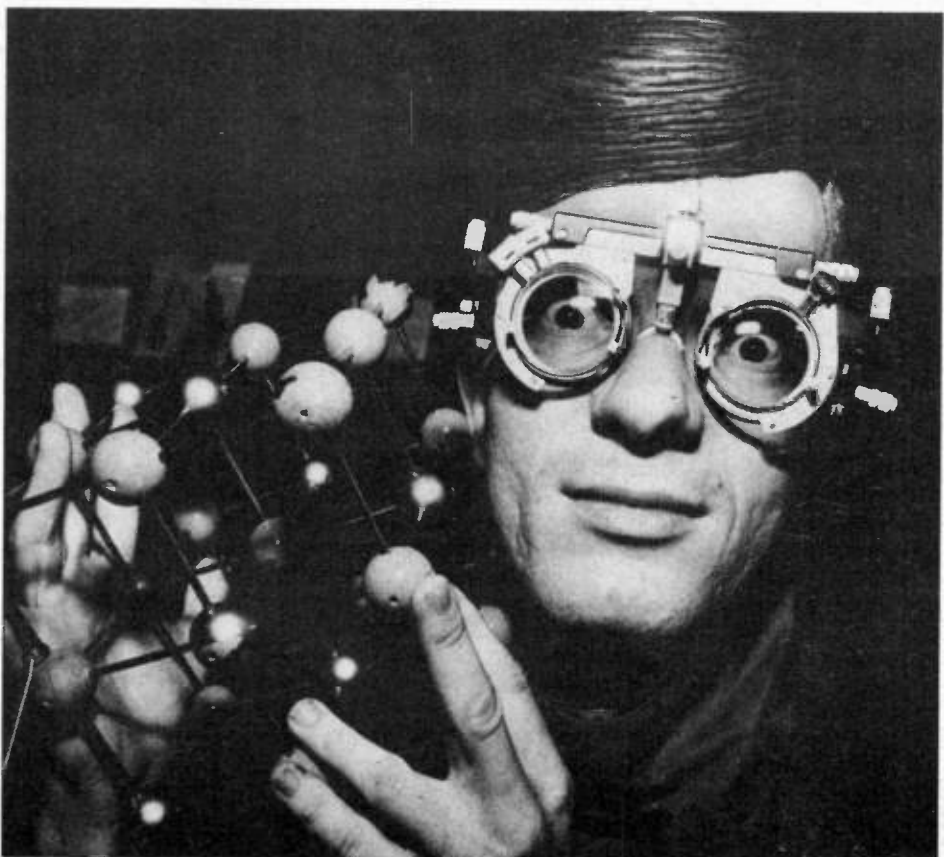


PHOTO: ANNE FISHBEIN/PHOTO RESERVE

**ABOVE** - Stevie Nicks and a friend at home.

**LEFT** - Devo's lead singer Mark Mothersbaugh caught in a contemplative moment.

**RIGHT** - Robert Klein (center, rear) and three of his radio show guests: (left-to-right) Michael Stanley, Blackfoot's Rick Medlocke and Marty Balin.

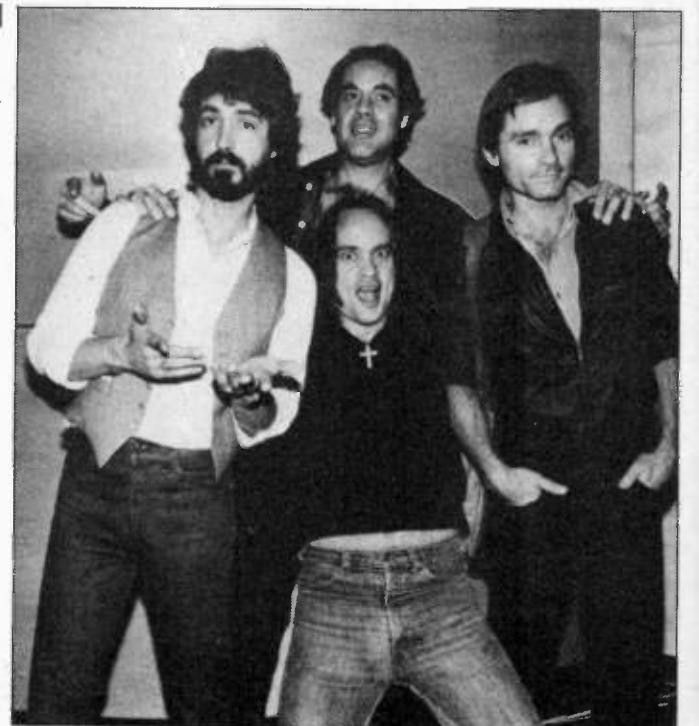






PHOTO: JOHN ROCA/LGI



PHOTO: ADRIAN BOOT/RETNA, LTD.

**LEFT** - Ray Davies in a pensive mood.

**BELOW** - Martin Chambers, drummer for the Pretenders, shortly after sustaining his tour-canceling injury.



PHOTO: EBET ROBERTS

**ABOVE LEFT** - Rod Stewart (in tuxedo and tank-top) escorting his wife, Alana (left), and Tina Turner.

**LEFT** - Joe Ely (center) flanked by Squeeze members Chris Difford (left) and Glenn Tillbrook.



PHOTO: EBET ROBERTS

**RIGHT** - Peter Frampton with top session players Busta Jones (left) and Chris Spedding.

**BELOW** - Marianne Faithfull during a recent visit to New York



PHOTO: EBET ROBERTS



PHOTO: MERRY ALPERN/LGI



PHOTO: CHUCK PULIN



PHOTO: LYNN GOLDSMITH/LGI

**ABOVE** - Carly Simon with her children Ben and Sally, romping in Martha's Vineyard.

**LEFT** - David Byrne and Lene Lovich at a party for Twyla Tharp held at Studio 54 in New York.



## RECORDS IN PROGRESS

NEW ZEVEON  
LP UNDERWAY

"Excitable Boy grows up" is one way Warren Zevon describes his new album, *The Envoy*, currently in production in California with a release planned in early '82.

"God help me," he says, "I don't

want this to sound like I'm doing a reversal to John Denver, but this album really has more to say, it's more of a personal statement. *Bad Luck Streak In Dancing School* (his last studio LP) was a transitional record for me; I had to find out if I could make an album standing up. Well I did that, so the next album is going to be less self-questioning."



Warren Zevon

Zevon says he was drawn to the envoy theme by events of the past year. "In my mind, I've been wondering if the envoys, the messengers, aren't running the whole show," he says of the Philip Habibs, Henry Kissingers and James Bonds of the world. "I get into the intrigue, you know, the guys who know what we don't know, the power of knowledge and all that."

In addition to the title cut, which will reflect the traditional Zevon concerns (random violence, imperious Fate), tunes on the *Envoy* LP will include: "It's Never Too Late For Love," the artist's "first love song that doesn't leave casualties behind" (Zevon is getting married early next year); "Looking For The Next Best Thing," co-written with Linda Ronstadt's long-time bass player, Kenny Edwards; and "The Overdraft," a collaboration between Zevon and novelist Tom McGuane, whom Zevon describes as a close friend and "nonplaying head wrangler of the group."

"The most exciting thing on this album is working with Tom," raves Zevon. "Did you ever read his *Pan-*

*ama*? I was rehabilitating at the rummy place (a reference to his treatment for alcoholism) and I gave my therapist a copy. We met when I used a quote of his in a songbook; he dropped me a note and said 'please get in touch.' Right now the only thing that stands between us conquering the world is distance (McGuane lives in Montana). After this record, I'm going out there and we'll do some more writing."

Zevon says his true calling as a musician is not songwriting, per se, but "producing other people's songs. We all have the song in us." He notes that one of his best tunes, "Roland the Headless Thompson Gunner," was culled from some random remarks in a European bar. "All I did was write the music."

The fact that the new LP contains a bona fide "love song without minefields" might lead one to think Zevon is settling more into the pop June/moon/swoon mainstream. Not so. His fantasies remain firmly on the other side of the tracks. "Who wouldn't give up songwriting," he says straight-faced, "to be Roger Moore."

SEGER-IOVINE  
PROJECT SET

Bob Seger is currently writing songs for his next LP, which he will begin in January with producer Jimmy Iovine.

Of the tunes he has completed so far, "The Fate" is described as a "kinda Rolling Stones-ish mid-tempo, low-down rock 'n' roll song about breaking up;" "Boomtown



Bob Seger

Blues," as being about the alienation of those who pulled up stakes to find fortune in the new Southwest; and "Even Now" is termed musically reminiscent of "Born To Run," dealing with "still lovin' a woman after a zillion years."

Though the overall theme of the LP is not fleshed out, Seger says its thrust will be hard rock, "maybe because I've been listening to the live album (his current LP, *Nine Tonight*) all summer, or maybe because I've been listening to the radio and radio's gotten so tight."

WHITHER  
BOSTON?

Boston's long-awaited (three years) third LP, aptly titled *Third Stage*, has been pushed back to a December release, although at presstime it was uncertain whether that deadline would be met. The album had originally been set for September, but recording was delayed when frontman Tom Scholz injured a finger in a basketball game over the summer. Although the album is still cloaked in secrecy, sources indicate "Amanda" is the title of the probable first single.

CALLING  
NOAH DRAKE

Rick Springfield is working at Sound City in Los Angeles with an album due in early '82. "Rick says



Rick Springfield

he's thinking of calling it *Working Class Dog Bites Back*," says a confidante. "It's probably a joke, but you never know."

## EN PASSANT...

The Clash recently completed their next LP, due in February... Kim Carnes will enter the studio with producer Val Garay in early '82 to record a followup to *Mistaken Identity*... Pete Townshend's solo album, recorded in New York and London, has been pushed back to a January release... Gary U.S. Bonds is preparing to enter the studio in January to begin a followup to *Dedication*. No details yet, but Bonds' people say to look for "some surprises"... Talking Heads are at work on a live album at Blank Tapes studio in New York.

# THE RECORD GOES ON RECORD FOR A RECORD

Taste, ability and finesse. One new band that shows signs of deserving these plaudits is Novo Combo, a quartet of experienced musicians playing together for the first time. Ex-Santana drummer Michael Shrieve and former Hall & Oates bassist Stephen Dees provide a smooth yet compelling backdrop to the driving, often-graceful guitar interplay of axemen Pete Hewlett and Jack Griffith. The vocal efforts are none-too-shabby either, with a plaintive Hewlett and an expressive Dees showing they feel right at home on the high register.

Skilled technicians all, these four also exhibit talent in the songwriting column. With a tempo and sound reminiscent of both Steely Dan and the Police, *Novo Combo* is a silky array of moody but upbeat songs that range from meaningful moral appeals ("We Need Love") to love songs ("Hard To Say Goodbye") to vignettes ("Up Periscope," "City Bound") to a mindless, but fun hard-rock ("Do You Wanna Shake"). Whatever direction the band takes from here, this album heralds a bright future.

Oren Clark, *The Record*  
Novo Combo. An impressive Debut.



Manufactured and Marketed by  
PolyGram Records





## MUSICAL INSTRUMENTS

MATT UMANOV:  
ALL ABOUT A GUITAR

By David Gans

"In a certain way, one has to admit that New York is the crossroads of the world," says Matt Umanov. "If you're not coming here to do business, you pass through here on your way to do business elsewhere." Umanov's guitar store in Greenwich Village is something of a crossroads itself—at one time or another, his clientele has included Johnny Cash and June Carter, Paul Simon, Ralph Towner, John Hammond, The Roches, Laura Nyro, Bob Dylan, Shel Silverstein, Steve Goodman, Lou Reed ("a neighborhood fellow"), Stephen Stills, Hall & Oates, and many others.

The tiny (600 square feet) shop can't compete with the high-volume stores in the city, so Umanov chooses very carefully what he'll sell. He stocks a full range of strings

and accessories, and only the best guitars in each price range. "Tone quality, of course, is a matter of taste," he says. "But an instrument should be well put together to begin with, set up to play right to begin with, and it should stay that way for a good long time."

Among flat-top acoustics, Umanov is partial to Martin and Larrivee. "They sound different and look different, but they are both beautifully built, first-rate instruments." Other favored brands are Gurian, Guild, Sigma, and Takamine. "For the price," says Umanov, "certain Takamine models are the best around. For example, the Takamine classical guitar with the built-in pickup is unbeatable." Umanov prefers the mid-priced models in each line, because

the top models "tend to be decorated, and for the same price you could move up to the next level of structural quality."

Umanov has a solid clientele of working professionals, including studio players from all over town. They come in for strings, accessories, repairs, and occasionally, new instruments. But it was the repair business that got Umanov started seventeen years ago.

"I started out playing guitar and banjo, doing country and bluegrass music," he says. "I got some instruments and learned to play them, and then I started taking them apart to see how they work." His interest in the mechanics and construction of fretted instruments led him to repair work, and before long Umanov had made a reputation for quality work.

After five years of working in various locations, Umanov opened his own retail store, and sales have grown considerably in the ensuing twelve years. He now has two repairmen working for him. He has been at 276 Bleecker Street for five years, and is unconcerned with



Matt Umanov likes to play store

moving to a bigger shop or challenging the mass merchandisers. "Of major interest here is that the goods we sell are quality products, well worth their price," he states.

At age 34, Matt Umanov has been in the business of repairing and selling musical instruments half his life. Does he ever regret not having

pursued a performing career? "Not for one minute," he says emphatically. "This way, I know where my next meal is coming from—and besides, I never had the perseverance to get my musicianship to a high enough level."

"And I figured something else out recently," he adds. "I like playing store."

## Ibanez Auto Filter

The Ibanez AF201 Auto Filter is an envelope-sensitive filter with low-pass, band-pass and high-pass functions and a high-low range selector for a variety of effects. Envelope filters vary tone depending on the strength of the signal put into it ("envelope" refers to the attack, duration and decay rate of a musical note), so the effect is that of an automatic wah, or a "quacking" sort of sound on each individual note plucked. Other effects, including some pretty un-guitarish sounds, may be made with a vari-



able-mode filter such as the AF201. The Auto Filter's controls include Sensitivity and Peak sliders; high-, band-, and low-pass selector; up-down switch; high-low (frequency range affected); noiseless FET switching; LED status indicator; and die-cast case. Suggested retail price: \$115. Hoshino (USA) Inc., P.O. Box 469, Bensalem, Pennsylvania 19020.

## New Fender Axe

Fender's all-new Bullet and Bullet Deluxe are aimed at younger musicians. Both Bullets feature two single-coil, high-output pickups and a pickup selector switch, 25½-inch scales, curved rosewood fingerboards, individually-mounted keys and six adjustable bridge saddles. The Bullet features a self-shielding pickguard/bridge combination that increases sustain by creating a fuller mounting surface. The Bullet Deluxe features a standard six-section bridge and separate pickguard. Suggested retail prices: Bullet, \$249; Bullet Deluxe, \$299. Fender/Rogers/Rhodes, 1300 East Valencia Drive, Fullerton, California 92634.



## Roland

Understanding  
Technology  
SeriesSubject:  
A Combination  
of Classics

VK-09

If you could put the most popular organ sounds of recent years into one instrument, what you would have is the new Roland VK-09 Organ. Without compromise, the VK-09 contains all of the classic organ elements.



Tone Wheel Sound

Compact Organ Sound

Rotary Speaker Effect

Harmonic Percussion

The VK-09 has two sets of drawbars that can work independently or can be mixed together. The first set of six sine wave drawbars produces the classic tone of wheel organ sounds with footages from 16' to 2'. These can be used exactly as the old ones to create your favorite sounds.

The second set of drawbars recreates the best sounds of the classic compact organs of the sixties. These "bright" drawbars are mixed in the same footages as the sine wave drawbars to produce that stark, biting compact organ sound. Both organ sounds can be layered on top of each other for even more unique sound combinations.

The VK-09's self-contained Chorus totally eliminates the need for external tone cabinets, allowing the VK-09 to go directly into an amp or PA, while still producing the distinctive rotary speaker effect. The Chorus features two speeds and serial motion to gradually change from one speed to the other—just as the mechanical system did.

The Harmonic Percussion section produces pitched percussive accents on both drawbar sounds with both loud and soft volume and fast or slow percussion decay. A Sustain function further enhances the overall effect.

The VK-09 features all the Roland design standards of performance, compactness, interface, and yet carries an unbelievably low price of \$995.00.









THE  
**RECORD**

**ROD STEWART**

PHOTO: ALLAN S. ADLER/TOPIX



VIDEO

Simon And Garfunkel Concert

A Special Event On Video Tape

By Alan Hecht

NEW YORK—It begins with a series of towering aerial shots of New York's Central Park. A crowd of a half-million is gathered below, packed in north and south from Belvedere Castle on 79th Street to the edge of the Great Lawn on 86th Street. East and west, the crowd spills out to Fifth Avenue and to the rocks adjacent the playgrounds near Central Park West.

So begins the opening sequence on the videotape of Simon and Garfunkel's September 19 free concert in the Park. This visual record of an historic musical event will be released early next year for commercial sale, after which time the

principals behind it—a creative video collective called Broadway Video, headed by *Saturday Night Live* creator Lorne Michaels—expect to negotiate a deal for a cable or network showing.

"We tried to create a video that would deliver the impact of the event and reflect the unique rhythms of the concert itself," ex-

dent from a screening of a rough cut of the opening sequences, "Mrs. Robinson" and "America." The rooftop stage set, so evocative during the live performance, is even more impressive on videotape. Designed by Eugene Levy, who designed the *Saturday Night Live* set, it is not props or models but rather actual pieces of a rooftop (water



Simon and Garfunkel

plains Jim Signorelli, producer of the video. "The concept was to locate Paul and Art squarely in New York's most identifiable visual style—a rooftop—and then place that in Central Park."

The success of the concept is evi-

dent from a screening of a rough cut of the opening sequences, "Mrs. Robinson" and "America." The rooftop stage set, so evocative during the live performance, is even more impressive on videotape. Designed by Eugene Levy, who designed the *Saturday Night Live* set, it is not props or models but rather actual pieces of a rooftop (water

tower, pipes, etc.). The stylish lighting by rock concert veteran Jules Fisher accentuates the concert's buoyant mood.

dusk to darkness "seems to turn the park into a theater," in Signorelli's estimation. "As the light changes, the same shots you see earlier in the show take on a different visual impact at the end, moving from jolly to dramatic."

"Dramatic" is the best description for the direction by Michael Lindsay-Hogg, whose credits include *Let It Be* and the recent Rolling Stones promotional videos for their *Tattoo You* LP. "My approach to concerts is to hold something back visually," explains Hogg, "so that after the first 20 minutes of the show you don't begin to see the same permutations of pictures for the rest of the concert." Hogg's stylistic prejudices are evident from the opening numbers. Although there are multiple fascinating camera angles, there are no close-ups. Later, however, during "America," Hogg closes in on his subjects, and the result has the desired effect of peaking the video in the same manner that Simon and Garfunkel peaked their concert.

Hogg also tried to vary his shots constantly because, unlike the Roll-

ing Stones, "Art and Paul are more static performers, so you have to build around them." The director also managed to capture the special moments between Simon and Garfunkel who were, as Hogg puts it, "re-making a friendship under the stress and euphoria of (playing before) 500,000 people." The moments when they connect as friends and as artists are captured on this tape, and they are indeed special.

VIDEO CALENDAR

(All Times Eastern Standard Time)

Date Show/Time/Station (C)—Cable

- 11/25 **Woodstock (1970)**  
Remembering when. Documentary account of the greatest rock festival ever. Featuring legendary performances by the Who, Jimi Hendrix, Sly and the Family Stone, Santana and others. 7:00 AM, 10:00 PM/Movie Channel (C)
- 11/26 **LIVEWIRE**  
Special Guest: The Ramones 5:30 PM/Nickelodeon (C)
- 11/26 **Rock, Rock, Rock (1956)**  
One of the first rock films. Featuring performances by Chuck Berry, the Flamingoes, and a host of other '50s artists. 8:00 AM/Movie Channel (C)
- 11/28 **REO Speedwagon In Concert**  
Live from the McNichols Arena in Denver, Colo. /MTV (C)
- 11/28 **NIGHT FLIGHT**  
Feature: *Piaf*, a documentary on the life of legendary French chanteuse Edith Piaf; *Blues from Harlem* (featuring Duke Ellington, Bill Bailey, Dinah Washington, and others) *New Wave Theater*: White Hope, UXA, Blasters and the 80s 2:00 AM/USA Network (C)
- 11/28 **SPECIAL DELIVERY**  
David Johansen In Concert 6:30 PM/Nickelodeon (C)
- 11/29 **Woodstock (1970)**  
(see above) 6:30 PM/Movie Channel (C)
- 12/04 **NIGHT FLIGHT**  
Feature: "Meeting Of The Spirits" (film); Special Guests: The Police 2:00 AM/USA Network (C)
- 12/05 **NIGHT FLIGHT**  
Feature: *Chicago, The Cars, Shellshock Rock*, a documentary on Irish new wave 2:00 AM/USA Network (C)
- 12/10 **LIVEWIRE**  
Special Guest: Widespread Depression Orchestra 5:00 PM/Nickelodeon (C)
- 12/11 **NIGHT FLIGHT**  
Feature: *Boom Town Rats*, Boston Rocks (a compendium of local bands) 2:00 AM/USA Network (C)
- 12/11 **Woodstock (1970)**  
12:30 PM, 9:30 PM/Movie Channel (C)
- 12/12 **NIGHT FLIGHT**  
Feature: Al Stewart, "Love Is Hard To Get" (a fantasy short), *Trances* (Moroccan music) 2:00 AM/USA Network (C)
- 12/12 **LIVEWIRE**  
Special Guest: Widespread Depression Orchestra 4:30 PM/Nickelodeon (C)
- 12/13 **SPECIAL DELIVERY**  
*Onstage At The Agora*—Eddie Money live from the Agora in Cleveland, Ohio 7:30 PM/Nickelodeon (C)
- 12/13 **No Nukes (1980)**  
Chronical of five concerts at Madison Square Garden and Battery Park in New York protesting the use of nuclear power. Features explosive performances by Bruce Springsteen, Jackson Browne, Carly Simon and Crosby, Stills and Nash. 8:00 PM, 2:00 AM/Movie Channel (C)
- 12/15 **No Nukes (1980)**  
(see above for details) 7:30 AM, 5:00 PM/Movie Channel (C)
- 12/17 **The Blues Brothers (1980)**  
Comedy set in Chicago featuring the Blues Brothers (John Belushi and Dan Aykroyd), James Brown, Cab Calloway, Ray Charles and Aretha Franklin 10:00 AM, 8:00 PM, 2:00 AM/Movie Channel (C)
- 12/18 **NIGHT FLIGHT**  
Feature: Alice Cooper's *Welcome To My Nightmare* (1975) 2:00 AM/USA Network (C)
- 12/18 **No Nukes (1980)**  
(see above for details) 8:00 AM, 2:30 PM, 10:30 PM/Movie Channel (C)
- 12/19 **NIGHT FLIGHT**  
Feature: Bay City Rollers, Donnie Hathaway and Rory Gallagher 2:00 AM/USA Network (C)
- 12/21 **No Nukes (1980)**  
(see above for details) 10:30 AM, 5:30 PM/Movie Channel (C)  
(Note: Programming subject to change. Check local listings.)

COME AROUND TO  
THE  
STEVE MILLER  
BAND'S  
*Circle of Love*



THE SMASH ALBUM FEATURES THE HIT SINGLE

"HEART LIKE A WHEEL"

PLUS

"CIRCLE OF LOVE," "BABY WANNA DANCE,"

"GET ON HOME"

AND

"MACHO CITY"





## VIDEO

# MTV: SEARCHING FOR A GROOVE

By Alan Hecht

NEW YORK—Last month's article on cable rock's newest entries, *Nightflight* and *MTV*, closed with a statement from Bob Pittman, vice president of *MTV*'s parent company, Warner-Amex. Pittman described the channel as "something you live with while you're doing other activities. Then the novelty wears off and it becomes just another thing in your life." He then posed a question: "How does *MTV* stand up in these conditions?"

With the intention of answering this question, I travelled to Fairfield, New Jersey (*MTV* is unavailable on Manhattan cable channels) and conducted a day's business to the "tune" of *MTV*, if you will, in the banquet room of the Loft Restaurant, a blue-collar establishment nestled just beyond Captain Fuji's and the DJ Lounge on Route 63.

The *MTV* concept is striking. You can listen to it, watch it, or do both, as Pittman suggests. But it has major problems both as a radio station and as a television channel. On the music side, *MTV*'s blend of hard rock, heavy metal and new wave has been assembled with little regard for pacing. There are too few ballads and kinky novelty numbers to give the sets—and the viewers—breathing room. No pitcher throws fastballs for an entire game and escapes unscathed. Yet the best changeup *MTV* can manage is in the form of lame cuts by Carly Simon, Andrew Gold and Eddie Rabbitt.

The inclusion of these artists points up a key visual problem. With 80 percent of its programming being promotional videos, *MTV*'s look is not only pre-determined, but often staid. Ill-conceived and poorly-shot concert videos by top name groups (Rainbow, Journey, Styx, for example) are the primary culprits. But since these mainstream acts are essential to the audio programming mix, perhaps the best (and only) way to work with their videos is to stress the music's dynamics in theme sets or conceptual pieces.

Another solution, of course, would be to obtain more compelling videos. But that requires recording artists who understand the importance of matching visuals to the mood of the music. David Bowie, Elvis Costello, the Pretenders and the Specials are way ahead of the pack in this regard, and their segments are the most consistently entertaining ones on the station.

A third option would be to sharpen the dull edge of too many promo videos with original programming elements. Unfortunately *MTV*'s own contributions leave something to be desired. Except for the logos and IDs, whose synthesized look clearly reflects some spirited visual experimentation, the primary links between videos—the "video disc jockeys," or VJs, and the music news segments—are an anachronism: '50s TV in place of '80s video, rather than successful translations of radio to video.

*MTV*'s concept of the VJ's role is strictly one-dimensional. A true VJ wouldn't be rooted to a specific set but would always be "on location," in a sense, in a visually-stimulating environment that complements the video music experience. As for the personalities involved, they seem too preoccupied with reading information off a fact sheet instead of offering scintillating or thought-provoking commentary.

The VJ's power lies in their potential emotional connection with

viewers. Of the current crop only J.J. Jackson stands out, owing to his spontaneity, candor and musical savvy. The others are talking heads, products of the bionic nature of *MTV* rather than warm, engaging personalities. Interviews and news—the critical audio elements—often lack humor and insight; the video environment and the VJ's relation to it—the critical visual element—is too static.

Most distressing is *MTV*'s drive to sell records at every turn. The hype in the VJs' raps and the superimposition of record titles and labels on the videos creates the im-

pression that you're watching one long advertisement. If this type of cuddling with the record industry is the price *MTV* must pay for getting free promotional videos, then the station's being overcharged.

*MTV* is obviously searching for a groove, an attitude, an ambience that reflects the nature of its music programming. The desire to rock is there, but it's unfulfilled. Some imaginative original programming

would help alleviate many of the problems detailed here. Barring this, viewers will have little choice but to feel shortchanged by what should be an exciting, even important development in rock music.



*MTV video jockey J.J. Jackson chats with Don McCafferty and Pete Agnew of Nazareth*

## Total Harmonic Control.

The new Distortion II gives you maximum control over harmonic distortion while preserving the characteristic sound of your instrument.

MXR has managed to trick solid state circuitry into reacting audibly like tubes, yielding a warm sound with incredibly smooth and elastic sustain. For lower volume levels, we've incorporated a resonance control to add low frequency punch, characteristic of a speaker cabinet driven at high volume levels. A variable filter controls the upper harmonics for smoother, more "tapered" distortion while a drive control varies the amount of sustain and harmonic content over a wide, usable range. MXR's noiseless circuitry allows you to regulate gain from your instrument without annoying hiss and pops.

No bells, no whistles — just total control in a compact, indestructible package. Try the Distortion II at your MXR dealer and discover the world of total harmonic control.

MXR Innovations, Inc. Dept. R  
740 Driving Park Avenue Rochester, New York 14613 (716) 254-2910





## FILMS &amp; BOOKS

# An Olympian Soundtrack: Vangelis Scores With *Chariots of Fire*



Vangelis

By Joan Tarshis

NEW YORK—You leave the theater and you realize you are humming more than the music; you are humming the *movie*. It is the music that keeps the mood of *Chariots Of Fire* with you long after your eyes have adjusted to the light. You want to run until your lungs burst; as long as the music is playing you could run forever.

The man responsible for your exuberance is a Greek musician with a name as difficult to remember as his melodies are to forget. He is Vangelis (pronounced with a hard G) Papathanassiou, or simply Vangelis.

Television viewers in this country might recall his subtle but forceful soundtrack for Carl Sagan's *Cosmos* series. Rock fans will recognize him by the two albums he's made with

former Yes member Jon Anderson. But it is his work on *Chariots Of Fire* that has brought Vangelis a measure of fame above and beyond anything else he's done in his career.

*Chariots* is the true story of Eric Liddell, one of Scotland's greatest athletes, and his decision not to compete in the 1924 Olympics because his event is scheduled on the Sabbath; and Harold Abrahams, the son of a wealthy Lithuanian Jew, who uses his athletic prowess to combat the anti-Semitism he feels all around him. *Chariots* unravels their emotional questions and conflicts, and tracks the two lives until they intertwine at the Olympic games. Vangelis has magnified the film's visual imagery—

the pain, the passion—with a haunting dramatic score. So tense is its perpetually revolving theme that a simple twist of melody can change the mood or explain a character trait.

Hugh Hudson, who makes an impressive directorial debut with *Chariots*, is an old friend of Vangelis and obviously hears the colors in his music. "I knew Hugh for years and one day he called me to discuss this idea he had for a film," Vangelis recalls. "I liked the idea because it was a little bit different. Today we mostly do films with disasters and

*"The message of Chariots is . . . the same message as the Olympic games—not to win, but to participate."*

things like that."

*Chariots* is also an accurate reflection of Vangelis' feelings about sports. He dislikes team competition of any sort, preferring instead the glory of the individual effort. "The true athlete is not against anything. Maybe against nature, which gave him limitations. We can't run more than we can. There is only so much our bodies allow us to do.

This goes for everything. Here (in *Chariots*) we have a desperate attempt, and the human body trying to go beyond itself. I think *that's* an interesting idea.

"The message of *Chariots* to me is not the achievement of winning. Actually it's the same message as the Olympic games themselves—not to win, but to participate. And I tried to make music that fits with the whole idea."

Of late, Vangelis' forays into rock have been the aforementioned collaborations with Jon Anderson, a friend of long standing who once

asked Vangelis to replace Rick Wakeman in Yes. Vangelis declined because he felt it would isolate his other musical interests. When Anderson left Yes, he and Vangelis teamed up for an album, *Short Stories*, which yielded a top five single, "I Hear You Now." Their second LP, *Friends Of Mr. Cairo*, has withstood the assault of superstar releases and climbed into the 70s on the Record World chart.

"Mainly Jon and I are friends who play together with no commercial intents," says Vangelis. "Working with Jon is pure enjoyment. It's always more fun this way."

It's also more fun to be versatile. Since *Chariots*, he has completed scoring Costa-Gavras' *Missing*, which stars Sissy Spacek and Jack Lemmon as two Americans searching for a loved one during the overthrow of Salvadore Allende in Chile. He also scored *Blade Runner* for Ridley Scott (*Alien*), starring Harrison Ford.

He says he "worked very hard in the past" to achieve the freedom he now enjoys as an artist. "I have a choice today," he asserts. "I can play jazz tomorrow if I feel like it, or I can do pop or rock. But let me explain. Music is a *whole* thing. It is not just one thing. I hate to get specialized with labels that say 'Vangelis is *this* kind of musician or *that* kind of musician.' I don't feel like a musician anyway."

# Arrival of the fittest.



**The New MATRIX Roundbacks.** Out there in the guitar jungle, there's only one popularly priced guitar that's proven its ability to survive: MATRIX. At the heart of the instrument is one feature that sets Matrix apart from all other guitars in its class . . . an aluminum neck core. Based on the patented Kaman Bar™, this strong yet lightweight design renders the Matrix neck virtually impervious to temperature and humidity changes that can warp a common neck. The back of the neck is formed of high density Urelite® that's contoured for fast, easy hand movement, with the look and feel of mahogany, it's considerably more durable. A solid rosewood fingerboard and long-wearing, nickel-silver frets help you play fast and accurately, note after note.

Combined with our proven Lyramold® roundback design and the natural strengths of a laminated spruce top with a superior bracing pattern, the new Matrix is ready to take on your music whenever or wherever you're ready.

Matrix. Available in sunburst and natural in your choice of acoustic, acoustic-electric, or acoustic-electric preamp 6 and 12 string versions.

## MATRIX

A Kaman Company  
P.O. Box 529, Bloomfield, CT 06002



## Pink Floyd Rumblings

*Continued from page 1*

Bob Geldorf, the wiry, frenetic lead singer of the Boomtown Rats will be making his screen debut in the title role of *Pink*. Principal photography began in London recently. MGM will distribute the film in the U.S.

In other Pink Floyd news, a late November release is planned for *A Collection Of Great Dance Songs*, the band's first greatest hits package.

One of the album's highlights is a new version of "Money" (from the *Dark Side Of The Moon* album), recorded at New Roydonia Studios in London and mixed in Los Angeles by James Guthrie. The other five "dance" cuts (and no one can explain if Floyd's choice of a title is tongue-in-cheek or dead serious) are "One Of These Days" (from 1971's *Meddle*), "Sheep" (from '77's *Animals*), an edited version of "Shine On You Crazy Diamond" (from '75's *Wish You Were Here*), the title cut from *Wish You Were Here*, and "Another Brick In The Wall," the enormous hit single from *The Wall*.

Apparently there's no timetable set for the group to begin an album of new material. Waters must first finish his work on *The Wall* before he will be available. Once that's done, who knows? Said a source familiar with the band's work habits: "When will they record again? Your guess is as good as mine. These are people who exist in *disfunctional* harmony."



## FILMS &amp; BOOKS

# "I'd Compare Lennon-McCartney To Mozart"

## An Interview With Milt Okun

By David McGee

NEW YORK—For Milt Okun, the publication of *The Compleat Beatles* is the final chapter in a saga that began eight years ago. Known primarily as a producer and arranger (with more than 50 gold and plati-



Milt Okun

num albums to his credit for his work with John Denver, Peter, Paul and Mary and Plácido Domingo, among others), Okun, in 1973, was asked by New York Times Books to employ his classically-trained ear in transcribing songs written by John Lennon and Paul McCartney onto sheet music for publication in a bound volume called, appropriately enough, *Great Songs Of Lennon-McCartney*. Since most of the songs were already available in print form, Okun figured his task would be simply to spice up the arrangements. A three-month job at most, he thought.

"But to my real horror," the scholarly-looking Okun recalls, "I discovered that all the commercially-available arrangements of Beatles stuff were wrong. Chords were wrong, bass lines were wrong, melodies were wrong, even lyrics were wrong. It took me two years to put out the book."

In 1978 Okun's publishing company, Cherry Lane Music, obtained rights to The Beatles' print catalogue "because I promised that any future arrangements that would come out would be correct." About that time Delilah Communications, a New York "book packager" (now a full-fledged book publisher), struck a deal with ATV Music, which controls publication of The Beatles' music, to produce a two-volume set about The Beatles, featuring essays, photos and note-for-note, chord-for-chord transcriptions of 211 of the group's songs. Okun was uniquely qualified to provide the necessary sheet music.

Claiming "there are a lot of things in Beatles music that become questions of judgment," Okun frankly concedes that some of his transcriptions may not please everyone. "A number of songs don't really have chords," he explains. "They're in tones; they're almost chants. And you have to assume chords from the melody and the bass line."

Structurally, too, the songs of Lennon-McCartney are distinctive (for the record, Okun says George Harrison's songs "are nice, but not in the same league"). Consider "Yesterday." "It's just a marvelous gem," Okun says reverentially. "It's just seven bars, and you go on to the next phrase, and it's also seven bars. That's a gross difference from the average pop song, which 99 out of 100 times is in four- or eight-bar

phrases. It's a touch of genius. There are all kinds of little turns in their songs, an unusual melody note with a chord that you just won't find in most rock or folk or even classical things, except modern classical things. The pleasure of playing the songs is in all these little changes—using an A chord on a D chord, a G or E minor on a B—from what's normal."

Coming from unschooled musicians, this sort of sophisticated unpredictability impresses Okun. "There are a lot of kids playing music who aren't trained but manage to get everything 'right.' You just know what's going to be next, and it's dull. It's probably overkill, but I'd compare Lennon-McCartney to Mozart. The thing that made Mozart different from almost any other classical composer of his period was that you never knew which way his melody was going. If you take an obscure Mozart sonata and try to guess what the next chord's going to be, you're always wrong. It doesn't sound weird, it just goes in a different direction. That's what makes great genius."

# Much Ado About The Beatles

## The Compleat Beatles

Delilah/ATV/Bantam \$39.95

Handsomely packaged, bound in paper, enclosed in a cardboard slipcase, the two-volume chronicle titled *The Compleat Beatles* reminds us once again of the ongoing pull the Fab Four has on the imaginations of rock fans everywhere. Priced at \$39.95, it is, in essence, a glorified package of voluminously-illustrated sheet music. Transcriptions of 211 songs—Beatles originals plus their cover versions of "Kansas City" and other classics—comprise most of the book. Surrounding these are essays and observations by some prominent rock critics—Dave Marsh, David

Fricke, Lester Bangs, John Rockwell, to name a few—plus discographies, filmographies, the *Playboy* interview with John and Yoko, the *Musician: Player & Listener* interview with Paul McCartney and a lengthy, fascinating music analysis—Aeolian cadences and all—written by veteran producer-arranger Milt Okun, who was responsible for the books' sheet music and knows whereof he speaks (see interview in this section).

The readers who stand to gain the most from *The Compleat Beatles* are those who have some interest in performing the songs. Until now, there existed few precise transcriptions of the Beatles' music as it is played on record. But when even a sub-amateur guitar player such as yours truly can manage a few dulcet tones while following Okun's chord diagrams (and hats off to him for matching the chord positions with those the Beatles actually used), you have to be impressed.

The bottom line, though, is that apart from Okun's contributions, there are few new facts contained

herein. Given this, can a reviewer urge readers to lay out \$40 that might be better spent on a more incisive account of the group's history, such as Philip Norman's extraordinary *Shout!!*? No, not unless every shred of information about the Beatles, no matter how insignificant, somehow enriches your life.

See you at the checkout counter.

—David McGee



"Thanks to The Set-Up™, this set's mine, all mine, uniquely, exclusively mine... go get your own."

Alan Gratzner, REO Speedwagon

## Introducing The Set-Up.™

Now you can group, position and angle every component to meet your individual needs—and your inimitable style.

From the incomparable flair of REO's Alan Gratzner—to your own unique style. Now, there's a drum system versatile enough to cater to any drummer's ability—and individuality. Because the unique modular design of The Set-Up from Ludwig now allows you virtually unlimited flexibility in tom tom placement.

From either bass drum or floor stands, you can build up to a three-level, six tom grouping—with each tom ideally positioned and angled for maximum playing speed. And, thanks to Ludwig's exclusive Quik-Set™ feature, you can pre-set every component

to an exact height and angle to make setting up faster than ever before.

Best of all, the Set-Up's design allows an outfit to grow with you—your music—your stage or studio needs. It's uniquely yours. And that's the pay-off.

Alan Gratzner also plays Ludwig's 6-ply wood shell drums and Ludwig Rockers™ heads exclusively.

**LUDWIG®**

Ludwig Industries  
1728 N. Damen Avenue, Chicago, Illinois 60647







## RECORD REVIEW



**Torch**  
**Carly Simon**  
Warner Bros. BSK 3592

By Joan Tarshis

*Torch* asks the question, Can a rich, beautiful, successful woman get down and sing the blues? Answer: Not this one. On her previous nominally-rock albums, the commitment in Simon's vocals made it easy for us to feel her pain, even if it was pasteurized and imprisoned by her intellect and pedigree. But in trying to step outside herself—or indeed, go further into the chic image she's cultivated in recent years—she leaves us wondering if this is the same vibrant artist who gave us "You're So Vain," "Anticipation," "Jesse" et al. That artist dealt from experience and from the heart. This one deals solely from the head, and in consciously trying to recreate the ambience of an era that's long gone, she's missed the cool passion that makes Hoagy Carmichael's and Rogers and Hart's songs so scintillating.

"Hurt," then, is merely a wound that could be healed by a shopping spree at Bloomingdale's. "I Get Along Without You Just Fine," "Body and Soul" and Rogers and Hart's "Spring Is Here," all beautifully-written songs, are sung virtually deadpan, and rendered punchless. Three other songs, "I Got It Bad And That Ain't Good," "Blue Of Blue" and "From The Heart" (a Simon original), are strong enough performances to have survived had they been contrasted with different material. Despite the illustrious songwriters represented here, *Torch* leaves one believing Carly Simon, whose intentions were at least noble, should have written a new batch of original material and left the great old standards to a singer who understands them.

**Love All The Hurt Away**  
**Aretha Franklin**  
Arista AL 9552

By Mark Mehler

On her next LP, they're going to take Aretha Franklin to the San Andreas Fault and let her sing in the middle of an earthquake. Certainly it won't be any less distracting than the surrounding ambience of this record, a brilliant example of how to take a singular talent and drown it in a sea of funk/gunk.

Produced by Arif Mardin—who ought to know better—*Love All The*



*Hurt Away* features Aretha in top vocal form, still crooning those "wo-wo-wos," still reaching every high note, summoning as much emotion as each tune calls for. That's the good news.

The bad news is in trying to find her voice amid the layers of overdubbed vocals, and pulsatile instrumental gimmickry.

A sublimely simple R&B tune,

"Hold On I'm Comin'," is puffed up with mini moog and horns until it's ready for Vegas, and Vegas only. Aretha's florid rendition of the Stones' "You Can't Always Get What You Want" lacks only the line of chorus girls.

Surely this is no way to treat Lady Soul—unless your idea of Mr. Soul is Sammy Davis Jr.

**Quarterflash**  
**Quarterflash**  
Geffen GHS 2003

By David Manners

*Quarterflash* is one of the coolest, most assured debuts in recent memory. In fact, it's too cool, too assured. The sextet from Portland, Oregon seems to have come off an assembly line, every part in its proper place, headed straight for hit heaven. Vocalist-saxophonist Rindy Ross is a Stevie Nicks clone; guitarist Jack Charles and Marv Ross know every lick and nuance in the repertoires of Tom Scholz, Lindsey Buckingham and Mark

Knopfler. In the tradition of Mick Fleetwood and John McVie, the rhythm section of Rick Gooch (bass) and Brian David Willis (drums) is potent and prominent. Working with producer John Boylan (Boston, Linda Ronstadt, Little River Band), the band sports a mild-mannered, faceless sound: they are everyone, they are no one.



Occasionally a gutsy performance breaks through. Rindy Ross is compelling on two upbeat cuts, "Harden My Heart" and "Right Kind Of Love," despite an over-reliance on Nicks-style moans and breathless phrasing. On "Love

Should Be So Kind," a deliberately-rendered account of lost love, she reveals the scars on her own heart, and the effect is touching.

**Drop Down And Get Me**  
**Del Shannon**  
Network/Elektra SE-568

By David McGee

Would that the return of Del Shannon could be called an event. Here he is with Tom Petty producing, backed by Petty's band and signed to Network Records, a new label headed by former RSO chief Al Coury, who knows as much as anyone in the music business about promoting a record. With all this going for him, it's a shame to report that Shannon's *Drop Down And Get Me* is dead in its grooves. Never the most flexible of vocalists, Shannon's voice has now been robbed of the desperation that makes his best records—"Runaway," "Little Town Flirt," "Hat Off To Larry," "Keep Searchin'"—enduring classics.

Is time the culprit? If it is, how

do you explain the powerful, raging performance on "Sucker For Your Love," a Shannon original? Or the volatile emotions Shannon summons in his vocal sparring with Kym Westover on the reggae-cum-country treatment of the Everly Brothers hit, "Maybe Tomorrow"?

While Shannon's music and Petty's production flourishes—particu-



larly the jangly Searchers- and Byrds-style guitars—say otherwise, nothing can disguise most of the songs' lack of import. Gone is the lyrical bite and the feisty attitude of days past. He just doesn't sound interested anymore.

# LA BELLA'S MUSICIAN of NOTE

Photo by Eric Van Soest

## Kenny Aaronson

Born: April 14, 1952

Home: Bred, buttered, and still residing in Brooklyn, New York

Profession: Bass Guitarist

**Earliest Musical Experience:** I started on drums at age 12, but stopped due to complaining neighbors. I fell in love with the Fender Bass after seeing one on the Shindig TV show some years back.

**Major Influence:** Paul Samwell, Smith of the Yardbirds, James Jamerson, Jack Bruce, Chuck Rainey, Larry Graham, John Entwistle, and Jaco Pastorius.

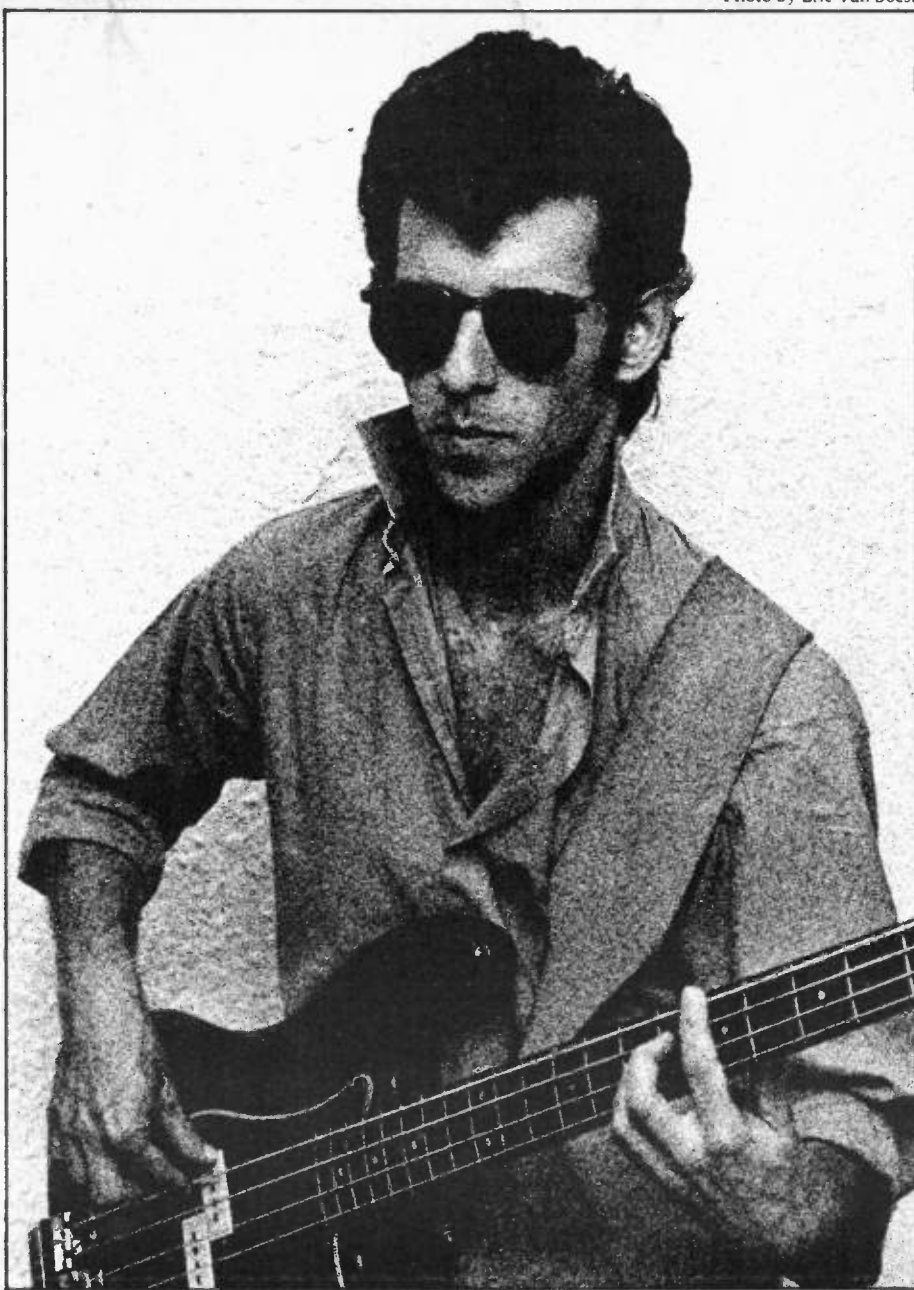
**Latest Musical Accomplishment:** Surveying a seven month tour with Billy Squier.

**Keynotes:** The past 10 years have been really great playing on the road and in the studio with such bands as Dust, Stories, Hall & Oates, Leslie West, Rick Derringer, Edgar Winter, Suzanne Fellini, and currently with Billy Squier.

I've taken up Pedal Steel and Hawaiian Steel Guitar in my spare time and have been writing my own music and lyrics.

**On Today's Music:** I feel in general that there is a wider acceptance and more outlets for ideas and concepts. I appreciate any music that is played well and with sincerity, whether it is yesterday's today's or tomorrow's.

**On Strings:** I have been using La Bella's 760RL and 760RM (Light and Medium Roundwound) bass strings exclusively since 1977. They're easier on my frets, the intonation is very consistent, and they sound great.



**E&O Mari LaBella**

E. & O. Mari, Inc. 256 Broadway, Newburgh, New York 12550

If your passion is music, your strings should be La Bella.



## RECORD REVIEW



Blood On The Bricks

Iron City Houserockers

MCA 5252

By Wayne King

The Iron City Houserockers have many stylistic similarities to the great R&B-based groups of the last decade: the E Street Band, Southside Johnny and the Asbury Jukes, and the J. Geils Band. For *Blood On The Bricks*, producer Steve Cropper (formerly guitarist with the legendary Booker T and the MG's) has helped the quintet from Pittsburgh get a fuller recorded sound the oth-

ers achieve by mixing in saxophone, horns and an extensive use of harmonica. But the real force behind the Houserockers is lead singer Joe Grushecky's straightforward (and often hard-hitting) lyrics.

"Saints And Sinners" tells compassionately of a Vietnam vet (suddenly fashionable subject matter in rock) who came back with "eyes that never close" while another song gently asks for someone to "be my friend/be my guiding light." Although it's remarkable that the bar band circuit these guys have been working for so long hasn't blunted Grushecky's perceptions, it comes as no surprise that its experiences have increased his wariness. "Watch Out," the songs warn, "this time the night won't save us." And in a powerhouse song that sums up the whole record, the drums thunder and the guitar roars while we're told that "all those old dreams are still within reach/but they don't come for free/there's no easy way out/you better find out what life's all about/there ain't no easy way out." With this gutsy record, the Houserockers have avoided the

easy way out and taken a big step towards making a real name for themselves.

## Discipline

King Crimson

WB/EG BSK 3629

By Oren Clark

In the twelve years since guitarist-virtuoso Robert Fripp formed the original King Crimson (with Greg Lake, Ian McDonald, Michael Giles and Pete Sinfield) there have been 10 personnel changes. The latest incarnation (after a seven-year, self-imposed sabbatical) includes ever-present anchor Fripp, long-time Crimson and former Yes drummer Bill Bruford, bassist Tony Levin (who has appeared with both Peter Gabriel and Paul Simon) and guitarist/vocalist Adrian Belew (of Bowie and Talking Heads fame).

The new Crimson bubbles and burbles with such restrained intent that it suggests... wisdom, perhaps gained by Fripp being given time to reflect on his experience as a musical vigilante. The reckless, youthful

zeal of '69 is gone. In its place is a condescending array of musical/lyrical, step-by-step instructions on how to achieve the state of grace recognized as a birthright by all true Crimson believers. If a line



such as "these words begin with D" (from "Elephant Talk") doesn't raise your ego's ire, songs titled "Matte Kudasai" and "Thela Hun Ginjeet" will.

King Crimson faithful will probably be satisfied with *Discipline*. Non-fans will want to keep their distance. Newcomers to the band's legend should be warned: *Discipline* is not easy listening.

## Dangerous Acquaintances

Marianne Faithfull

Island ILPS 9648

By Joan Tarshis

Marianne Faithfull's voice is haunted. We shudder as she sings. Her new album is so good it's frightening.

More accessible than her Grammy contender, *Broken English*, *Dangerous Acquaintances* does not compromise its messages or its music, and the familiar Faithfull vocal tensions still tug at the listener's heart. Her insistent songs detail unfulfilled relationships, unfulfilled lives; they're survivor's songs (Faithfull co-wrote seven of the nine cuts) born of after-hours labor.

The reggae-inflected "Sweetheart" and the quickening beat of "Tenderness" emphasize the horror of a life devoid of affection or devotion; these are desperate tales. In the Steve Winwood/Faithfull "For Beauties Sake," beauty is the beast. Another song declares that no "Eye Communication" leads to misun-



derstanding. Finally, "Truth Bitter Truth," the powerful closer, questions the whereabouts of lost years and missing spirit.

If *Broken English* left any doubts, *Dangerous Acquaintances* proves Marianne Faithfull is a first-rate singer and songwriter. The answers to the questions she poses in "Truth Bitter Truth" are anxiously awaited.

## In Harmony 2

Various Artists

Columbia BFC 37641

By David McGee

Don't be misled by references to *In Harmony 2* as a "children's" album. Those songs about peace, love, the nature of friendship and the sanctity of the individual should touch a responsive chord in any open-minded listener.

In another context, Teddy Pendergrass's reading of "Reach Out And Touch Somebody's Hand" would seem too ponderous, and Kenny Loggins' "Some Kitties Don't Care" too precious. But these interpretations are at least honest—the emotion is real, if a bit overwrought. That's one of this album's charms: honest, sensitive perfor-



mances at every turn, from James Taylor's poignant "Sunny Skies" to Dr. John's rollicking "Splish Splash" to the beautiful Lucy and Carly Simon duet on "Maryanne," a traditional song with new lyrics by Jacques Levy, famed for his collaborations with Roger McGuinn.

If you still need a reason to buy *In Harmony 2*, here it is: the last cut on side two is Bruce Springsteen's live version of "Santa Claus Is Comin' To Town," a radio staple at this time of year but never before available on record except as a bootleg item. A glorious finale to a gem of a record.

the entertainer™  
by TAPCO

## A lightweight, portable powered mixing system for entertainers on the move

The Tapco ENTERTAINER powered mixing system was designed with portability in mind. The three-piece system, a powered mixer and two speakers, weighs less than 100 lbs. —total! But the ENTERTAINER is no performance lightweight.

Both the mixer and the speaker systems have handles that are positioned at the center of gravity making the units lighter to carry. That means that more high-performance features can be built in without adding to your burden at set-up and tear-down time.

Some of these "performance plus" features include 12 inch, two-way constant directivity speakers that can be placed on stands, hung from walls, stacked and

used as stage or side-fill monitors — and all can be accomplished using optional mounting brackets and fittings that are integrated into the cabinet.

The mixer has 8 feature-loaded channels, plus two auxiliary channels complete with monitor sends. The two 150-watt power amps can be changed from stereo mode to a mono-monitor configuration with the flick of a switch. You also get two graphic equalizers, phantom powering capability for your condenser mikes, fluorescent bargraph metering that you can read from across the stage, and a connector panel that isn't in front, (where you could break connectors) but on a slanted rear panel where it is both visible and out of the way.

The ENTERTAINER is "performance plus" in a portable package. If you're an

entertainer on the move or one just in need of a top notch sound system, the ENTERTAINER is your answer. Audition the ENTERTAINER at your EV/TAPCO dealer.



TAPCO  
3810 148th Ave. N.E.  
Redmond, WA 98052  
(206) 883-3510  
TWX 910-449-2594

## In Europe:

EVSA  
Romerstrasse 3  
2560 Nidau  
Switzerland

## In Canada:

Gulton Industries Ltd.  
Box 520, 345 Herbert Street  
Gananoque, Ontario K7G 2V1

## In Australia:

Electro-Voice Australia PTY LTD  
59 Waratah Street  
Kirtawee, N.S.W. 2232

## In Japan:

Electro-Voice Ltd.  
6F No. 2 Taro Building  
2-10 Yotsuya, Shinjuku-ku  
Tokyo, Japan 160



## RECORD REVIEW



## Round Trip

## The Knack

Capitol ST-12168

By Mark Mehler

The third album by this much-maligned power pop quartet adheres neither to the big-bang-for-the-buck theory of the first LP, *Get The Knack* ("My Sharona"), nor the let's-have-fun-with-plagiarism philosophy of the second, *But The Little Girls Understand*. Rather, this offbeat LP bobs and weaves through a wide variety of pop stylings before landing a roundhouse on the success ethic and its handmaidens, the critics.

"The people who work for a living/don't need to ask questions from cradle to grave/they don't need no faggot to tell 'em/what's good and what's bad and what's really insane," is the mean-spirited windup of "Art War," the album's final cut. The previous cut, "Pay The Devil," cautions "everybody's got to read the reviews/got to learn to give the devil his due." Though the Knack are of the disposable rock generation, they neither forget nor forgive the slights of a disposable press.

Before the whip comes down, however, *Round Trip* takes a journey through the Mid-East ("We Are Waiting" features an over-dubbed Aramaic vocal) and "Africa" (a Steely Dan-like pop/jazz tune). There are electric sitars, backing laugh tracks, great fuzz bass by Prescott Niles (on "Soul Kissin'") and pedal steel guitar by Sneaky Pete Kleinow ("Pay The Devil"). The view of the opposite sex is somewhere between Goya and Al Goldstein. "She got the natural nectar/like the honey from a honey bee," goes the opening verse of "Soul Kissin'."

Produced by Jack Douglas and recorded over four months in New York, *Round Trip*, despite its lyric excesses, is the group's most consistently satisfying LP in terms of musicianship and arrangement. Whether or not it inspires another Knuke-the-Knack campaign depends on what the faggots tell the working people.

*See Jungle! See Jungle!*  
*Go Join Your Gang Yeah!*  
*City All Over, Go Ape Crazy*

## Bow Wow Wow

RCA AFL 1-4147

By Joan Tarshis

No foolin', this here's serious, sophisticated dance music whose heart is in its beat. Dave Barbarossa, formerly one of Adam's Ants (likewise the other two male members of the quartet), defies anyone to sit down while he pounds the



skins. And just in case you're wondering, Leroy Gorman's bass and Mathew Ashman's guitar work will lift you by the hairs on the back of your neck. But the real star of Bow

Wow Wow is sweet-throated, 15-year-old Anabella Lwin, who has not had time to lose the innocence of her versatile voice—when she sing-shouts her rejection of civilization and food in "Wild In The Country," we want to go wild with her. The remaining 12 cuts on this strong debut LP rock with similar tribal abandon.

## New Traditionalists

## Devo

Warner Bros. BSK 3595

By Oren Clark

Devo's *New Traditionalists* renews their membership in the keyboard-synthesizer, new dance music club—but a few hot guitar licks tell us they still want to rock 'n' roll (as if to emphasize the point, the first 250,000 pressings come with a bonus single, Devo's quirky rendition of Lee Dorsey's "Working In A Coal Mine").

Forever fearful of modern conveniences (excluding musical ones), the band is no less paranoid now

than they were in '78, when the Brian Eno-produced *Q: Are We Not Men? A: We Are Devo!* came out to stalk a fledgling new-wave constituency. Only now (General Boy forbid!) have they evolved from raucous masters of Umph into smoother, more sophisticated musicians. But the hook-y lyrics remain.

The opening track, "Through Being Cool," is a suave, finger-snap-



ping forum of mild esoterica that virtually winks you through Club Devo's front door. Then, Messrs. Mothersbaugh (Mark and Bob 1), Casale (Jerry and Bob 2) and Alan Myers turn down the freakiness just

long enough to get a tighter hold on the more doubtful listeners with three well-written, fairly straightforward rockers. From then on, it's pure Devo.

## Assault &amp; Battery

## Rose Tattoo

Mirage/Atlantic WTG 19312

By Mark Mehler

Australians, bedeviled for centuries by the kangaroo joke, may have to contend with one more slight—the heavy metal rock band joke.

Rose Tattoo, yet another in a line of heavy metalers from down under, are, if nothing else, leaders on the fashion front. Each member wears a rose tattoo somewhere on his person and a tiny tattoo-ed ring on his finger, as well as the usual satin pants and grungy t-shirt. Lead singer Angry Anderson is 5'2" with clean-shaven head. In other words, if you invite the boys for dinner, hide the silver.

Musically, Rose Tattoo's recipe is the usual turn-up-bass-until-

walls-crack-and-brains-boil. Guitarist Michael Cocks has learned a few power chords well, and drummer Dallas "Digger" Royal is as ham-handed as they come. Singer Anderson is a vintage wailer. Picking out individual songs on *Assault & Battery* is akin to differentiating between the sounds of the A train and the IRT number 7.

Nevertheless, aficionados of



AC/DC (Rose Tattoo share the same producers, Vanda and Young) should appreciate "Out Of This Place," a heavy blues/rock cut, whose title describes the feeling I had after 20 minutes of this album.

## A MASTER'S MUSICAL CHRONICLES.

Al Stewart. A unique singer/songwriter, a spinner of wondrous musical fantasies, a teller of fantastic musical tales.

Hear him captured live and in the studio on this dynamic new collection. Included are sparkling live performances of his biggest hits, "Year Of The Cat," "Time Passages," "Road To Moscow," "Nostradamus" and "On The Border" plus five brand new Al Stewart compositions, destined to become classics in their own right.

AL STEWART LIVE  
INDIAN SUMMER

Al Stewart. *Live—Indian Summer.*  
An album you'll want to hear all year long.

ARISTA

© 1981 Arista Records, Inc.

Give the gift  
of music.





- 1 **ROLLING STONES**  
*Tattoo You* (Rolling Stones)
- 2 **FOREIGNER**  
4 (Atlantic)
- 3 **JOURNEY**  
*Escape* (Columbia)
- 4 **BOB SEGER AND THE SILVER BULLET BAND**  
*Nine Tonight* (Capitol)
- 5 **DAN FOGELBERG**  
*Innocent Age* (Epic/Full Moon)
- 6 **STEVIE NICKS**  
*Bella Donna* (Modern)
- 7 **PAT BENATAR**  
*Precious Time* (Chrysalis)
- 8 **BILLY JOEL**  
*Songs In The Attic* (Columbia)
- 9 **POLICE**  
*Ghost In The Machine* (A&M)
- 10 **AL JARREAU**  
*Breakin' Away* (Warner Bros.)
- 11 **MOODY BLUES**  
*Long Distance Voyager*
- 12 **LUTHER VANDROSS**  
*Never Too Much* (Epic)
- 13 **GENESIS**  
*Abacab* (Atlantic)
- 14 **BILLY SQUIER**  
*Don't Say No* (Capitol)
- 15 **DARYL HALL & JOHN OATES**  
*Private Eyes* (RCA)
- 16 **RICK JAMES**  
*Street Songs* (Gordy)
- 17 **VARIOUS ARTISTS**  
*Heavy Metal* (Original Soundtrack) (Full Moon/Asylum)
- 18 **TEDDY PENDERGRASS**  
*It's Time For Love* (Phila. Intl.)
- 19 **GO-GO'S**  
*Beauty & The Beat* (I.R.S.)
- 20 **VARIOUS ARTISTS**  
*Endless Love* (Original Soundtrack) (Mercury)
- 21 **RICKIE LEE JONES**  
*Pirates* (Warner Bros.)

- 22 **KOOL & THE GANG**  
*Something Special* (De-Lite)
- 23 **BARRY MANILOW**  
*If I Should Love Again* (Arista)
- 24 **REO SPEEDWAGON**  
*Hi Infidelity* (Epic)
- 25 **WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)**  
(Columbia)
- 26 **DEVO**  
*New Traditionalists* (Warner Bros.)
- 27 **RICK SPRINGFIELD**  
*Working Class Dog* (RCA)
- 28 **ROGER**  
*The Many Facets Of Roger* (Warner Bros.)
- 29 **LITTLE RIVER BAND**  
*Time Exposure* (Capitol)
- 30 **ROSSINGTON COLLINS BAND**  
*This Is The Way* (MCA)
- 31 **EDDIE RABBITT**  
*Step By Step* (Elektra)
- 32 **PRETENDERS II**  
(Sire)
- 33 **FOUR TOPS**  
*Tonight!* (Casablanca)
- 34 **CHIPMUNKS**  
*Urban Chipmunk* (RCA)
- 35 **TRIUMPH**  
*Allied Forces* (RCA)
- 36 **SLAVE**  
*Showtime* (Cotillion)
- 37 **COMMODORES**  
*In The Pocket* (Motown)
- 38 **ALABAMA**  
*Feels So Right* (RCA)
- 39 **KINKS**  
*Give The People What They Want* (Arista)
- 40 **ELO**  
*Time* (Jet)

# TOP 100 ALBUMS\*

- 41 **AIR SUPPLY**  
*The One That You Love* (Arista)
- 42 **ISLEY BROTHERS**  
*Inside You* (T-Nech)
- 43 **KENNY ROGERS**  
*Share Your Love* (Liberty)
- 44 **ZZ TOP**  
*El Loco* (Warner Bros.)
- 45 **TIME**  
(Warner Bros.)
- 46 **KENNY ROGERS' GREATEST HITS**  
(Liberty)
- 47 **DEF LEPPARD**  
*High 'n' Dry* (Mercury)
- 48 **JUICE NEWTON**  
*Juice* (Capitol)
- 49 **DONALD BYRD AND 125TH STREET, NYC**  
*Love Byrd* (Elektra)
- 50 **MAZE FEATURING FRANKIE BEVERLY**  
*Live In New Orleans* (Capitol)
- 51 **QUINCY JONES**  
*The Dude* (A&M)
- 52 **CHRISTOPHER CROSS**  
(Warner Bros.)

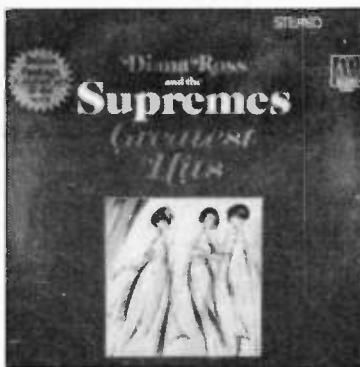
- 53 **PATTI AUSTIN**  
*Every Home Should Have One* (Qwest/WB)
- 54 **CRUSADERS**  
*Standing Tall* (MCA)
- 55 **CARL CARLTON**  
(20th Century-Fox)
- 56 **RONNIE LAWS**  
*Solid Ground* (Liberty)
- 57 **POINTER SISTERS**  
*Black & White* (Planet)
- 58 **STYX**  
*Paradise Theater* (A&M)
- 59 **OAK RIDGE BOYS**  
*Fancy Free* (MCA)
- 60 **VARIOUS ARTISTS**  
*Arthur—The Album* (Original Soundtrack) (Warner Bros.)
- 61 **DIANA ROSS**  
*All The Greatest Hits* (Motown)
- 62 **ARETHA FRANKLIN**  
*Love All The Hurt Away* (Arista)
- 63 **TEENA MARIE**  
*It Must Be Magic* (Gordy)
- 64 **WHISPERS**  
*This Kind Of Lovin'* (Solar)
- 65 **JON & VANGELIS**  
*Friends Of Mr. Cairo* (Polydor)
- 66 **BLUE OYSTER CULT**  
*Fire Of Unknown Origin* (Columbia)
- 67 **SPYRO GYRA**  
*Freetime* (MCA)
- 68 **PAT BENATAR**  
*Crimes Of Passion* (Chrysalis)
- 69 **AEROBIC DANCING**  
(Gateway)
- 70 **KIM CARNES**  
*Mistaken Identity* (EMI-America)
- 71 **GLADYS KNIGHT & THE PIPS**  
*Touch* (Columbia)
- 72 **MEAT LOAF**  
*Dead Ringer* (Epic/Cleveland Intl.)

- 73 **BOB JAMES**  
*Sign Of The Times* (Columbia/Tappan Zee)
- 74 **THE BEST OF BLONDIE**  
(Chrysalis)
- 75 **AC/DC**  
*Back In Black* (Atlantic)
- 76 **PATTI LABELLE**  
*The Spirit's In It* (Phila. Intl.)
- 77 **CARLY SIMON**  
*Torch* (Warner Bros.)
- 78 **ONE WAY**  
*Fancy Dancer* (MCA)
- 79 **RED RIDER**  
*As Far As Siam* (Capitol)
- 80 **SHOOTING STAR**  
*Hang On For Your Life* (Virgin)
- 81 **OLIVIA NEWTON-JOHN**  
*Physical* (MCA)
- 82 **MICHAEL SCHENKER GROUP**  
*MSG* (Chrysalis)
- 83 **JOHN ENTWISTLE**  
*Too Late The Hero* (Atco)
- 84 **ATLANTA RHYTHM SECTION**  
*Quinella* (Columbia)
- 85 **TOM PETTY AND THE HEARTBREAKERS**  
*Hard Promises* (Backstreet/MCA)
- 86 **RONNIE MILSAP**  
*There's No Getting Over Me* (RCA)
- 87 **LOVERBOY**  
(Columbia)
- 88 **WHO**  
*Hooligans* (MCA)
- 89 **JOHN DENVER**  
*Some Days Are Diamonds* (RCA)
- 90 **BRICK**  
*Summer Heat* (Bang)
- 91 **DENIECE WILLIAMS**  
*My Melody* (ARC/Columbia)
- 92 **RUSH**  
*Moving Pictures* (Mercury)
- 93 **MILES DAVIS**  
*The Man With The Horn* (Columbia)
- 94 **NOVO COMBO**  
(Polydor)
- 95 **KING CRIMSON**  
*Discipline* (Warner Bros.)
- 96 **MARTY BALIN**  
*Balin* (EMI-America)
- 97 **FOR YOUR EYES ONLY**  
(ORIGINAL SOUNDTRACK) (Liberty)
- 98 **KRAFTWERK**  
*Computer World* (Warner Bros.)
- 99 **HERBIE HANCOCK**  
*Magic Windows* (Columbia)
- 100 **MICHAEL HENDERSON**  
*Slingshot* (Buddah)

## ALBUMS

- 1 **DIANA ROSS AND THE SUPREMES GREATEST HITS**  
(Motown)
- 2 **SGT. PEPPER'S LONELY HEARTS CLUB BAND**  
*Beatles* (Capitol)
- 3 **STRANGE DAYS**  
*Doors* (Elektra)
- 4 **PISCES, AQUARIUS, CAPRICORN AND JONES, LTD.**  
*Monkees* (Colgems)
- 5 **BEE GEES' FIRST**  
(Atco)
- 6 **DOORS** (Elektra)
- 7 **VANILLA FUDGE**  
(Atco)
- 8 **ARE YOU EXPERIENCED?**  
*Jimi Hendrix Experience* (Reprise)
- 9 **FOUR TOPS' GREATEST HITS**  
(Motown)
- 10 **ARETHA ARRIVES**  
*Aretha Franklin* (Atlantic)

## ON THIS DATE\* TOP 10 LPS AND SINGLES DECEMBER 1967



## SINGLES

- 1 **DAYDREAM BELIEVER**  
*Monkees* (Colgems)
- 2 **THE RAIN THE PARK & OTHER THINGS**  
*Cowsills* (MGM)
- 3 **INCENSE AND PEPPERMINTS**  
*Strawberry Alarm Clock* (Universal)
- 4 **TO SIR WITH LOVE**  
*Lulu* (Epic)
- 5 **PLEASE LOVE ME FOREVER**  
*Bobby Vinton* (Epic)
- 6 **I SAY A LITTLE PRAYER**  
*Dionne Warwick* (Scepter)
- 7 **SOUL MAN**  
*Sam & Dave* (Stax)
- 8 **IT'S YOU THAT I NEED**  
*Temptations* (Gordy)
- 9 **KEEP THE BALL ROLLING**  
*Jay & the Techniques* (Smash)
- 10 **I CAN SEE FOR MILES**  
*Who* (Decca)

\*Chart courtesy of Record World Magazine

Send your order today to:

THE RECORD  
P.O. Box 2985 Boulder, Colorado 80322

Yes! Send me a year of THE RECORD (12 issues) for just \$9.95.

☐ Payment enclosed. I get one issue FREE. ☐ Bill me.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

This offer is good for a limited time only. Please allow four to six weeks for your first copy to arrive. Send foreign orders pre-paid; for postage, please add \$4 for Canadian and \$8 for foreign orders.

# SUB- SCRIBE NOW AND SAVE

Become a CHARTER SUBSCRIBER  
to THE RECORD for only \$9.95.

### CHARTER SUBSCRIPTION OFFER:

You'll get a full year (12 issues) at the lowest subscription rate available anywhere AND you'll be guaranteed the lowest renewal rates for life!

### SPECIAL CHARTER BONUS:

Send payment with your order and we'll add an extra issue FREE to your subscription. That's 13 issues in all—for just \$9.95.



## YESTERDAY

# A Collector's Guide To Rock And Soul Christmas LPs

By David McGee

Once there was a time when rock 'n' roll and rhythm and blues artists were not above gifting their fans with an album of Christmas songs. Few of these were big commercial hits; most were not even minor hits. But they were nice touches, truly nice touches. There's something special about an album of Christmas songs by Elvis Presley, or Stevie Wonder or the Phil Spector troupe; something that goes beyond novelty. Here are talented artists using their voices and a great treasury of carols and hymns to speak to the broad themes of faith, hope, charity, love, peace and brotherhood. Also, in keeping with the spirit of the season, they were having a little fun in a simple, un-

adorned manner not entirely evident on their other, more "serious" recordings.

Herewith, a guide to the classic rock and soul Christmas albums, any one of which will—dare I say it?—make the Yuletide merry.

First you start with *Elvis' Christmas Album* (RCA) and *Elvis Sings The Wonderful World Of Christmas* (RCA). The former was recorded in 1957 and set the standard for all rock 'n' roll Christmas albums to follow. Then the King went back in '71 just to remind everyone that he really had no peers when it came to the depth of feeling he could bring to a Christmas tune. *Christmas Album* runs the gamut from the definitive recording of "Blue Christmas," to the tough, slightly naughty Lieber-Stoller blues number,

"Santa Claus Is Back In Town," mixed in with some stately renditions of traditional carols ("O Little Town Of Bethlehem") and non-seasonal religious songs ("Peace In The Valley," "I Believe"). *Wonderful World* is more focused on the Christmas theme and thus a bit less feisty than its predecessor. That's not a knock, though. Elvis gets down and dirty on a superb rendition of Charles Brown's blues classic, "Merry Christmas, Baby," which also spotlights the stinging guitar style of James Burton. Side Two contains some simply great moments. Rarely had Presley's vocals been so subtle yet so dynamic, so packed with emotion. Three cuts, "I'll Be Home On Christmas Day," "If I Get Home On Christmas Day" and "Holly

Leaves and Christmas Trees" profoundly assay the downside of the Christmas spirit. After listening to "If I Get Home On Christmas Day," you are likely to find yourself believing Presley never sounded better.

What Elvis did in 1957, Phil Spector came along six years later and streamlined into one grand rock statement called *A Christmas Gift For You From Philles Records*, reissued as *Phil Spector's Christmas Album*, (Pavillion), featuring Darlene Love, the Ronettes, Bob B. Soxx and the Blue Jeans and the Crystals performing traditional seasonal songs backed by the Wall of Sound orchestra. While there is much to admire in the Ronettes' version of "Sleigh Ride," and Bob B. Soxx's sensitive vocal on "The Bells Of St. Mary's," the LP's highlight is "Christmas (Baby Please Come Home)," written by Ellie Greenwich and Jeff Barry, featuring Darlene Love in a peak vocal performance.

The only place to go after the Presley and Spector albums is to Stevie Wonder's *Someday At Christmas* (Tamla), an album of inestimable beauty whose strength comes from the artist's sensitive, philosophical mood. A noble treatment of "Ave Maria," capped by a touching harmonica solo, is the most inspirational moment on any of the albums listed here; and the socially-conscious title track ("Someday at Christmas/men won't be boys/playing with bombs/the way kids play with toys") rings even truer today than it did in its own time.

A more lighthearted effort, the *Jackson 5 Christmas Album* (Motown), features spirited performances of jolly tunes such as "Frosty The Snowman," and more meditative renderings of sentimen-

tal yule fare. Young Michael Jackson gives a standout performance with a moving interpretation of "Give Love On Christmas Day."

*Merry Christmas: The Supremes* (Motown), recorded in 1965, finds the Motown trio working its pop-soul formula on traditional Christmas material. Diana Ross reaches for the stars on two occasions, the first during a slow, languid treatment of "Silver Bells," the other on "Little Bright Star," a little known song that's in the mold of the group's classic hits of the era. Harvey Fuqua's Spector-like production keys one of Ross's finest vocal outings on record.

Several fine compilation albums offer a broader view of the Christmas experience. *Soul Christmas* (Atco) features first-rate performances by Carla Thomas, Joe Tex, Booker T. and the MG's, Clarence Carter, Solomon Burke and King Curtis, among others. The *ne plus ultra* of soul Christmas songs is also on here: Otis Redding's decidedly pessimistic rendering of "White Christmas" is a most effective reminder that December 25 isn't everyone's idea of a good time.

Also of note is *Rhythm And Blues Christmas* (UA), featuring ten cuts recorded between 1949 and 1967. This readily-available cutout contains one of the indisputably-great R&B sides in Clyde McPhatter and the Drifters' 1954 recording of "White Christmas." McPhatter's powerhouse vocal on the chorus was stolen almost note-for-note by Presley on his first Christmas LP.

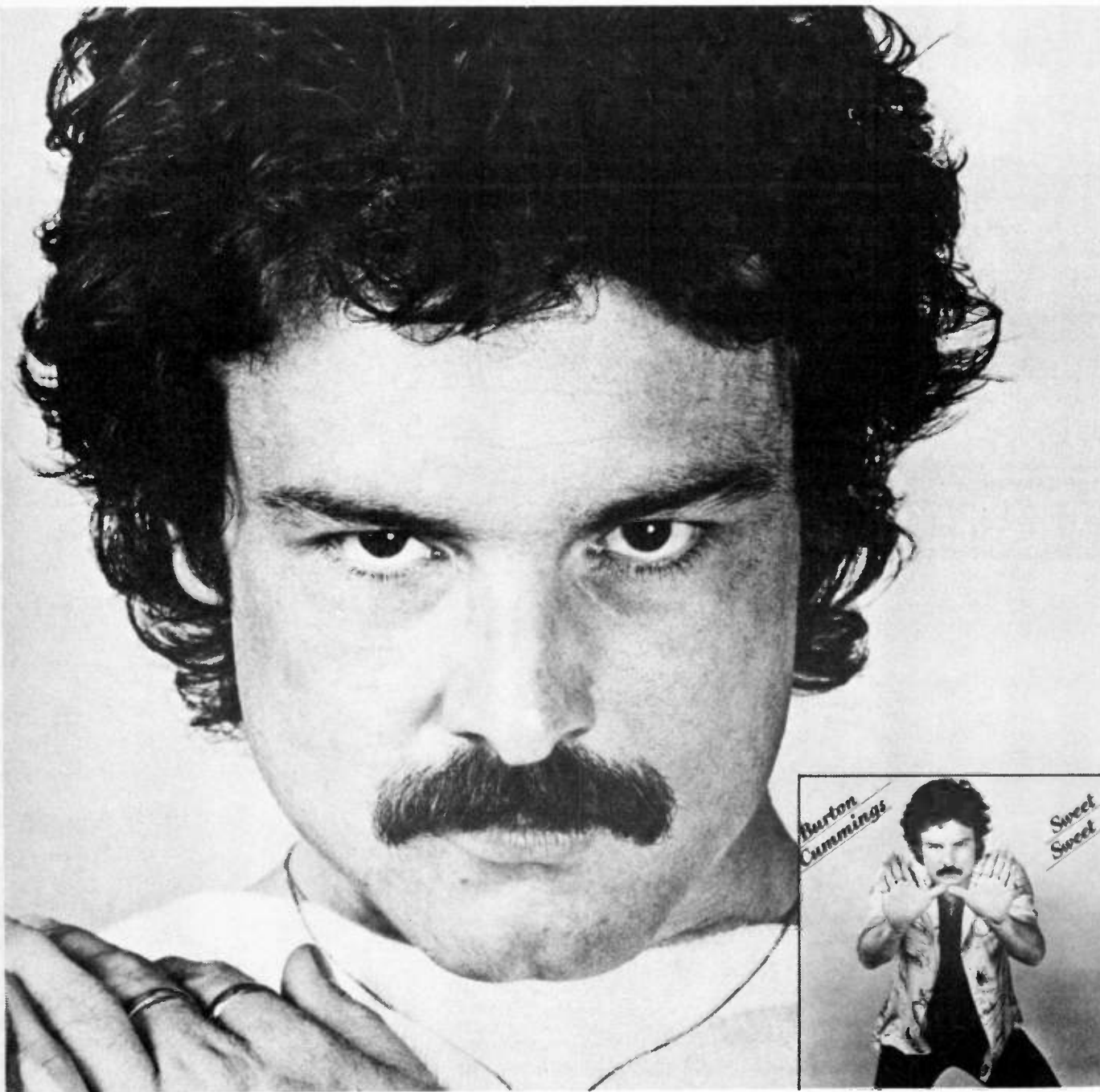
Space prohibits cataloguing the many other fine Christmas albums available. For a thorough listing consult *The Book Of Rock Lists* by Dave Marsh and Kevin Stein, published by Rolling Stone Press.

Happy Holidays!



The original Phil Spector Christmas album: A grand rock statement

## ROCK FOR THE HARD TO CONVINCE



If our first ad didn't sell you, then you just haven't heard the news:

Burton Cummings' *Sweet Sweet*.

SWEET SWEET  
It's one new album that bears repeating and sounds better every time.

Featuring "You Saved My Soul", "Mother Keep Your Daughters In" and "Something Old, Something New"

On Alfa Records & Tapes.

Produced by B. Cummings & B. Robb





## THIS MONTH

# CONTENDERS

THIS MONTH	ARTIST/LP TITLE/LABEL
------------	-----------------------

- |    |                                       |              |
|----|---------------------------------------|--------------|
| 1  | LUTHER VANDROSS / Never Too Much      | Epic         |
| 2  | GO-GO'S / Beauty And The Beat         | I.R.S.       |
| 3  | NOVO COMBO /                          | Polydor      |
| 4  | DIESEL / Watts In A Tank              | Regency      |
| 5  | SURVIVOR / Premonition                | Scotti Bros. |
| 6  | MAYDAY /                              | A&M          |
| 7  | QUARTERFLASH /                        | Geffen       |
| 8  | KIX /                                 | Atlantic     |
| 9  | ICE HOUSE /                           | Chrysalis    |
| 10 | BOW WOW WOW / See Jungle! See Jungle! | RCA          |

## SUBSCRIBE TO THE RECORD AND SAVE!

## SUBSCRIBE NOW

**Send your order today to:**

THE RECORD  
P.O. Box 2985 Boulder, Colorado 80322  
Yes! Send me a year of THE RECORD (12 issues) for just \$9.95.  
☐ Payment enclosed. I get one issue FREE. ☐ Bill me.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# SUBSCRIBE NOW

**Become a CHARTER SUBSCRIBER  
to THE RECORD for only \$9.95.**

**CHARTER SUBSCRIPTION OFFER:**

You'll get a full year (12 issues) at the lowest subscription rate available anywhere AND you'll be guaranteed the lowest renewal rates for life!

**CHARTER BONUS:**

Send payment with your order and we'll add an extra issue **FREE** to your subscription. That's 13 issues in all—for just \$9.95.

# SUBSCRIBE NOW

# RECORD



# Analyzing The Beatles' Songs

# HALL & OATES

---

---

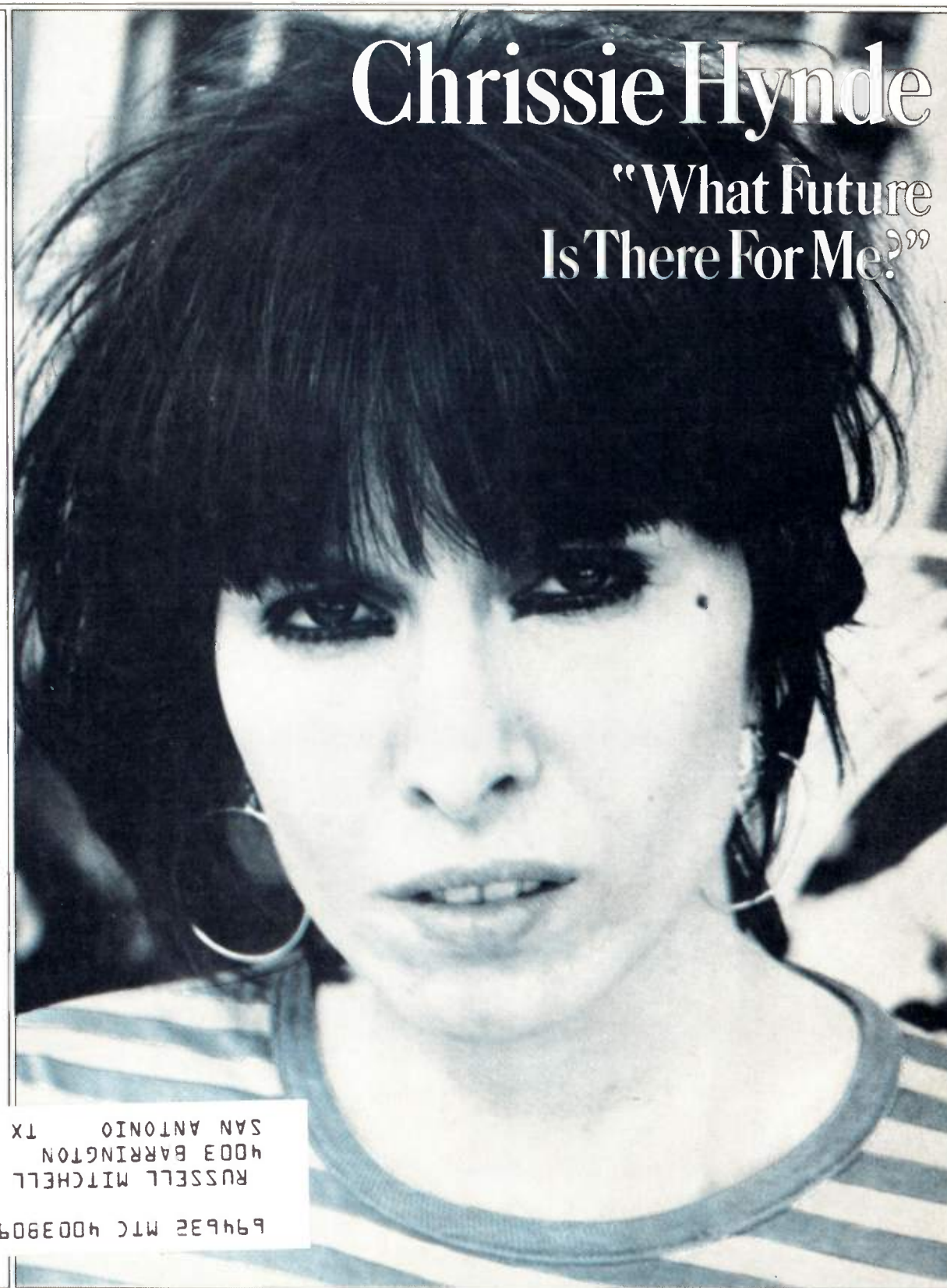
## PRIVATE STARS

## Centerfold:

# Rod Stewart

SAN ANTONIO TX 78227  
HOOVER BARBERS PTCHILL  
RUSSELL  
21 CTY

9469 2596 JTW H06E004 H44 WEH N 28AON  
11 1149C00



# Chrissie Hynde

"What Future  
Is There For Me?"

PHOTO: DONATE SCHIRMERMAN