

CIRCUS

UK 75p

DEF LEPPARD

How They Almost Called It Quits—Rick Savage Speaks

QUIET RIOT

Did They Blow Iron Maiden Away At A Tandem Performance?

IRON MAIDEN

Are They As Wild In The Studio As They Are On The Road?

JUDAS PRIEST

Rob Halford & K. K. Downing Talk About Priest's Most Pivotal Year

AC/DC

"Don't Call Us A Heavy-Metal Band," Pleads Brian Johnson —An In-Depth Interview

VAN HALEN

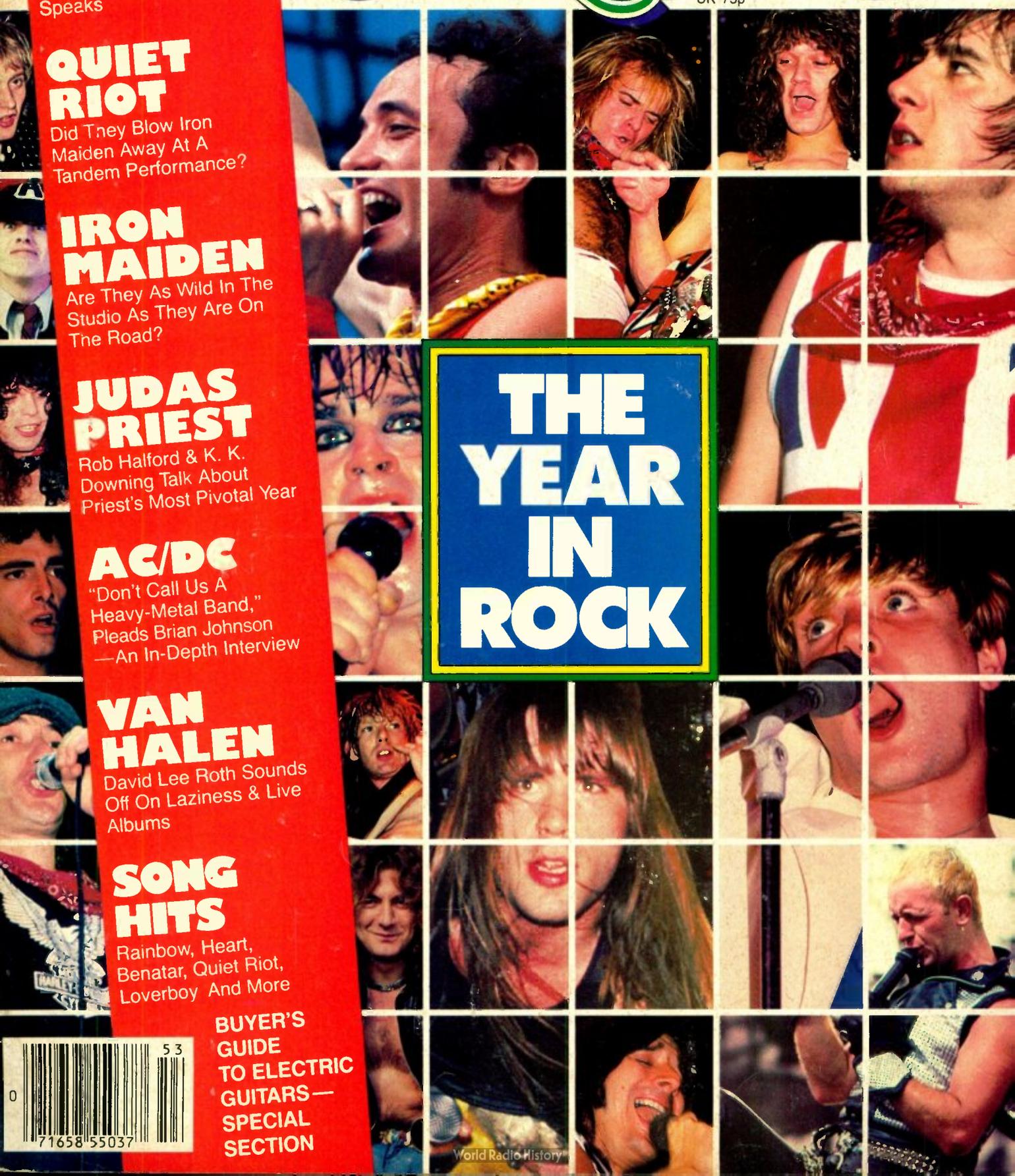
David Lee Roth Sounds Off On Laziness & Live Albums

SONG HITS

Rainbow, Heart, Benatar, Quiet Riot, Loverboy And More

BUYER'S GUIDE TO ELECTRIC GUITARS—SPECIAL SECTION

THE YEAR IN ROCK



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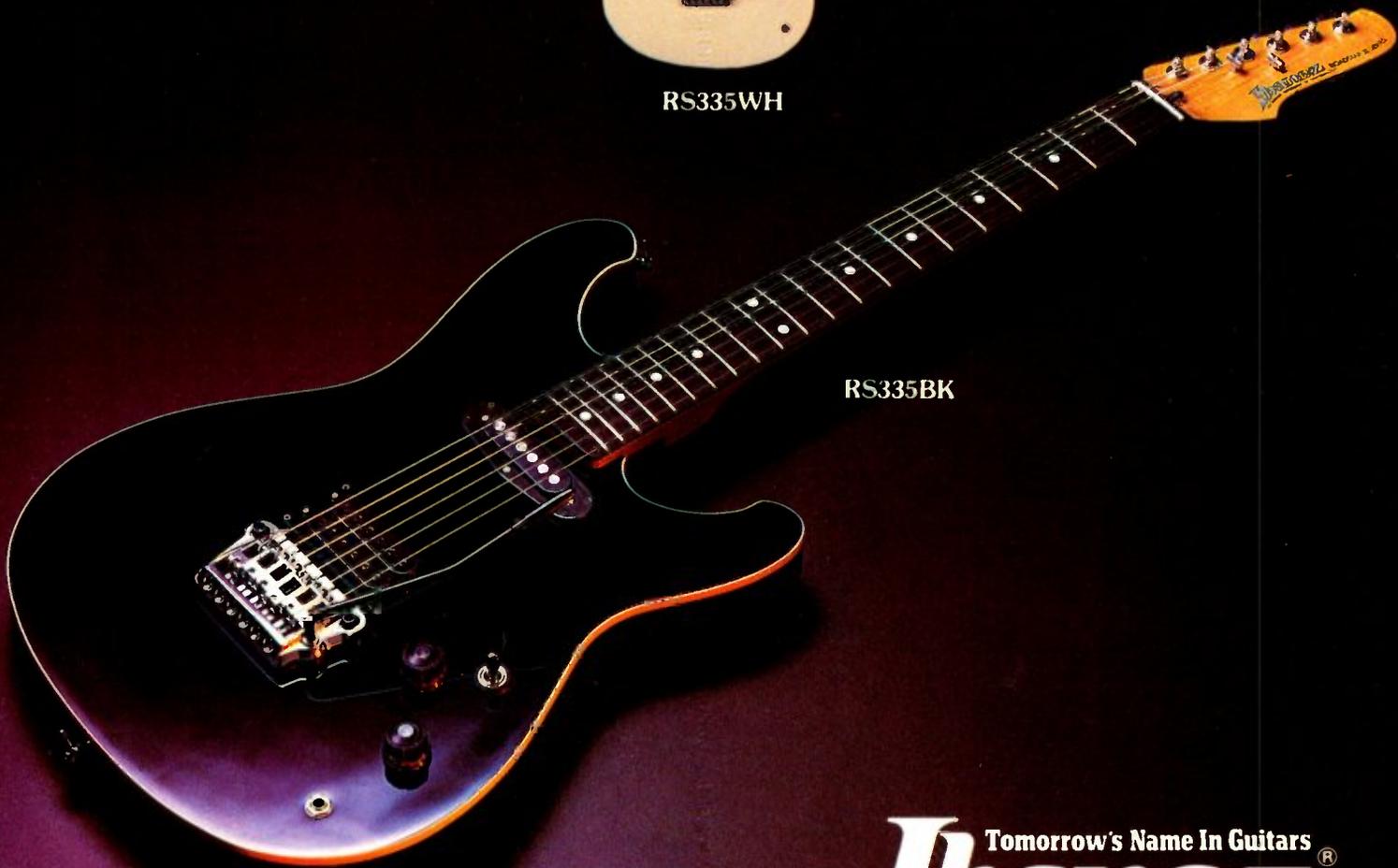
The RS335 comes to the Roadstar Series by popular demand. The Super



RS335WH

6 single coil rhythm pickup and the V-2 humbucking lead pickup provide unique, hard driving sound combinations. The RS335 is constructed of lightweight basswood with cream binding and a "vintage feel" neck with rosewood fingerboard. Also included are the Hard Rocker tremolo system, Sure Grip II control knobs, and Dead End strap pins.

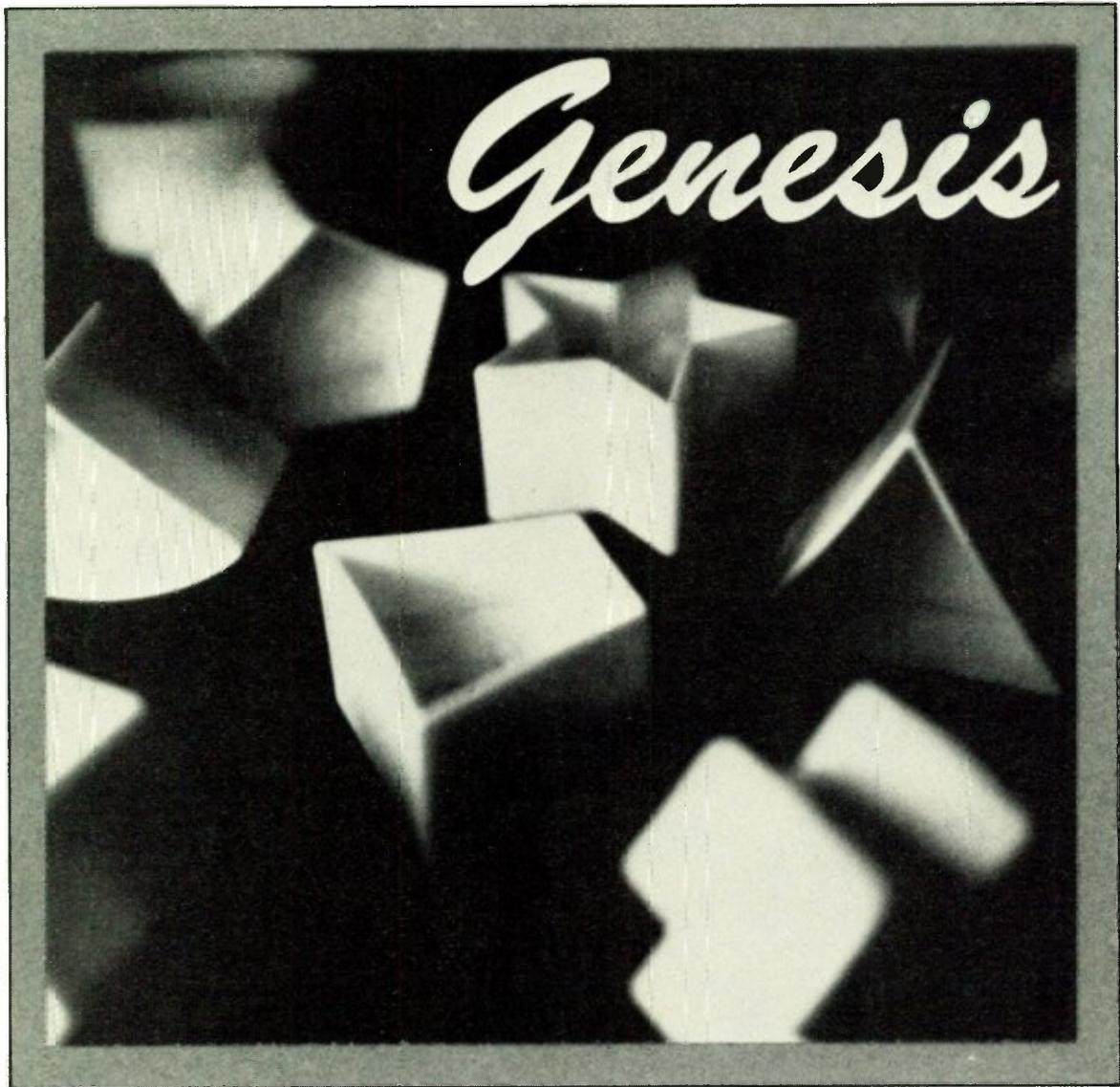
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Management: Tony Smith, Hit & Run Music



On Atlantic Records and Cassettes

Major tour November, 1983 through February, 1984

AMES, IA/ATLANTA, GA/AUSTIN, TX/BOSTON, MA/BUFFALO, NY/CALGARY, CANADA/CHICAGO, IL/CINCINNATI, OH/
CLEVELAND, OH/DALLAS, TX/DENVER, CO/DETROIT, MI/EDMONTON, CANADA/GREENSBORO, NC/HARTFORD, CT/
HOUSTON, TX/JACKSONVILLE, FL/KANSAS CITY, MO/LOS ANGELES, CA/MEMPHIS, TN/MIAMI, FL/MILWAUKEE,
WI/MINNEAPOLIS, MN/MONTREAL, CANADA/NASHVILLE, TN/NEW ORLEANS, LA/NEW YORK, NY/NORFOLK,
VA/NORMAL, IL/PHILADELPHIA, PA/PHOENIX, AR/PITTSBURGH, PA/PORTLAND, OR/RENO, NV/SAN FRANCISCO,
CA/SEATTLE, WA/ST. LOUIS, MO/SYRACUSE, NY/TAMPA, FL/TORONTO, CANADA/VANCOUVER, CANADA/ WASHINGTON,
D.C./WINNIPEG, CANADA

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Their superb quality and easy-to-afford prices are remarkable enough. But the sound is pure magic.

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CIRCUS/5

LETTERS

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

Def Leppard

May I be the first to say congratulations on your September 30, 1983, issue, the best yet. Steve Gett really showed that Leppard are without a doubt the group of the '80s. Thanks for such a superb article.

And Mark Weiss's photos were *scrumptious!*

The Leppardette
Brandon, FL

Oh, how charming: yet another ton of praise for Def Leppard, the Bay City Rollers of heavy metal. Isn't it enough that these overrated male models get more airplay than anybody in the history of the

universe? Meanwhile, infinitely superior bands like Girlschool and Motorhead are completely ignored by the press and by the overgrown bacilli that call themselves FM radio program directors.

There's more to life than the Sheffield teddy bears.

Rory Rivethead
Orosi, CA

Riot and Rhoads

I was delighted to see Philip Bashe's article on Quiet Riot [September 30, 1983]. They are a highly talented group and deserve more recognition. Including a piece on Randy Rhodes made it even better; I believe he was the greatest

guitarist that ever lived, and your article helped keep my memory of him alive.

Long Live R.R.
Cold Spring, KY

Randy Rhoads's death will be accepted but never understood by me. I guess God is starting a rock group and needed a lead guitarist.

Bobbi Rice
Los Angeles, CA

Iron Maiden

Congratulations to Richard Hogan for the kickass article on Iron Maiden [September 30, 1983], the heavy-metal kings. Bands like Van Halen and Judas Priest are just wimps; anyone who disagrees better "Run to the Hills."

Chris Holtman
Oswego, IL

I just read your interview with Iron Maiden. Interesting. I'm not an I.M. fan, but do have one question: What in the world does Bruce Dickinson have growing on his face? Is that some type of rare organic moss, or are green beards "in" these days for heavy metalers?

Anonymous
Short Hills, NJ

Krokus

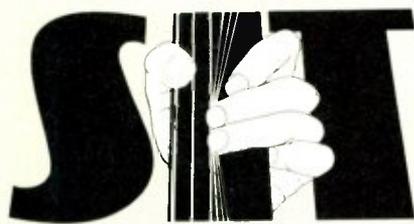
Thanks for the Krokus article in your September 30, 1983, issue. I saw the Battle Creek, Michigan, concert mentioned in the story and must say, they sure know how to rock. It was Def Leppard's loss not to have had them on the remainder of their U.S. tour.

A. Kleynenberg
Battle Creek, MI

Triumph

Hooray! It's about time proper recognition was given to one of the best bands around, Triumph [September 30, 1983]. In an age where most rock bands are just flash and noise, this band gives its fans much more: class. Triumph's music represents what we are all looking for, striving for and should believe in—faith and hope.

Linda Miller
Mukwonago, WI



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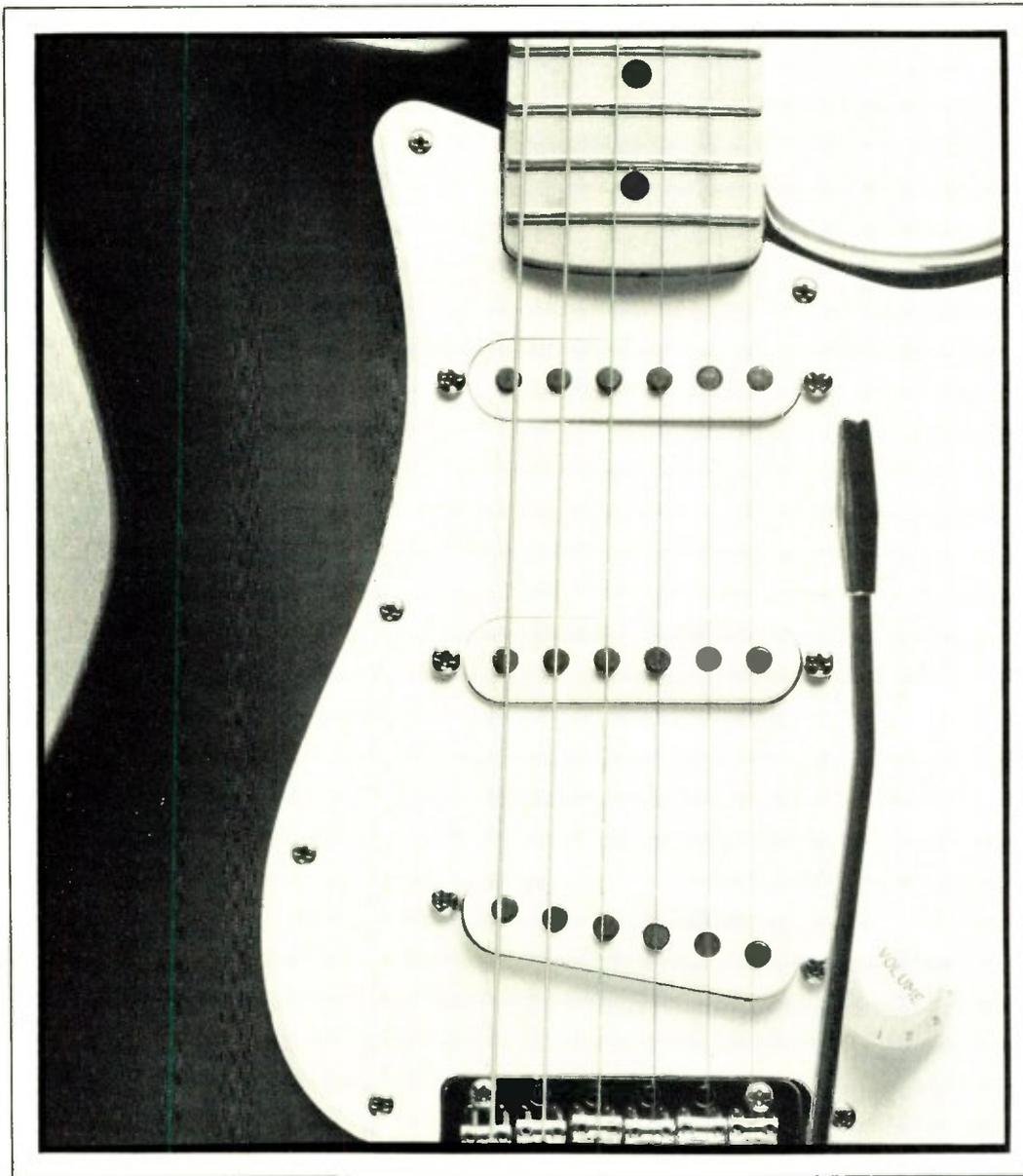
AND GUARANTEED TO
STAY IN TUNE



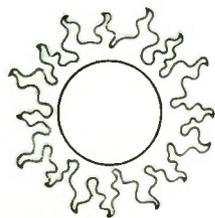
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LISTINGS

COMPREHENSIVE CONCERT GUIDE, PLUS ROCK ON RADIO & TV FROM SATURDAY, DECEMBER 10, TO TUESDAY, DECEMBER 10; ALBUM & AIRPLAY CHARTS, & MORE...

ROCK ON TOUR

December 10 January 10

AC/DC (Atlantic)

12/8-East Rutherford, NJ: Brendan Byrne Arena
12/11-Largo, MD
12/14-Cleveland, OH
12/15-Toronto, CN
12/16-Montreal, CN
12/18-Uniondale, NY
12/19-New York, NY: Madison Square Garden

ALDO NOVA (Portrait)

12/26-Portland, OR
12/27-Vancouver, CN
12/28-Victoria, CN
12/20-Eugene, OR
12/31-Seattle, WA
1/2-Anchorage, AK
1/4-1/5-Honolulu, HI
1/8-Cleveland, OH
1/10-Saginaw, MI

THE ASSOCIATION

12/12-12/18-Lake Tahoe, NV: Harrah's

ATLANTIC STARR (A&M)

12/9-St. Louis, MO
12/10-San Antonio, TX
12/11-Houston, TX
12/15-Sacramento, CA
12/16-San Francisco, CA
12/17-Los Angeles, CA

RAZZY BAILEY (RCA)

12/23-Ft. Worth, TX
12/31-Tulsa, OK

BAND OF OZ

12/10-Raleigh, NC
12/12-12/17-Atlanta,

GA
12/18-12/19-Florence, SC
12/26-12/31-Clemmons, NC
1/1-Eden, NC

NORMAN BLAKE (Rounder)

12/9-Chattanooga, TN
12/10-Forest City, NC
12/11-Atlanta, GA

BOBBY BLUE BLAND

12/10-Montgomery, AL
12/23-Corpus Christi, TX
12/24-Victoria, TX
12/25-Port Arthur, TX

BLUE OYSTER CULT (Columbia)

12/6-Norman, OK
12/7-Dallas, TX
12/8-Corpus Christi, TX
12/10-Houston, TX
12/11-San Antonio, TX

12/13-El Paso, TX
12/15-Kansas City, MO
12/16-St. Louis, MO
12/17-Chicago, IL
12/18-Detroit, MI
12/26-Portland, OR
12/27-Vancouver, CN
12/28-Victoria, CN
12/30-Eugene, OR
12/31-Seattle, WA
1/2-Anchorage, AK
1/4-1/5-Honolulu, HI
1/8-Cleveland, OH
1/10-Saginaw, MI

BOOMERANG

1/3-1/5-St. Pete's Beach, FL

BREEZE

12/31-Goldsboro, NC

BRITTON BROTHERS

12/26-12/31-Fargo, ND

ED BRUCE (MCA)

12/11-Linwood, KS
12/16-Woodward, OK
12/17-Wichita, KS
1/6-1/7-Midland, TX
1/8-Denver, CO

BRYAN BOWERS (Flying Fish)

12/10-Minneapolis, MN
12/11-Lincoln, NB
12/12-Stone City, IA
12/13-Madison, WI
12/14-Indianapolis, IN
12/15-Cincinnati, OH
12/16-12/17-Chicago, IL
12/18-Louisville, KY
12/20-Kansas City, MO

NORTON BUFFALO

12/30-12/31-Big Sky, MT

BURRITO BROTHERS

12/10-Belding, MI

GLEN CAMPBELL (Atlantic/American)

1/4-Marin, CA
1/5-Fresno, CA
1/6-Salinas, CA
1/7-Oakland, CA
1/8-San Jose, CA

SKIP CASTRO BAND

12/29-Annapolis, MD
12/31-Washington, DC

CATALINAS

12/10-Mooresville, NC
12/19-12/17-Richmond, VA
12/20-Clover, SC
12/10-12/31-Greensboro, NC

AIRPLAY

Top 10 National Radio Airplay Chart



Pat Benatar



Police's Sting

- 1. Pat Benatar**/Live From Earth (Chrysalis)
- 2. The Police**/Synchronicity (A&M)
- 3. Genesis**/Genesis (Atlantic)
- 4. The Motels**/Little Robbers (Capitol)
- 5. Stevie Nicks**/The Wild Heart (Modern)
- 6. Rainbow**/Bent Out of Shape (Mercury)
- 7. The Moody Blues**/The Present (Threshold)
- 8. Robert Plant**/The Principle of Moments (Atlantic)
- 9. Quiet Riot**/Metal Health (Pasha)
- 10. Jackson Browne**/Lawyers in Love (Asylum)

Compiled from research by Circus Magazine's staff based on listings from WKLS-FM, Atlanta; WCOZ-FM, Boston; WXRT-FM, Chicago; WMMS-FM, Cleveland; KAZY-FM, Denver; WABX-FM, Detroit; KLOL-FM, Houston; KLOS-FM, Los Angeles; WQFM-FM, Milwaukee; WPLR-FM, New Haven; WAPP-FM, New York; WMMR-FM, Philadelphia; KUPD-FM, Phoenix; KZAP-FM, Sacramento; KMEL-FM, San Francisco.

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Rick Allen's drums have to take a lot of heat.

Melting-point rock 'n roll. That's what you get when Rick Allen turns on the burner under Def Leppard.

But although Rick likes to see an audience rock 'til they drop, it's the *last* thing he wants his drums to do. Which is one reason he plays Ludwig drums, heads, and stands exclusively.

"For reliability, I've never known anything like them," he says. "I play as hard and loud as I can, and I've never had anything break down."

Rick thinks Ludwigs can dish it out as well as they take it. In his words, "they simply sound the best."

Ludwig is the classic rock 'n roll drum – and the only one that can give me the sound I want."

If you want to see what happens when rock 'n roll goes off the centigrade scale, see Def Leppard live. If you want to create a little smoke of your own, see a Ludwig dealer.

Ludwig

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Paul Natkin/Photo Reserve

Heart will be flipping a coin daily to decide who will open the show on their December double bill with Kansas.

CHUBBY CHECKER

12/31-Chicago, IL

CHAIRMEN OF THE BOARD

12/21-Charleston, SC

12 23-Greenville, SC
12/30-12/31-Richmond, VA

JUDY COLLINS (Elektra)

12 10-Tulsa, OK:

Chapman Music Hall

RITA COOLIDGE (A&M)

12 13-Santa Ana, CA: Crazy Horse

THE ROBERT CRAY BAND (HighTone)

12/9-12 10-Solana Beach, CA

RONNIE DOVE

12/31-Hagerstown, MD

FASTWAY (Columbia)

12 6-Providence, RI
12 8-East Rutherford, NJ: Brendan Byrne Arena

MAYNARD FERGUSON (Elektra)

12/31-Dearborn, MI: Hyatt Regency Hotel

FOUR TOPS (Motown)

12 20-New York, NY

FREDDIE HART & THE HEARTBEATS (Monument)

12 15-Beckley, WV
12 19-Muskegan, MI

DAVID FRIZZELL (Warner Bros.)

12 9-Spartanburg, SC
12 10-Lima, OH
12 16-12 17-Owensboro, KY
12 31-1 1-Eau Claire, WI

GAP BAND (PolyGram)

12 10-Jackson, MS
12 11-Shreveport, LA
12 15-San Diego, CA
12 16-Oakland, CA
12 17-Long Beach, CA
12 18-Phoenix, AZ

GENESIS (Atlantic)

12 8-Cincinnati, OH
12 10-Norfolk, VA
12 11-Greensboro, NC
12 12-Nashville, TN
12 13-Atlanta, GA
12 15-Jacksonville, FL
12 16-Tampa, FL
12 17-Miami, FL

RONNIE HAMMOND

12 8-Charleston, SC

HEART (Epic)

12 8-Providence, RI
12 9-Syracuse, NY
12 10-New Haven, CT
12 11-Uniondale, NY: Nassau Coliseum
12 13-Philadelphia, PA
12 14-Pittsburgh, PA



Billy Idol will be taking his hot new single "Rebel Yell" up and down the East Coast in mid-December.

12 16-East Rutherford, NJ: Brendan Byrne Arena

HEAT

12 10, 12 12-12 17-Clearwater, FL

WOODY HERMAN (Concord)

12 9-12 10-Las Vegas, NV
12 13-12 18 Bloomington, MN

DON HINTON & SPECTRUM

12 10-Laramie, WY
12 12-12 17-Evanston, WY

BILLY IDOL (Chrysalis)

12 9-Durham, NH
12/10-Bridgeport, CT
12 11-Albany, NY
12 12-Utica, NY
12 14-Wayne, NJ

12 15-Mount Clair, NJ
12 16-Scranton, PA
12 18-Rochester, NY
12 20-Troy, NY

MILLIE JACKSON (Spring/PolyGram)

12 10-Montgomery, AL

STONEWALL JACKSON & THE MINIT MEN (Columbia)

12 10-New Bloomfield, MA
12/31-Cotulla, TX

EDDIE JAYE

12 9-Kansas, MO
12 10-Detroit, MI
12 11-Lancaster, PA
12/16-Charleston, WV
12 17-Detroit, Lexington, MI
12 22-Lancaster, PA
12 29-St. Louis, MO
12/31-Knoxville, TN

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Questionnaire

Dear Reader:

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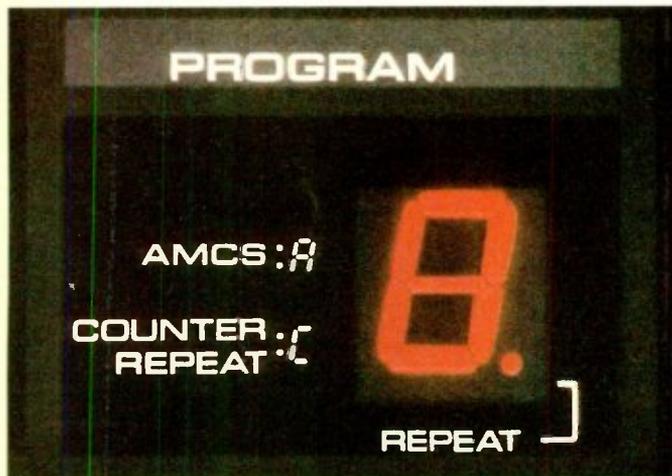
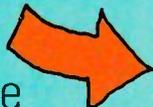
What artists would you like to know more about?

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

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Perfect Selection

(When the mood calls for just the right song.)



Onkyo's Instant Song Location

Everyone has a special song for a special moment, as our friend above will tell you. And, Onkyo's new TA-2044 Integra Series cassette deck makes finding that tune easier than ever before.

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often as you wish.

The TA-2044 is a three motor cassette deck that features Auto Space for precise spacing between songs when recording, Dolby B&C, Hard Permalloy head, timer standby, continuous repeat mode, and ten segment LED meter. As with our other new tape decks, the TA-2044 utilizes a full logic, computer controlled design. That means from our low end to our high end, Onkyo cassette decks guarantee the finest recording/playback performance.

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(RCA)

1/6-Louisville, KY

**JOAN JETT & THE
BLACKHEARTS**
(Blackheart/MCA)

12/10-Phoenix, AZ
12/11-Tucson, AZ
12/12-San Diego, CA
12/14-12/15-Los
Angeles, CA
12/16-12/17-San
Francisco, CA

MICHAEL JOHNSON
(EMI America)

12/26-Minneapolis,
MN

KANSAS (Kirschner)

12/8-Providence, RI
12/9-Syracuse, NY
12/10-New Haven, CT
12/11-Uniondale, NY
12/13-Philadelphia, PA
12/14-Pittsburgh, PA
12/16-East Rutherford,
NJ: Brendan Byrne
Arena

KASH

12/12-12/17-Winston-
Salem, NC

B. B. KING (MCA)

12/10-Montgomery, AL

**GLADYS KNIGHT &
THE PIPS**

12/27-12/31-Dallas,
TX: Registry Hotel

JERRY LEE LEWIS
(MCA)

12/10-Salinas, CA
12/31-1/1-Paducah,
KY

LOVERBOY
(Columbia)

12/10-Phoenix, AZ
12/11-Tucson, AZ
12/12-San Diego, CA
12/14-12/15-Los
Angeles, CA
12/16-12/17-San
Francisco, CA

CHUCK MANGIONE
(Columbia)

12/10-Denver, CO:
Turn of the Century

THE MANHATTANS
(Columbia)

12/10-Akron, OH

WYNTON MARSALIS
(Columbia)

12/10-New York, NY
12/11-Amherst, MA

MIDNIGHT STAR

12/8-Beaumont, TX
12/10-Jackson, MS



Photo Reserve

Joan Jett is continuing her World Tour II by playing December dates in Los Angeles and San Francisco.

**MIGHTY CLOUDS
OF JOY (Epic)**

12/17-Pittsburgh, PA

EDDIE MONEY
(Columbia)

12/30-Sacramento,
CA

MONTANA
(Waterhouse)

12/10-Calgary, CN
12/27-12/28-Kalispell,
MT
12/30-12/31-Big Sky,
MT

GARY MORRIS
(Warner Bros.)

12/11-Detroit, MI
12/18-Fort Mitchell,
KY
12/29-Jacksonville, FL

NIGHTHAWKS
(Varrick/Rounder)

12/21-Norfolk, VA
12/22-Ardmore, PA
12/23-Philadelphia, PA
12/29-12/31-Washing-
ton, DC

NRBQ (Bearsville)

12/9-Boston, MA: The
Channel



Genesis will be taking "Mama" along on their tour, which comes to Atlanta on December 13.

THE GUILD XR-2

The Guild X-82 is a devastating rock 'n' roll weapon, from its eye-catching shape to its hard hitting tone. Guild XR-7 pickups offer both a single coil or humbucking sound, and the SP-6 Quick Change Tailpiece and Adjusto-Matic bridge are standard. Available in a variety of colors, shown here is our X-82 black sparkle, which offers an incredible visual vibrance under stage lights.

The X-82 is equipped with Guild Sidebenders, the perfect round wound string for rock players. Available in .008, .009, .010 sets.



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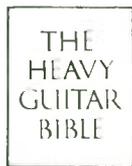


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Police's Sting



Michael Jackson

1. (1) **The Police**/Synchronicity (A&M)
2. (2) **Michael Jackson**/Thriller (Epic)
3. (—) **Linda Ronstadt**/What's New (Asylum)
4. (13) **Bonnie Tyler**/Faster Than the Speed of Night (Columbia)
5. (4) **Billy Joel**/An Innocent Man (Columbia)
6. (15) **Quiet Riot**/Metal Health (Pasha)
7. (3) **Flashdance**/Soundtrack (Casablanca)
8. (12) **Talking Heads**/Speaking in Tongues (Sire)
9. (9) **Def Leppard**/Pyromania (Mercury)
10. (8) **Robert Plant**/The Principle of Moments (Atlantic)
11. (—) **Genesis**/Genesis (Atlantic)
12. (—) **Black Sabbath**/Born Again (Warner Bros.)
13. (—) **ZZ Top**/Eliminator (Warner Bros.)
14. (—) **Pat Benatar**/Live From Earth (Chrysalis)
15. (—) **The Motels**/Little Robbers (Capitol)
16. (—) **Big Country**/The Crossing (Mercury)
17. (20) **Air Supply**/Greatest Hits (Arista)
18. (10) **Elvis Costello**/Punch the Clock (Columbia)
19. (18) **David Bowie**/Let's Dance (EMI America)
20. (11) **AC/DC**/Flick of the Switch (Atlantic)

Compiled from research by Circus Magazine's staff based on national record store reports. The chart reflects initial and consequent sales impact and is compiled from monthly data. Numbers in parentheses indicate last month's position.

CIRCUS

ENTERTAINMENT, MUSIC AND NEWS

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12/10-Sunderland,
MA: Rusty Nail
12/16-12/17-Philadel-
phia, PA

THE NYLONS (Attic Records)

12/31-Toronto, CN:
Harbour Castle Hilton

JEFFREY OSBORNE (A&M)

12/9-San Antonio, TX
12/10-Dallas, TX
12/15-Sacramento, CA
12/16-San Francisco, CA
12/17-Los Angeles, CA

THE PHONES

12/10-Moorehead, MN
12/11-12/13-East
Grand Forks, MN

PIECES OF A DREAM (Elektra)

12/31-Cherry Hill, NJ:
Cherry Hill Inn

POOR SOULS

12/10-Rocky Mount, NC
12/17-Greenwood, SC
12/31-Columbia, SC

POWER PLAY

12/10-Panama City, FL

12/13, 12/16-Sumter, SC
12/17-Richmond, VA
12/19-Myrtle Beach, SC
12/30-Richmond, VA

RAINBOW (Polygram)

12/6-Norman, OK
12/7-Dallas, TX
12/8-Corpus Christi, TX
12/10-Houston, TX
12/11-San Antonio, TX
12/13-El Paso, TX
12/15-Kansas City, MO
12/16-St. Louis, MO
12/17-Chicago, IL
12/18-Detroit, MI

DAVE ROWLAND AND SUGAR (Elektra)

12/10-Tampa, FL
12/11-St. Petersburg, FL

TODD RUNDGREN (Bearsville)

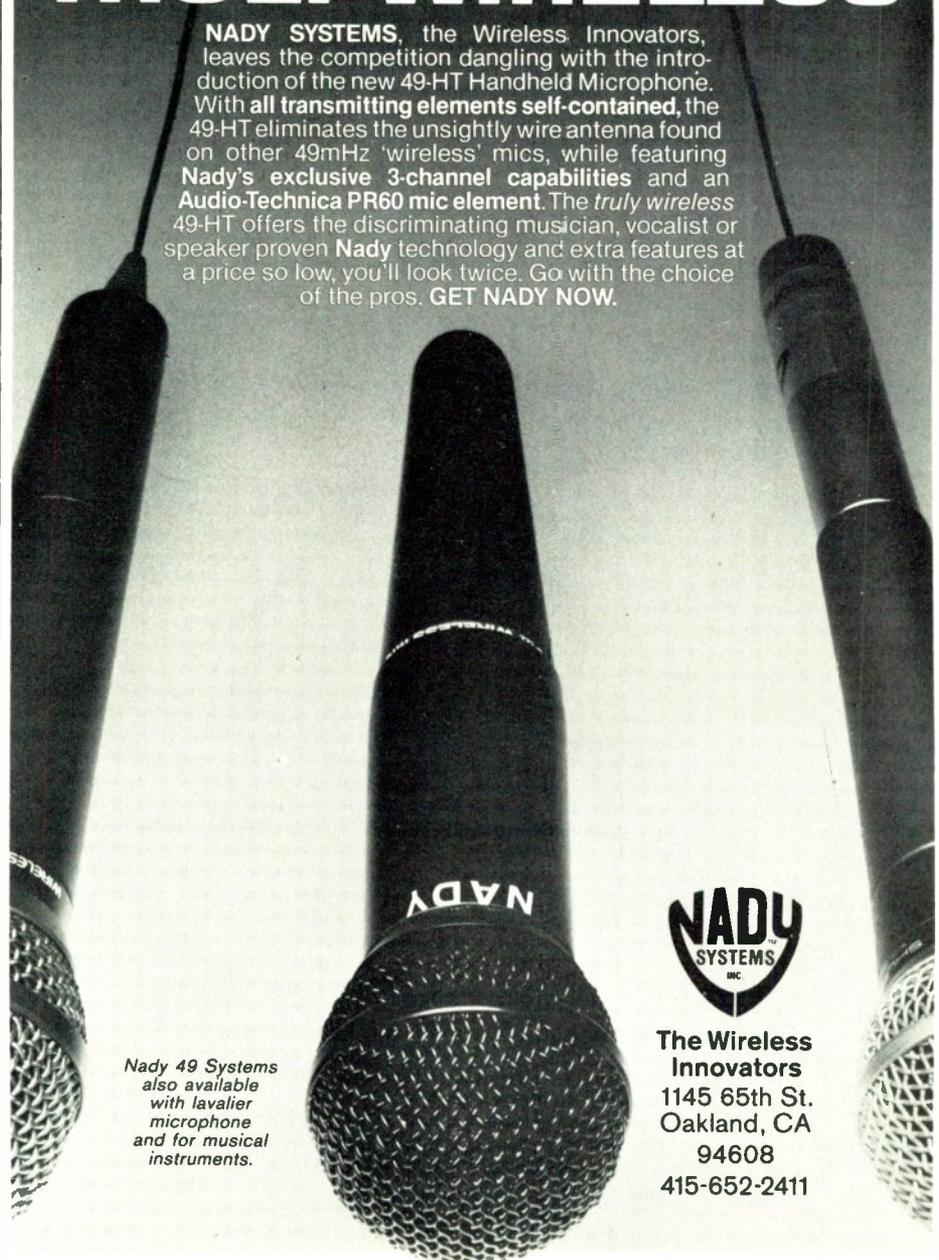
12/27-12/28-Holly-
wood, CA: The
Palace

LEON RUSSELL (Paradise)

12/9-Sacramento, CA
12/12-San Jose, CA
12/18-Roland, OK
12/19-San Jose, CA

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COVER PHOTOS:

Rudy Sarzo, Brian Johnson, Joe Elliott by Neil Zlozower; Simon LeBon by Ebet Roberts; Kevin DuBrow by Paul Natkin; Van Halen by Bob Leafe; Bruce Dickinson by Jeffrey Mayer; Steve Perry, Neal Schon, Rob Halford by Ross Marino; Robert Plant by Neal Preston; Ozzy by Mark Weiss; Phil Collen by Gary Gershoff; Angus Young by Peter Mazel; Steve Clark by Mark Weiss/Circus

ROCSHIRE RECORDS PRESENTS: THE CITIZEN KANE VIDEO STAR SEARCH

Citizen Kane, one of the hottest new bands on the rock scene, is on the hunt for a "hot blooded rocker" to appear in their next rock video. Spend 7 days in California at the fabulous "Artist's House," a resort complex right on the ocean where Rocshire recording artists stay while they're in the studio. You'll get a chance to jam in a million dollar recording studio with six of the hottest players in rock. Citizen Kane will show you around the city with your own "limo" tour of LA's hottest rock night spots. What's more, you'll have your own shot at stardom with a private audience with Rocshire Records owner Rocky Davis, and label president Gary Davis. You could land more than just a role in a rock video! You might land a record deal!

So, how do you enter? Easy. Just visit your local record store and pick up a Citizen Kane's new EP, "Hot Blooded Rocker," list two songs on the album on the coupon below, or on a 3"x5" index card, along with your name and address, and return it to Rocshire Records by January 31, 1984.

A few rules about the contest:

1. You must be a U.S. or Canadian citizen to enter.
2. If you're under 21 years of age, you must be accompanied by a legal guardian.
3. Winners will be chosen at random. One grand prize, 25 second prize and 100 third prize winners will be selected. Second prize winners will receive Citizen Kane T-shirts and posters. Third prize winners will receive Citizen Kane posters. All posters will be personally autographed by the band.
4. By entering, you agree that your name and likeness may be used in advertising or publicity pertaining to this contest.
5. Air travel for the grand prize winner and the winner's legal guardian will be provided to Los Angeles from anywhere in the continental United States or Canada, as well as accommodations.
6. All prizes are courtesy of Rocshire Records. Employees of Rocshire Records and Circus Magazine, their agencies and subsidiaries, and their families, are not eligible to enter. **THIS CONTEST IS VOID WHERE PROHIBITED BY LAW.**

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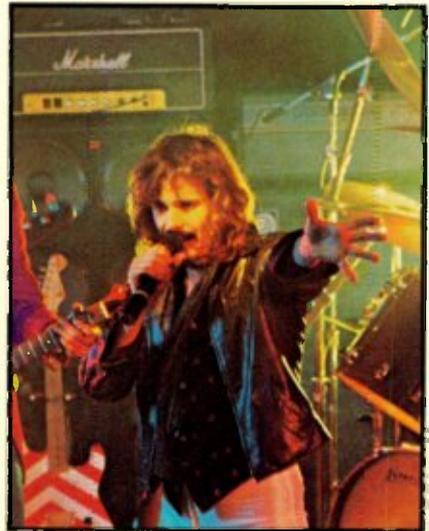
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HOT BLOODED ROCKER



Home of the Artists



Loverboy's new album is still perched comfortably at the top of the charts, with the tour moving to the West Coast.

THE SELDOM SCENE

12/10-Clearwater, FL: Clearwater Music Hall

SHADOWFAX (Wyndham Hill)

12/12-Dallas, TX

T.G. SHEPPARD (Warner Bros.)

12/9-Shreveport, LA: Hersch Coliseum
12/10-Monroe, LA: Civic Center

THE SHOPPE

12/10-Minneapolis, MN

RICKY SKAGGS (Epic)

12/10-Pensacola, FL
12/11-Chattanooga, TN

DANNY SPANOS

12/9-Detroit, MI
12/11-Grand Rapids, MI

TEARS FOR FEARS (PolyGram)

12/8-12/9-New York, NY

THRASHER BROTHERS (MCA)

12/10-Duncan, OK
12/17-Mobile, AL
12/22-Plant City, FL
1/5-Hampton, VA
1/6-Liberty, NY
1/7-Gloversville, NY

THREE DOG NIGHT (Jem)

12/12-Washington, DC

TRAPEZOID

12/9-Youngwood, PA
12/11-Philadelphia, PA
12/19-Charleston, SC

THE VAN DELLS

12/15-12/17-Dayton, OH
12/31-Evansville, IN
1/1-1/10-Owensboro, KY

VOLTAGE BROTHERS

12/10-Caswell County, NC
12/12-12/17-Panama City, FL
12/21-Jacksonville, FL
12/29-Savannah, GA

JERRY JEFF WALKER (MCA)

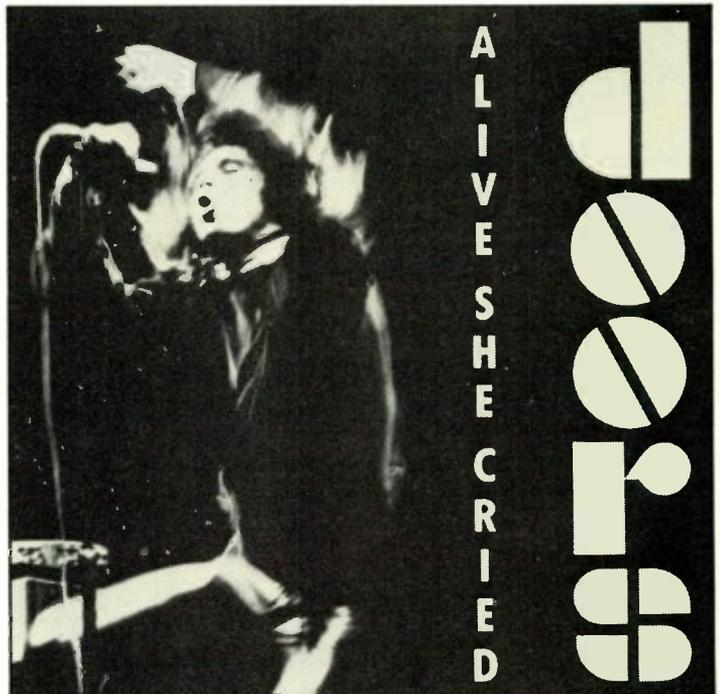
12/30-Houston, TX
12/31-Ft. Worth, TX

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Eddie Money is taking his act on the road with a performance in Sacramento on December 30.

WHITE ANIMALS

12 23-Nashville, TN
12 31-Jacksonville, FL

THE WHITES

12 10-Pensacola, FL
12 11-Chattanooga, TN

STEVIE WONDER (Motown)

12 10-12 11-Cleveland, OH: Front Row Theatre
12 14-12 18-San Carlos, CA: Circle Star

ROCK ON RADIO

RKO RADIO NETWORK

"Captured Live"
Week of 12/12-Loverboy

ROLLING STONE RADIO NETWORK

"Guest DJ"
Week of 12/5-The Animals
Week of 12/12-Paul Stanley of Kiss
Week of 12/19-George Martin
Week of 12/26-Robert Plant
Week of 1/2-Best of

Guest DJ, Part 1
"Continuous History of Rock & Roll"
Week of 12/11-Comedy in Rock
Week of 12/18-Session Men
Week of 12 25-Rock & Roll Christmas
Week of 1/1-1983's Contributors to Rock

HOT ROCKS

"Hot Rocks"
12/10-12/11-The Fixx
12/16-12 18-Men at Work

ROCK ON TV

MTV 12/6-Asia in Asia

UP & COMING

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QUIET RIOT—Circus Magazine accompanies the band on its nationwide tour.

MOODY BLUES—Though their sound comes from days of future passed, they're doing well with *The Present*.

IRON MAIDEN—A report on the band's final days of a tumultuous U.S. tour.

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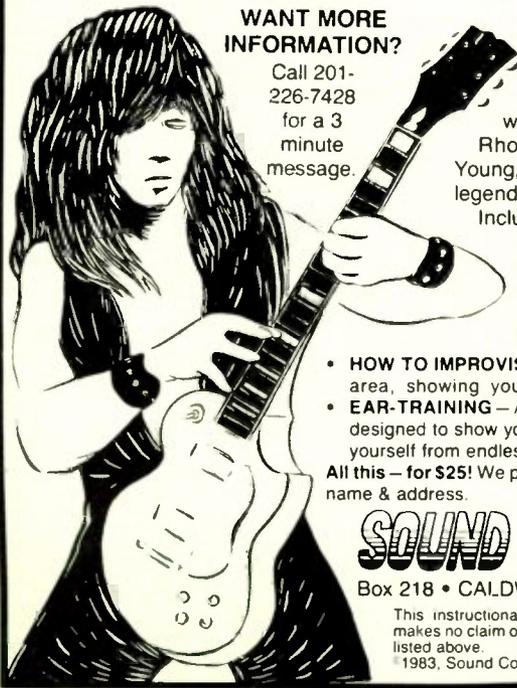
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STAGE PASS

by Michael Smolen

Quiet Riot's Garden debut: An arena turns into an asylum



Neil Zlozower

Cavazo (r.) takes over the spotlight on "Let's Get Crazy," his solo ending amid a shower of roses and firecrackers.

THE CROWD OUTSIDE

Madison Square Garden is a picture of surprisingly controlled mania. The leather and spike-clad throng heaves and shifts up and down Seventh Avenue, causing virtual tremors in the sidewalk. They are all die-hard headbangers, fully rigged in the traditional heavy-metal uniforms, and screaming in anticipation for tonight's show, featuring one of the hottest metal acts in years: **Quiet Riot**.

The atmosphere inside the Garden is typical of any large arena, hot, smoky and loud. As the lights go out, Quiet Riot, opening for **Iron Maiden**, tear onto the stage with the unbridled fury of a runaway Sherman tank. Flanked by an ever-imposing wall of Marshall amplifiers, the band slices into "Run for Cover" and right from the start locks onto the crowd with an iron-fisted stranglehold.

"New York City kicks ass!" declares Kevin DuBrow (l.) as the band begins its encore, "Metal Health."

Though Quiet Riot have only one album, *Metal Health* (Pasha), the audience knows all the lyrics and is up and singing from the first note.

Sporting red and black stripes, lead singer **Kevin DuBrow** grabs his equally striped microphone stand and begins an evening full of twirling stunts that put other front-men to shame. And volume is no problem at all: Each time guitarist **Carlos Cavazo** plants his white Gibson Flying V in front of the amplifier stacks, the crowd revels at the ear-bleeding intensity of the feedback. After all, isn't volume and the exploitation of controlled feedback much of what heavy metal is all about?

"I hear people in New York are real nasty," screams DuBrow into his microphone, "and that you like to do nasty things in the back seats of cars." The audience reaction is obvious as the band launches into "Slick Black Cadillac," a heavy-metal ode to fast and wreckless driving. "I

don't need no driver's license/I'm too wreckless to survive..." By now Cavazo and Sarzo are shirtless, the sweat rolling off their bodies. They are as immersed in performing as their fans are mesmerized watching them. A Quiet Riot banner is tossed onto the stage, and DuBrow further endears himself to the crowd by marching it around.

Cavazo trades his Flying V for a custom-made black Charvel axe, and the band rips into "Let's Get Crazy," in which he grabs the spotlight to take a blitzkrieg solo. With the stage bathed in green light, he begins scurrying about like a daddy longlegs on amphetamines. His riffs are fast and furious, his use of feedback magnificent. Many guitarists can turn it up and play fast, but few display the kind of control over their instrument as does Cavazo.

The solo ends amidst a shower of roses and firecrackers and the intrusion of DuBrow and Sarzo standing behind Carlos, reaching in front of him while he plays. As the solo comes to a halt and the last remaining phrases of "Let's Get Crazy" wring out of the P.A., the figures of Cavazo, Sarzo and DuBrow mix with the lights at the front of the stage, creating an image not unlike some ancient, multi-limbed goddess.

By way of introduction to the band's single, the cover of Slade's anthemic "Cum On Feel the Noize," DuBrow indicates that it is time for a party. "As I see it, you need three things for a good party!" he screams. "First, you need the right kind of medicine. Second, you need the proper amount of consumable substances, and third, you need noise-makers. . . . Let me hear your noisemakers!" The crowd screams uncontrollably.

Whether it's because they've heard the decade-old Slade original, or because Quiet Riot's version is, at press time, the fastest-moving single on the chart (breaking the Top 30 after just five weeks), the crowd knows the words. The band stops playing, and DuBrow turns the song over to the audience; their chanting rattles the very foundations of the Garden.

As "Cum On Feel the Noize" winds down, DuBrow lifts up Cavazo and carries him around the stage as he plays his final riffs. The end of the song marks the end of Quiet Riot's set, and the band rushes off stage to a standing ovation and thunderous applause. The show is

FRONT PAGES

by Lisa Robinson



Laurie Paladino

Stevie Nicks: When a fan tried to steal a bracelet from another fan, she scolded the thief before an audience of 6,000.

Stevie fan gets nicked

Whenever **Stevie Nicks** performs in concert, her fans deluge her with presents from the front of the stage. At the Radio City Music Hall shows on her recent tour, she got so many stuffed animals, flowers, letters and other gifts, that she should have had a shopping cart on stage with her!

But during one number, when Stevie leaned over to shake hands with some fans, a girl in the front row pointed to one of Stevie's bracelets, which was about to fall off her arm. A grateful Nicks took off the bracelet and gave it to the girl. At that point, another fan grabbed the bracelet out of her hand. Stevie, who isn't shy about speaking her mind, started to yell at the thief to return it to the original recipient. She then went to the microphone and lectured 6,000 unsuspecting fans about how you shouldn't steal other people's jewelry.

Bye, bye, bye Bow Wow Wow

The latest casualty in the ever increasing list of British bands breaking up is **Bow Wow Wow**.

The three instrumentalists—**Matthew Ashman, Dave Barbarossa** and **Lee Gorman**—will stay together as **Bow Wow Wow**, probably adding a keyboard player and possibly a male lead singer. (Perhaps they should call ex-**Kajagoogoo** lead singer **Limahl**, who's currently looking for work.)

Lead singer **Annabella Lwin** is celebrating the breakup by growing out her mohawk hairdo, which she's had for two years. She's also planning a solo career and is currently considering several movie scripts.

Jones and General Public: Will he stay or will he go?

Guitarist **Mick Jones** is still in a state of shock at having been kicked out of the **Clash**, but has been inundated with offers to join other bands.

Though such groups as the splintered **Bow Wow Wow** are claiming that they've got him, Jones has been noncommittal and is trying to keep a low profile. Nevertheless, he did go into a London studio

recently with his friends **Ranking Roger** and **Dave Wakeling**, who left the **Beat** to form **General Public**. There is no word as to whether Jones will become an actual member of the band, which also includes ex-Dexy's Midnight Runner **Mickey Billingham** on keyboards and **Stoker** on drums. The band has 10 tunes written already, with such titles as "You're So Hot You're Cool," "Cry on Your Own Shoulder," "Anxious," "Limited Balance" and "Where Is the Line."

Andy Summers: a picker and a clicker

Andy Summers may be the guitarist for the **Police**, but he's also a photographer. His first book of black and white photographs, *Throb*, has been published by Quill/Wm. Morrow in hardcover at \$25 and as a paperback for \$12.95.

The book contains many photos taken on **Police** tours. There are shots of **Sting** in various stages of undress, lots of naked girls—it's quite a sexy book. There are occasional written reminiscences as well, including our favorite: about the time the **Police** performed to an audience of four people in Poughkeepsie, New York. They debated whether or not to go on, then decided they needed the practice. The **Police** introduced the members of the sparse audience to one another, performed and then took them all back to the dressing room for a beer.

Shutterbug Andy Summers of the Police has published his first book of photographs, 'Throb.'



Bob Sorce Pix

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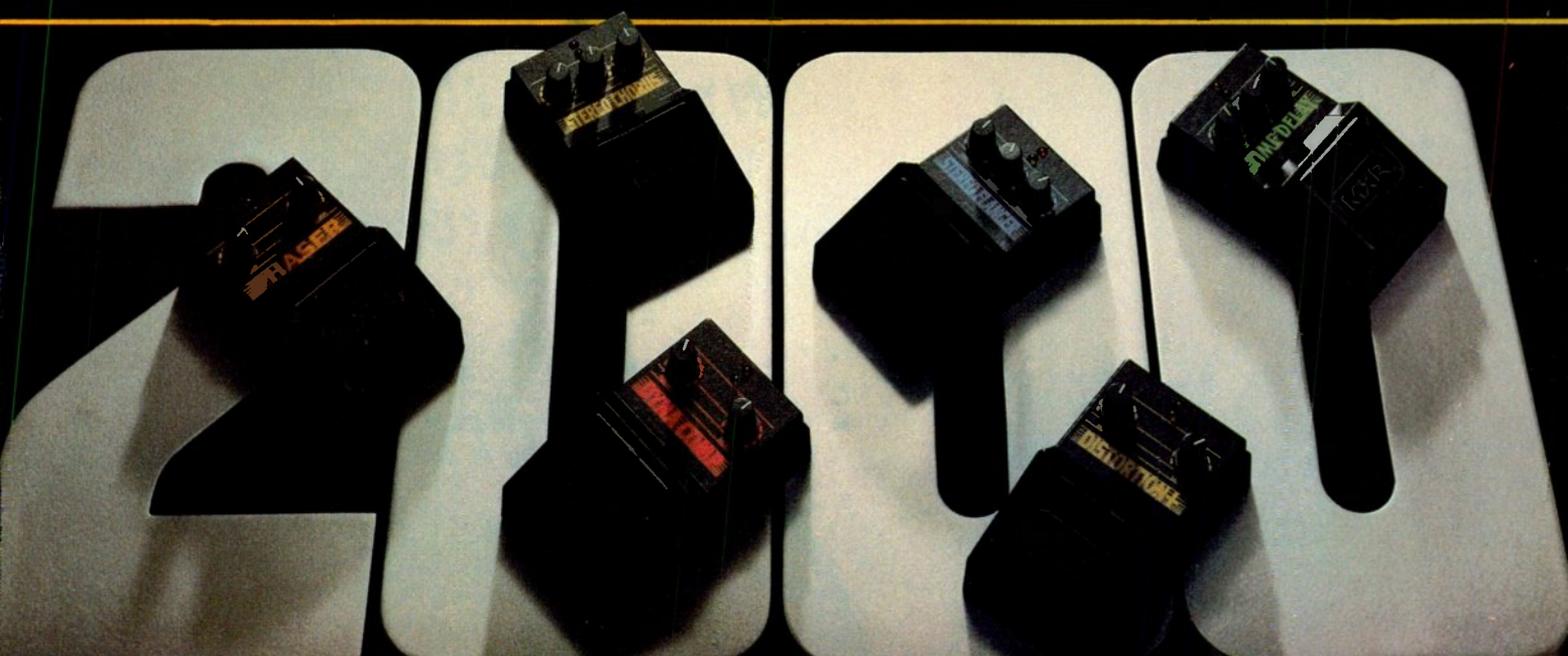
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World Radio History

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WORD FIND

by Steven Dean Pastis

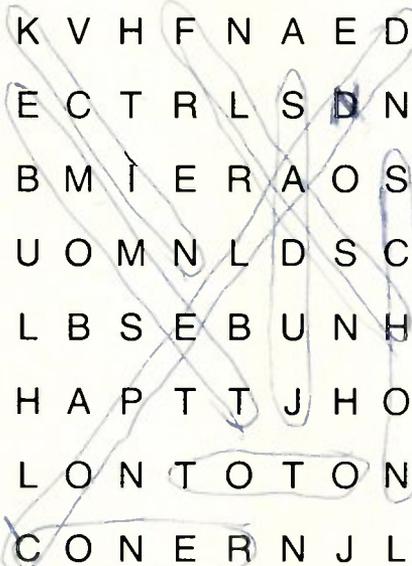
Clues

- 1.-5. Loverboy
6. Molly Hatchet's Dave _____
7. Triumph's Rik _____
8. Journey's Neal _____
9. Police's Stewart _____
10. _____ Priest
11. Quarter _____
12. Newest Rolling Stone
13. _____ Lowe
14. Did "More Than a Feeling"
15. Grammy-winning group or Dorothy's dog

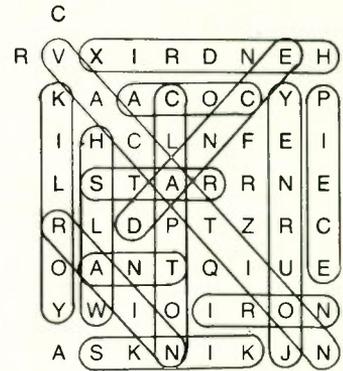
See next issue for answers

Word Find Rules

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



Answers From Last Issue



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

- | | |
|---------------------------|-----------------------------|
| 1. KILROY
(C1R2-C1R7) | 8. WALSH
(C2R7-C2R3) |
| 2. JOURNEY
(C7R8-C7R2) | 9. PIECE
(C8R2-C8R6) |
| 3. CLAPTON
(C4R2-C4R8) | 10. RAIN
(C1R5-C4R8) |
| 4. DANCE
(C3R5-C7R1) | 11. STARR
(C2R4-C6R4) |
| 5. KINKS
(C6R8-C2R8) | 12. VACATION
(C1R1-C8R8) |
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SONG LYRICS



David Bowie

"Modern Love"

I catch a paper boy / but things don't really change / I'm standing in the wind, / but I never wave bye-bye. / But I try, / I try.
 There's no sign of life. / It's just the power to charm. / I'm lying in the rain, / but I never wave bye-bye. / But I try, / I try.
 Never gonna fall for / modern love, walks beside me. / Modern love / walks on by. / Modern love / gets me to the church on time.

Church on time / terrifies me. / Church on time / makes me party. / Church on time / puts my trust in God and man.
 God and man, no confessions. / God and man, no religion. / God and man / don't believe in modern love.
 From *Let's Dance* by David Bowie (EMI America). Lyrics by David Bowie copyright © 1983 Jones Music (ASCAP). All rights reserved. Used by permission.

Quiet Riot

"Cum On Feel the Noize"

Chorus:

Cum on feel the noize. / Girls, rock your boys. / We'll get wild, wild, wild. / Wild, wild, wild.

So you think I got an evil mind. / I tell you, honey. / I don't know why, / I don't know why.
 So you think my singing's out of time. / It makes me money. / I don't know why, / I don't know why anymore, oh no.

Repeat chorus twice

So you say I got a funny face. / I got no worries. / And I don't know why, / I don't know why.

All you say is that I'm some disgrace. / I'm in no hurry. / And

I don't know why, / I don't know why anymore, no, no, no.

Repeat chorus twice

Well, you think we have a lazy time. / You should know better. / I don't know why, / I don't know why.

So you say I got a dirty mind. / I'm a mean go-getter. / I don't know why, / I don't know why anymore, oh no.

Repeat chorus twice

From *Metal Health* by Quiet Riot (Pasha). Lyrics by N. Holder and J. Lea copyright © 1973 Barn Publishing (Slade) Limited (ASCAP). All rights reserved. Used by permission.



Cheap Trick

"I Can't Take It"

Well, I saw you today and realized / how I missed my peace of mind. / I feel your breath in my ear. / Late at night, it's you I always think about. / That little girl inside of you I once knew. / I should have known better. / Still the smell of you was on my face. / But you were too busy / to notice me last night.

Chorus:

Now I can't take it alone. / Now I can't take it, / now I can't

make it alone

Then I tell myself I put you down. / Don't wanna see your face around / Don't call me up anymore. / But when I hear your voice in my ear, / your kissing on the phone, / it makes it all come clear.

Repeat chorus

From *Next Position Please* by Cheap Trick (Epic). Lyrics by Robin Zander copyright © 1983 Adult Music, Inc. (BMI). All rights reserved. Used by permission.



Pat Benatar

"Love Is a Battlefield"

Chorus:

We are young. / Heartache to heartache we stand. / No promises and no demands. / Love is a battlefield. / We are strong. / No one can tell us we're wrong. / Searchin' our hearts for so long. / Both of us knowing that / love is a battlefield. / Love is a battlefield.

You're beggin' me to go, then makin' me stay. / Why do you hurt me so bad? / It would help me to know, do I stand in your way? / Or am I the best thing you've had? / Believe me, believe me, I can't tell you why. / But I'm trapped by your love and I'm chained to your side.

Repeat chorus

And when I'm losin' control, will you turn me away? / Or touch me deep inside? / And when all this gets old, will it still feel the same? / There's no way this will die / But if we get much closer, I could lose control. / And if your heart surrenders, you'll need me to hold.

Repeat chorus



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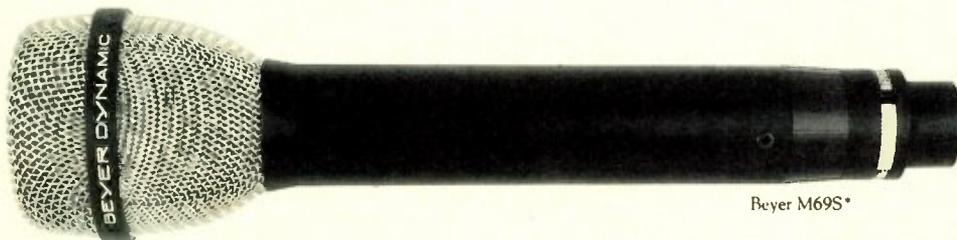
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World Radio History

MOVIES MOVIES MOVIES

by Fred Schruers

The Right Stuff

(Ladd Company)

The standard quibble with films made from books is that material which was rich and detailed in prose tends to get oversimplified and callously rearranged on film. With *The Right Stuff*, despite its numerous striking scenes and overall worthiness, that quibble applies. The joy in Tom Wolfe's book came from the way he mixed offbeat but telling details with his own highly charged rendering of how the astronauts who first trespassed into space must have felt. In place of Wolfe's eloquence this film substitutes images, elaborate mock-ups and faces, but even expensive Hollywood magic can't duplicate the awesomeness of these flyboys' undertakings.

It's worth noting that the ensemble acting by the crew of actors playing astronauts—notably Ed Harris as John Glenn, and Dennis Quaid as Gordon Cooper—is strong, and Sam Shepard does a good job portraying jet jockey Chuck Yeager.

Don't Look Back

(Landmark)

In 1965, Bob Dylan was 24, pop-folk music's first superstar, and burning white-hot with a mixture of anger, arrogance and saintliness. He'd recently gone electric, shocking the folk world, but he arrived in England to play a series of concerts

The folk-protest image that Bob Dylan adopted in 'Don't Look Back' was one he later returned to.



Meg Tilly is the girlfriend of a man whose death reunites a group of college friends in 'The Big Chill.'

accompanied only by his own guitar and harmonica. Documentary filmmaker D.A. Pennebaker went along, bringing his camera into the taxis, hotel rooms and cramped backstages where Dylan was spewing sarcasm and, sometimes, doubletalk. The young singer was clearly capable of great charm, but most of the time he was perfectly and fascinatingly obnoxious.

Though Dylan opened several concerts with "Blowing in the Wind," this film doesn't dwell on his landmark early songs. Instead, we see an angry young man well armored with debating ability, self-assurance and considerable charisma.

The Big Chill

(Columbia)

For a film about the aftermath of a funeral, *The Big Chill* gets away with a surprising number of jokes—some wry and wise, some silly and slapstick. Most of the drier wit comes via the embittered, pill-popping Vietnam vet played by William Hurt, and most of the lightweight gags come via Jeff Goldblum, as a magazine reporter who's so gawky and grasping that he's sometimes funny just standing around. Mary Kay Place is central as the lawyer whose idealism has foundered along with her love life. Kevin Kline and Glenn Close play the married, well-established hosts. Tom Berenger has the least believable role, that of a Tom Selleck-like TV star on whom JoBeth Williams has a lingering crush.

Considering that director Lawrence Kasdan made his name and fortune as a writer of space and adventure epics, it's heartening that he's dared to make this small-scale, closely observed meditation on what happened to the '60s generation.

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Hagar, Schon play for free as Kiss pour on the metal

by Michael Smolen



Photo Reserve

Sammy Hagar and Journey's Neal Schon (inset) will be performing as a duo in Texas and San Francisco.

Hagar and Schon plan free concerts

Talk about a musician with a busy schedule! Sammy Hagar has spent most of 1983 on a headlining tour, and recently did some pressure-relieving opening dates with ZZ Top on that band's *Eliminator* tour. As if that were not enough, Hagar has just inked a deal with Geffen Records as a duo with Neal Schon of Journey. Sammy and Neal will put on 10 shows, five in Texas and five in San Francisco, to which admission will be free!

Apparently Schon and Hagar have been practicing together for a long time, and the album and concerts will become extensions of those sessions.

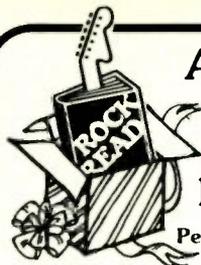
Without deliberately trying to sound like those bands, Sammy claims that the material performed with Schon will be in the Zeppelin-Rush mold. Also performing on the live dates with Neal and Sammy will be Tommy Aldridge, formerly of Ozzy Osbourne's band. *Sammy Hagar/Live* (Capitol)

Kiss lick up the profits of taking it off

America's favorite firebreathers, Paul Stanley, Gene Simmons, Eric Carr and Vinnie Vincent, are back with a new larger-than-life heavy-metal sound, but *no makeup!* The furor brewing over the makeup removal is causing no small amount of annoyance in

the Kiss camp. "For ten years people have been asking us why we're wearing the makeup," says bassist Simmons, "and now that we are taking it off, all people want to know is why we're taking it off!" Lead riffster Paul Stanley is not quite as annoyed as the others. "I never saw the makeup as having anything to do with the show," says Stanley. "It was just another bit of icing on the cake."

The Kiss tour will begin this month, and the band has many surprises in store. "The American shows will have a tank on stage, with Eric's drum set forming the turret," says Simmons. "And for all intents and purposes, Kiss is still going to be Kiss." *Kiss/Lick It Up* (Mercury)



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DATELINE

"Dateline: Rock & Roll" chronicles rock history

December 1980: Lennon murdered

Vin Scelsa, then an announcer for New York's WNEW-FM, had just finished cueing up a record when the first call came. "John Lennon was shot," said a woman, her voice trembling, before abruptly hanging up. "I thought it was a crank," says Scelsa. The next caller dispatched the same message. Hurrying into the newsroom, Scelsa peered at the AP newswire, which began feeding reports about the ex-Beatle's shooting.

It was while playing Bruce Springsteen's "Jungleland"—a song about an urban murder—that Scelsa was handed a wire report confirming his worst fears: John Lennon was dead. For the DJ, it was perhaps the most difficult responsibility he'd ever faced, that of having to relay the sad news to his listenership. "I didn't want to do it," he recalls. "It was the only time in my career that I broke down. I was shaking.

"I did it, finally, but I don't remember having done it."

Most people remember all too well the night of Monday, December 8, 1980, when John Lennon was murdered outside his NYC apartment building, the Dakota, by a 25-year-old drifter—and Beatles fan—named Mark David Chapman. Just a few hours earlier, Lennon had given Chapman his autograph as he was leaving for the Record Plant recording studios.

The cruelest irony of Lennon's death, at age 40, was that he had only recently returned to music after a five-year hiatus. From 1975 to 1980 he remained sequestered in the fortresslike Dakota, devoting himself to repairing his troubled marriage to Yoko Ono, and to raising his son Sean, born on John's 35th birthday. Another, unpublicized reason for his sabbatical was a severe case of writer's block, which traumatized Lennon, one of popular music's most prolific songwriters. Lennon last appeared on stage in late November 1974, when he joined Elton John for three songs at Madison Square Garden.



John Lennon, 1940-1980: The ex-Beatle was killed returning from a studio session, December 8.

During those five years, Lennon was rarely seen in public and made few statements to the press, who were always clamoring for a Beatles reunion. In 1979 he and Yoko published a "love letter" in New York's and L.A.'s Times, which alluded to a possible return to rock & roll. One year later it happened: In a flurry of activity, the Lennons composed two LPs' worth of material and began recording *Double Fantasy*. Five Lennon-penned tracks from those sessions will be released shortly as *Milk and Honey*; two of the song titles are ghoulishly morbid: "(Living on) Borrowed Time" and "Grow Old With Me."

Lennon was clutching tapes of the Yoko composition they'd finished that evening, "Walking on Thin Ice," when Chapman stepped out of the dark, called John's name, crouched down into combat position and emptied his gun. At 11:07 p.m. John Lennon was pronounced dead at Roosevelt Hospital.

The profound grief that gripped the world had not been witnessed since the assassinations of John and Robert Kennedy and Martin Luther King; hundreds of thousands partook in vigils held in cities all over the globe.

Though everyone probably has his own reason why Lennon's death cut so deeply, composer/recording artist Jim Steinman's is especially poignant: "The worst thing was not being able to watch him grow old, to see what he'd be like at 50 and 60, because he was doing it so well at 40."

—Philip Bashe



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Joe Elliott. Plans are already afoot for Leppard to begin their new LP early in 1984.

Why Def Leppard wouldn't give up

by Richard Hogan

By now, only a hermit could be ignorant of Def Leppard, 1983's biggest arena-rock success. Without even strapping on their guitars, the five Sheffield rockers could probably draw a full house for an a cappella rendition of the original "Rock of Ages." After a costly and musically uneven British tour in

February, Def Leppard rebounded with six months of nonstop North American assault and battery. The band filled 18,000-seat coliseums that better established stars would have shied away from, and sold over four million tapes and albums of the Top 2 Mercury release *Pyromania*.

But failure almost overtook the

members of Def Leppard. It happened two months before their August 1979 signing to Phonogram Records, at a gig the band doesn't usually like to talk about. The town was New Brighton, five miles from Liverpool, and the venue was the Grand Hotel.

"We'd gotten a little bit excited about the gig because we'd heard there was a guy from Arista Records coming to see us," said bassist Rick Savage, trying to suppress his more morbid memories of the evening. "We quite liked the look of the place as well."

Popping into the tune-up room, the executive took the band by surprise when he said, "Don't worry if I disappear after one or two songs. I've got a really bad cold." Savage and his bandmates—Joe Elliott, Steve Clark, Pete Willis and Richard Allen—knew



Mark Weiss



Mark Weiss

It was Rick Savage (r., with Phil Collen) who started Leppard with Collen's predecessor, Pete Willis.



Mark Weiss

Even after having sold four and a half million tapes and LPs in '83, Clark (l.) claims, "We've still got a long way to go."

something was wrong, but they didn't know how wrong until curtain time.

Remembered Sav: "We went on stage—I say 'stage,' but all the gear was really just set up in a corner—and there were ten people in the audience. We actually counted them. Ten. To play for ten people in Liverpool was so embarrassing it was unbelievable."

Def Leppard was paid £30 (the equivalent of about \$50) for the performance. Driving back to Sheffield late that night in a hired van, the young group wondered whether it was all worth it. Gerry and the Pacemakers could have pulled more than 10 people on an off-night even if Liverpool had been hit by Legionnaire's disease. The van rental, the gasoline and the guitar strings cost more than £30.

"We were actually paying to play," admitted Savage. The man from Arista was never seen again.

How did such a monumentally unpromising rock group ever make it? The New Brighton gig was in the warm-weather season of '79, when such groups as Blondie, the Cars, the Clash and even the Knack were filling the theaters they played, and when AC/DC wasn't big enough to headline the States. Except for Ted Nugent and a few like him, hard rockers were a breed that a lot of people didn't want to know about.

One way or another, the guys in Def Leppard were determined to fill a gap that they and a few other new rock bands saw. The group-members—notably Judas Priest fans Willis and Clark—had been brought up on heavy rock, and they were sure that a place in the business could be found for them and for their budding repertoire, which consisted of songs like "Misty Dreamer" and "Getcha Rocks Off."

"It would have been false for us to pretend we were something we weren't," Joe Elliott explained soon after the group's first homemade EP was released in England. "We couldn't go and say, 'We'll cut our hair, dye it blond, wear bondage trousers with zips all over the place and be a punk band.'" So Def Leppard kept forging its metalworks, and went on auditioning and promoting itself until Phonogram offered the band a five-album contract.

In some ways it was surprising that the fledgling outfit got as far as the dreadful New Brighton booking. For Def Leppard had broken up once before, when it had been a school band called Atomic Mass. It had also gone through three drummers by the time of the Grand Hotel gig.

"Pete Willis and I went to the same school, Tapton Comprehensive," said Sav, describing the group's formation.

Mark Weiss/Circus



Joe Elliott notes that "a good producer will bring out the best in songs that are already good."

"We started talking about guitars while we were still at school, and it just seemed a natural thing to play songs together—Thin Lizzy songs, or Deep Purple songs, or a few Queen songs."

Atomic Mass took shape in 1975 when the two friends added three schoolmates to their practice sessions. They were drummer Tony Kenning, singer Paul Holland and bassist Andy Nicholas.

"I was playing guitar, not bass," said Sav, who was only 14½ when the group got started. "My guitar was an old copy of a Gibson SG; nothing sparkling at all. Then again, neither were we."

Atomic Mass cut class once a week to practice, and by end of term was able to play "Smoke on the Water" and other songs at a school concert. Had it not been for the perseverance of Willis and Savage, that show might have been the only memory the pop world would have of the members of Def Leppard, because Atomic Mass fell apart when Tapton let out for summer recess in 1976.

"Paul and Andy were going to stay on at school and go to university," Sav explained; "Pete and I just wanted to leave school." Savage took a job as a training technician for British Rail. Willis also worked by day, attending night college once a week. In late '77 he found Joe Elliott and, in Sav's words, "that was the birth of Def Leppard," a quartet made up of Willis, Sav, Joe and Tony Kenning. In '78, Steve Clark joined the lineup; by that time, Rick was committed to playing bass. Tony Kenning (nicknamed "Reuben") left to

spend more time with his girlfriend. He was replaced first by Frank Noone, then by Richard Allen of Smoky Blue. "I bet they're both kicking themselves," said Allen. "It's soul-destroying: the band that you played for goes on to stardom."

No one could have known that in 1978. And it's not that easy to pinpoint just what took Leppard from the \$50-a-night level to the kind of band that can sell out Joe Louis Arena in less than three hours. Why did Leppard succeed while its contemporaries in the "new wave of British heavy metal"—bands like Lionheart and Girl—fell on their... their faces?

Guitarist Steve Clark would tell you that Leppard broke through because the songs were good. The cowriter of the hit 45 "Photograph" and many of the group's earlier efforts, Clark claimed that "no matter how well a band performs, if its songs are a pile of junk, the group might as well not put the effort into it."

Richard Allen would point to Def Leppard's youthful energy. "One of the things I never liked about the older metal bands was that self-indulgent streak, where you had to get your ten- or twenty-minute drum solo. Where our approach came from, I think, was the punk thing; three- or four-minute songs, short and sweet."

Outsiders have less harmonious explanations of the band's rise to fame. "Phonogram put a lot of money into this group," said the manager of a veteran group. "They needed some-

"We were nothing sparkling at all." —Leppard's Rick Savage

thing to replace their sliding disco market; sales-wise, they needed another Bee Gees."

A fourth reason, and one that's rarely mentioned, was the Def Leppard management takeover by Leber-Krebs at the end of '79. That firm's agent in England, Peter Mensch, had worked with AC/DC during its *Back in Black* days—the peak period of that band's popularity. While the musical similarities between the Leps and AD/DC are confined to fairly narrow areas, Leber-Krebs were quick to take advantage of them. They arranged a three-album production deal with Mutt Lange, producer of *Back in Black* and a man known especially for his skill with hard-rock singers. (Joe Elliott had never sung in a band before Leppard.) *High 'n' Dry*, the second Def Lep LP and the first with Lange, was packaged in a manner strongly reminiscent of *Back in Black*, showing action photos of the band-members on the inner sleeve only; these photos were taken by the same flash-gunner who'd snapped the Aussies for *Back in Black*.

The management also encouraged Lange and the Leps to emphasize the screaming quality in Elliott's voice. The results sounded enough like Brian Johnson to be almost uncanny. Anyone who doubts the fairness of the comparison should listen to the vocal on "Another Hit and Run" back-to-back with the one on the earlier AC/DC song "Back in Black."

The full explanation for Def Leppard's success, which may also involve wider appeal to girls than most metal bands can hope for, will probably be left to psychobiographers of the next century. The group has reached a level of fame that will demand all its energy to sustain in the future. No one in the band wants *Pyromania* to be Def Leppard's *Hi InFidelity*: a multimillion-seller that has no logical sequel except a hard fall from popular grace for the group that recorded it. Plans are already afoot for the Leps to begin their new LP early next year.

"We've still got to forge our identity, really," said Elliott before Leppard left North America. "One thing we never try to do is just follow suit."

Concurred Clark, with surprising candor: "We've still got a long way to go."



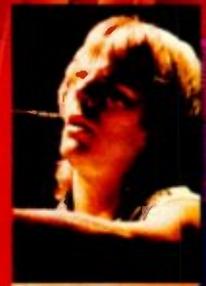
Gary Gershoff

The vocal-guitar interplay of Joe and Phil is copied from a long line of hard-rockers including Rod Stewart and Beck.

The sound is Journey.



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A Special Report

1983: The year in review

by Philip Bashe



Mark Weiss

Who were those masked men? Kiss, who removed their makeup: (l.-r.) Stanley, Simmons, Vincent, Carr.

Kiss go naked

From the neck up, that is. After several years of dropping hints (1980's *Unmasked* LP), Kiss finally appeared publicly without their makeup. It was like watching the unveiling of a sculpture, as Paul Stanley, Gene Sim-

mons, Eric Carr and official Ace Frehley replacement Vinnie Vincent faced MTV's cameras *au naturel*. "It just felt right," explained Simmons, to which Stanley added, "Taking the makeup off doesn't change the way we feel." Hopefully for Kiss it will change

the way the general rock audience feels about them: Their spring U.S. tour was plagued by only fair attendance. With a new album, *Lick It Up* (Mercury), and another tour planned to start this month, the hope is that the exposing of Kiss's kissers will rekindle interest.

Jackson thrills 'em with 'Thriller'

The year's most popular album, hands down, was **Michael Jackson's** *Thriller* (Epic), whose sales in excess of eight million helped break the record industry out of its economic doldrums. The LP also spurred the easing of the color barrier on MTV and on FM rock radio, which had played white artists almost exclusively since the mid-'70s.

One reason for *Thriller* outdistancing Jackson's last big-selling effort, 1979's *Off the Wall* (seven million copies sold), was the guest appearance of **Eddie Van Halen** on "Beat It," one of two #1 and a record five Top 10 hits from the LP. Producer **Quincy Jones's** mix of Van Halen's frenzied soloing and Jackson's insistent vocals, set to a seamless dance track, was a shrewd teaming and promoted the crossing over of several black acts, among them **Prince, Eddy Grant and Shalamar.**

'Thriller' by Michael Jackson (c., shown performing with the Jacksons in 1981) sold more than eight million copies in '83.

Ebet Roberts





Quiet Riot set hard-rock record

When Quiet Riot's *Metal Health* (Pasha) jumped to #7 on the LP chart for the week ending October 1, it became the highest-charting heavy-metal debut of all-time, beating out such stalwarts as Def Leppard (*On Through the Night*, #51, 1980), Van Halen (*Van Halen*, #19, 1978) and Led Zeppelin (*Led Zeppelin*, #10, 1969). Singer Kevin DuBrow was practically delirious with excitement when reached for comment. "Every day something new, something good is happening!" he exclaimed. "It's real fun now."

It wasn't always: Quiet Riot's hard-earned success came eight years after DuBrow started the group with the late Randy Rhoads, broke it up and re-formed it. "I never knew that we'd be called Quiet Riot again," says the singer, who originally named the new band DuBrow.

In addition to *Metal Health*, Quiet Riot also broke a hit single with their inspired remake of Slade's "Cum On Feel the Noize" and opened tours for ZZ Top, Iron Maiden and Black Sabbath, all of whom had to feel a bit apprehensive about letting the biggest rookie band in hard-rock history onto the bill. At press time, *Metal Health* had entered the Top Five.

Quiet Riot's 'Metal Health' set an industry record by becoming the highest-charting hard-rock debut of all-time.

Mark Weiss/Circus

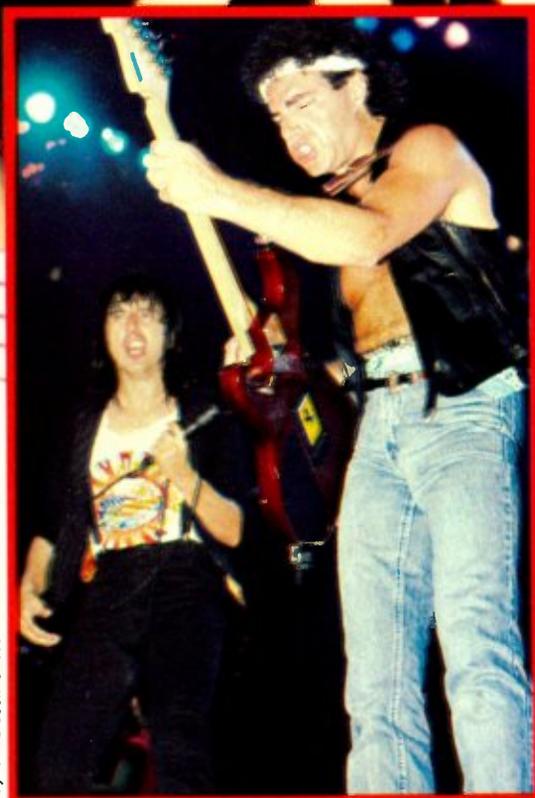






Mark Weiss/Circus

Layne Murdoch/Circus



The fall of '83 was spent on solo projects for Schon (r.), who's working with Sammy Hagar, and Perry (l.)



Robert Plant

CIRCUS

World Radio History

Layne Murdoch/Circus



Cain, Perry, Valory and Smith acknowledge the applause at one stop on their six-month 'Frontiers' tour.

Journey: Rest? What's rest?

A month after the release of the triple-platinum *Frontiers* (Columbia), Journey began their most grueling tour ever. It wasn't until September 6, '98 dates later, played at a pace of five or six shows weekly, that the band was finally able to take a breather. Not that the members were about to.

The remainder of 1983 was spent on solo work: Guitarist Neal Schon was

working with Sammy Hagar on a long-rumored LP and tour, while Jonathan Cain was producing wife Tané's second record and was considering recording one himself. Singer Steve Perry, whose social life was about as active as a priest's (Schon's description) on the lengthy itinerary of two-hour shows, started his own album in late fall. (Earlier in the year, drummer Steve Smith released his debut, *Vital Information*.) Work on the next Journey LP will begin in the spring.



US '83: many things to many people

The three-day US Festival, held on Memorial Day Weekend in San Bernardino, California, was: (a) a financial coup for the performers, especially for **Van Halen** and **David Bowie**, each earning \$1.5 million; (b) a financial disaster for financier **Steve Wozniak**, who took a \$10 million bath—the final attendance figure of 300,000 (not 500,000, as originally reported) was far lower than expected; (c) a headache for Sheriff **Floyd Tidwell**, whose men made 145 arrests; (d) a headache for fans parched by the sun, choked by the dust and exploited by the food concessionaires (\$2 for a hot dog?); (e) great fun for the spectators, who at times shared a communal spirit, particularly on Day No. 2, Heavy-Metal Day, a highlight of which was **Ozzy Osbourne's** set; (f) an excellent cross section of contemporary rock & roll, from **U2** to **Quiet Riot** to the **Pretenders**; (g) all of the above.

Correct answer: g.

Mark Weiss

Ozzy at US '83's Day No. 2, Heavy-Metal Day. The three-day fest lost financier Steve Wozniak \$10 million.

Duran Duran and the squeal factor

Duran Duranmania, already a malady in Britain, finally reached these shores in early 1983. When the photogenic five made an in-store appearance at a New York City video shop in March, mounted police were summoned to control a mob of 5,000 screaming girls, each of whom hoped to take home a piece of a band-member's anatomy. In England, drummer **Roger Taylor** explained, Duran Duran are besieged with phone calls at home from fans masquerading as rock journalists. "When you actually get on the line, they just giggle."

The band's U.S. success required extraordinary patience: *Rio* went to #6 nearly a year after its release, and the reissued debut, *Duran Duran*, hit the Top 10 two years after its release. The major factor in the group's mushrooming popularity was its videos, which placed the members' *GQ* good looks in such exotic settings as Sri Lanka ("Hungry Like the Wolf," "Save a Prayer") and Antigua ("Rio"). A third LP, *7 and the Ragged Tiger* (Capitol), came out in the late fall.

Duran-Duranmania was inspired by:
(l.-r.) Nick Rhodes, Simon LeBon, Roger Taylor, John Taylor and Andy Taylor.

Gary Gershtoff
(Inset) Joe Bangay/Pix Intl





Van Halen forced off the road

Not by a big 18-wheeler or a posse of highway patrolmen, but by their record company. Upon completion of a successful January-February South American tour, Van Halen were looking forward to playing Japan, Australia and Europe, including a stop in the Van Halen brothers' Netherlands homeland. But the band's label, eager for a sixth consecutive platinum album, ordered it back to the States and into the recording studio, making the group "very unhappy," according to one VH associate. Eddie Van Halen later told Circus Magazine angrily, "They're always itching to get one out."

The Warner Bros. directive limited Van Halen's roadwork to one show, at May's US Festival. The rest of 1983 was spent writing and recording, but at press time a December release was tentative at best. Van Halen, in the past able to complete an LP in a few weeks' time, were moving at a slow, deliberate pace. Or was that a deliberately slow pace, as a reprisal against the record company? No one was saying.

R.I.P.

Pete Farndon, 30, onetime bassist for the Pretenders, was found dead in a bathtub in his London flat on April 14. Farndon had left the group just one day before the June 16, 1982, death of guitarist **James Honeyman-Scott**. An attempted band with ex-Clash drummer **Topper Headon**, the Topper Tones, failed to materialize.

Felix Pappalardi, best known as producer for Cream and bassist for Mountain, one of the '70s' most popular hard-rock bands, was shot to death in his New York City apartment on April 17. Accused of killing Pappalardi, 43, was his wife, Gail Collins, with whom he cowrote several Mountain classics. On September 21 she was convicted of criminally negligent homicide.

Muddy Waters, the most profoundly influential of the black bluesmen, died of a heart attack on April 30 at age 68. Born McKinley Morganfield in Mississippi, Waters was an inspiration to such '60s British bands as the Rolling Stones (who took their name from one of his songs), the Yardbirds and many more. And for venerable rockers like the Stones, now wrestling with the verity that rock & roll's a young man's

game, Waters provided a model in how to age gracefully, continuing to perform through 1982. His last appearance was a cameo at a Miami Eric Clapton concert.

Chris Wood, 39, multi-instrumentalist for Traffic from their 1967 inception to their 1975 breakup, died in England after a lengthy illness.

Police: triumphant trio

When the Police played to 70,000 at New York's Shea Stadium on August 18, they became just the fourth rock act to headline there, joining the Who (1982), Grand Funk Railroad (1971) and the Beatles (1965 and 1966), a distinction that leader **Sting** acknowledged toward the show's end: "We'd like to thank the Beatles for lending us their stadium."

In 1983 the Police's popularity rivaled that of the Beatles in their heyday: *Synchronicity* (A&M), their fifth album, was #1 for 13 weeks, and its first single, "Every Breath You Take," was the song of the summer, remaining at #1 from July through early September. Called by Sting "a very sad song," it detailed the breakup of his seven-year marriage to British actress Frances Tomelty, the one blot on an otherwise satisfying year. Though the LP's ironic title (taken from the word *synchronous*) basically meant "moving at the same rate," *Syn-*



Sting and the Police played to 70,000 at Shea Stadium on August 18, becoming only the fourth band to headline there.

chronicity made it clearer than ever that the bassist/vocalist was the group's creative mainspring—eight of its 10 songs were his. Though there was friction between Sting and **Andy Summers** and **Stewart Copeland**, who were allotted just one track apiece, the Police's intra-band relationship has never been harmonious; it's just that nobody cared before.

Clash clash

It was a typically chaotic year for the Clash, who began 1983 touted as the heirs apparent to the Who. The band's fifth American LP, *Combat Rock* (Epic), was its first to go platinum, buoyed by the Top 10 hit "Rock the Casbah."

Clash leader **Joe Strummer** had mixed feelings about success for the lone survivors of Britain's embryonic mid-'70s punk movement. "Of course I want us to get bigger, because I want people to hear our songs. On the other hand, I'm a bit wary of having it get too big to handle." Subsequent events would demonstrate that perhaps his concern was warranted.

Over the summer, the Clash named a new drummer, **Pete Howard**, who replaced **Terry Chimes** who'd replaced **Topper Headon** who'd replaced Chimes (scorecard, anyone?), and all seemed unusually serene in the Clash camp. Then came the shocking September 1 announcement that original member **Mick Jones** had been given the boot by Strummer and bassist **Paul Simonon**, who together issued a cryptic statement that Jones's departure would enable them to "get on with the job the Clash set out to do from the beginning." At press time, no word was given as to a replacement.

Boy George turns hat trick

"You've got to have three hits in America before you're O.K.," cautioned Britain's **Boy George** after the heady success of Culture Club's U.S. debut, "Do You Really Want to Hurt Me." By year's end he was working on hit No. 4, having reaped two other Top 10 smashes, "Time" and "I'll Tumble 4 Ya."

Though Boy George's supple, gossamer voice demanded attention, his look was even more distinct: long, ringletted hair, Hasidic *chapeau*, flowing, dresslike garments and enough facial powder to choke a small city. Some found him fascinating, others found him appalling, which hardly troubled George O' Dowd, no stranger to con-

Ebet Roberts



Foss Marino

Boy "I like to look different" George was one of '83's most colorful characters. He's a whiz with an eyepencil.

trovsey; his lack of conformity led to him getting expelled from school at 15. "I've always dressed this way," said the former clothing designer and makeup artist, adding, in the understatement of the year: "I like to look different."

Most U.S. audiences seemed to overlook Boy George's appearance, and the group's meticulous amalgam of soul and dance music found instant acceptance, with *Kissing to Be Clever* going gold and the late-fall release *Colour by Numbers* (Epic) showing equally strong sales.

Thanksgiving turkeys

• *Let's Spend the Night Together*, the **Rolling Stones'** third in-concert film, which opened in New York in February to mostly negative reviews and seemed to disappear from theaters within a matter of weeks.

• *Let's Spend the Night Together* would have made a fitting title for *Teaneck Tanzi*, **Deborah Harry's** Broadway stage debut, which closed after just one performance. Harry played a female wrestler and had to train nine weeks for the role; **Andy Kaufman** played the referee. Though *Tanzi* was given a quick count, Harry contended she was glad she got to do it and hinted that she might make future use of her training. As a lady wrestler? "Maybe," she demurred, "we'll see."

• After making a strong comeback two years ago with *Tonight I'm Yours*, **Rod Stewart** suffered dismal sales with

Body Wishes (Warner Bros.). Perhaps the problem was its cover, on which Rod looked like a bar stool, draped in wall-to-wall leather. *Embarrassing.*

• **Supertramp's** much-ballyhooed "farewell" tour, on which it appeared it was the audience that was saying so long to the band, not vice versa. Touring for the last time with founder **Roger Hodgson**, the group had difficulty filling halls, drawing only 9,419 to the 12,000-seat Centrum in Worcester, Massachusetts, and just 8,610 to the Met Center in Minneapolis, which seats almost double that figure. Hodgson's departure is bound to hurt Supertramp's already flagging popularity—and does not bode well for their future.

Stray Cats, the cat's meow

The old saying "the grass is always greener" applies especially to the **Stray Cats**, who relocated to England in 1980 when it appeared that no one at home (Massapequa, New York) was interested in their rockabilly renovations. The British, conversely, have always appreciated early U.S. rock & roll (using it to create the English style that Americans so revere), and so the Strays found a welcome there immediately. Much to their surprise, a compilation of their two U.K. LPs, *Built for Speed*, went platinum stateside, going to #2 and spawning hits in "Rock This Town" and "Stray Cat Strut." *Rant N' Rave With the Stray Cats* (EMI America), out in August, contained their third smash of '83, "(She's) Sexy + 17."

The Cats were criticized in some quarters for doing little more than aping '50s rock traditions, but tattooed, pompadoured leader **Brian Setzer** had a ready response: "We have our own sound," he contended. "We're not just copying fifties bands."

Jagger turns 40

"I don't want to be singing 'Satisfaction' when I'm 40," once declared **Mick Jagger**, who hit that magic number on July 26. When last heard from, the head *Rolling Stone* was indeed singing "(I Can't Get No) Satisfaction," although surely he was not referring to his financial status: In September the Stones signed a purported \$20 million-plus deal with Columbia Records, ending their 12-year association with Atlantic Records.

While Jagger celebrated his milestone birthday quietly, the Who's



Paul Natkin/Photo Reserve

Jagger turned 40 on July 26, prompting friend **Pete Townshend** to write: "Mick will still be beautiful at 50."

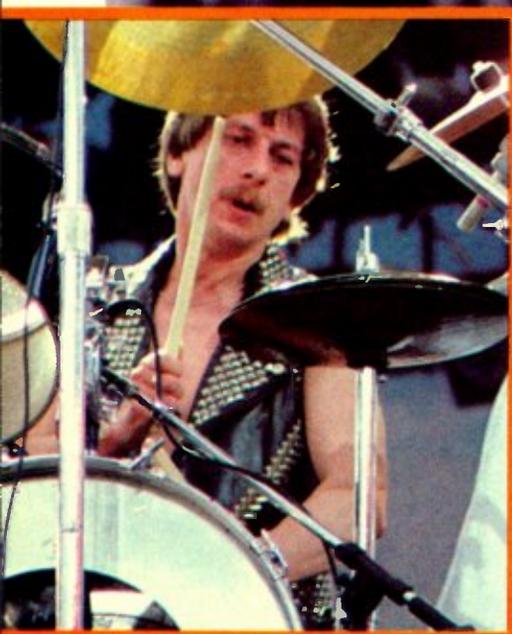
Pete Townshend (who'll turn 40 in 1985) was moved to compose a lengthy tribute to his old friend. "Mick will still be beautiful at 50," he wrote. "His talent will be as strong at 50 as it is today at 40."

Plant sticks to his guns

Give **Robert Plant** credit: In announcing his first solo tour, the ex-Led Zepplin singer was adamant about not trading in on his past, stating he would perform material from his two solo LPs only. In interviews, Plant rarely mentioned the group by name, preferring instead euphemisms like "the past" and "the work done before." Many were skeptical that he would be able to disregard the inevitable shouts for "Stairway to Heaven" and "Whole Lotta Love," among them tour drummer **Phil Collins**. "He's got to appreciate that there are going to be calls for them," he cautioned.

But Plant had made his intentions clear early on, and when the tour opened in Chicago on August 29, there were surprisingly few Zepplin requests from the audience, who seemed more than familiar with Plant's own output, *Pictures at Eleven* and this year's *The Principle of Moments* (Es Paranza). The 23-date tour ended in Vancouver on October 1, and Plant was so elated by his reception that he set up several months' worth of overseas dates.

(See *Robert Plant* centerfold.)



Ross Marino



Drummer Dave Holland (above) may not be in the forefront as is Tipton (top), but he's vital to the Priest sound.

Judas Priest 1983: from Bethlehem to nirvana

by Philip Bashe



Ross Marmo/Circus

On the upcoming Priest tour, look for Rob Halford to be perched atop a redesigned cycle on "Hell Bent for Leather."

For Judas Priest, 1983 was the year in which they finally got their just reward: a platinum album—their first after eight previous tries—for *Screaming for Vengeance* (Columbia). Contrary to the LP's title, however, Priest did not have a vendetta against those who, over the years, hadn't believed in the band—managers, record company staffers,

the press, radio—nor was there any bitterness that they'd been denied success for so long. "I think that success comes when you're due it," vocalist Rob Halford says evenly. "We've never looked back in this band, and we certainly don't wish we could have gotten our current success three or four years ago." Halford's just been roused from some poolside sunning in Coconut

Grove, Florida, where the group is finishing work on its follow-up, still untitled at press time.

Priest's milestone year began with the group nearing the end of its most exhaustive U.S. tour, which began in the fall of 1982 in Bethlehem, Pennsylvania. "Judas Priest in Bethlehem; ironic, isn't it?" muses Halford in his lilting accent. "I suppose it proved to be



Downing and Tipton play together almost telepathically "because we're very much alike," K.K. explains.

some sort of blessing from above."

While breaking band attendance records in nearly every city they played, Judas Priest were able to keep abreast of *Vengeance's* progress, not always the case on earlier tours, according to guitarist K. K. Downing. "When it's good news, you get a day-to-day report, but when your album's not doing so well, nobody tells you anything." The band's response to the snowballing popularity, in Halford's words: "We were bloody overwhelmed by it!"

Rob Halford's an unassumingly confident sort by nature, but admits he's experienced some demoralizing times with Priest, formed in Birmingham, England, over a decade ago. Accepting the reality that so few groups do actually make it, he says, took a while.

"I think that the first time a singer picks up a microphone, or a guitar player picks up a guitar, he immediately assumes, 'One day I'm going to become a huge mega-rock star.' That's the attraction of this wonderful—well, not always so wonderful—profession. Of course, after the first few months, you realize how very, very difficult it is to get to this level, and that's when you have to look within yourself, to determine if what you have is of worth. You have to be honest: Are you good, or are you just mediocre?" Priest were some-

where in between, but worked hard to improve their abilities in all areas, touring the U.S. even before they had an LP out here. "We've done it the hard way," professes Halford, "which we don't regret." Is there an easy way? "I don't think so."

After their arduous U.S. tour wound down in February, the band vacationed in Hawaii, its last stop, then played the US Festival before setting to work on the new album. Once again they recorded in Ibiza, an hour and a half plane ride from England. Downing describes the island as "a strange environment; there's still a lot of houses without running water and electricity. But we like the climate over there. There's lots of beaches and," he adds wickedly, "an incredible number of European women."

Once settled in, Priest found themselves confronted by the first consequence of success: pressure. For the first time in their career they were toiling to match an accomplishment that before had been only hypothetical. "When you get the popularity of a platinum album," explains Halford, "you don't want to lose it. You can be damn sure that's something we want again, and I'm saying that with my fingers crossed; with every part of my

anatomy crossed.

"It does bring pressure; there's always more pressure with success than without it."

"Everybody's a little more nervous," Downing concurs. "Outselling bands like the Rolling Stones, it's really a strange feeling for us."

Halford recognizes the inherent pitfalls that come with mass acclaim and maintains that Priest must now resist the temptation to repeat the winning formula, a familiar chain of events that has robbed many a band of its musical edge. "The worst thing groups can do when they reach this plateau," he says, "is to level out, to go with the stock formula—although personally, I don't think there is a formula in heavy metal, or ever has been.

"But we've never done that; we've always looked to progress from record to record."

Yet, as Downing notes, "a lot of bands that do make it believe success gives them license to do anything. One group which did that and got away with it was Queen: When they started, I thought they were a great rock outfit, but then they suddenly began doing things that sounded like 'Chattanooga Choo Choo' to me. Now I wouldn't buy one of their albums."

The songs on the new Priest LP are in keeping with the full-vented fury of *Vengeance* and 1980's *British Steel*, which, in Downing's opinion, "could have been one album."

In between came 1981's *Point of Entry*, Priest's "experimental" LP, texturally lighter and a commercial disappointment. "We learned a lesson from that album," says Halford, "and so we've now returned to the raw basics—we're no longer the heavy-metal sophisticates." Song titles like "Jawbreaker," "Love Bites" ("a nasty little thing") and "Some Heads Are Gonna Roll" would seem to back that statement.

There has been another repercussion from having sold one-million-plus copies of *Vengeance*: Britain's stringent tax laws, which have forced Halford to become a tax exile in the States, although he claims he's quite happy as an expatriate. "The first time I got here, stumbled off the plane, staggered through immigration and saw the New York skyline and everything else that goes along with America, it was an instant attraction." Halford recently bought a home in Phoenix. Why that city, and not one of the more musical hubs of the country?

"I'm a sun freak, that's probably

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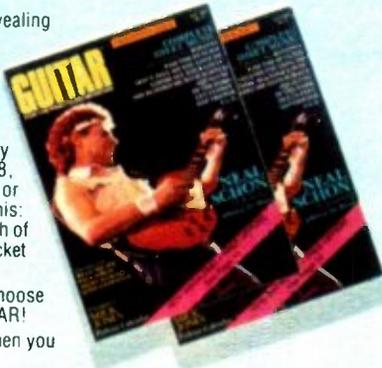
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'Screaming for Vengeance' became Priest's first platinum LP. "We were bloody overwhelmed," says Rob Halford.

what it is. After being rained upon in England for over thirty years, it's a joy to be able to go swimming on Christmas Day."

But, he stresses, Birmingham, an industrial city in England's midlands, will always remain home. Fellow bandmembers Glenn Tipton, Ian Hill and Dave Holland are considering similar moves, but K. K. Downing has no such plans at the moment. "For one thing," he points out, "I'm in the States touring six months a year anyway. And I wouldn't know where to live, unless I met some girl and settled down where she lived, which hasn't happened to me yet. So for now I'm quite happy just traveling around and visiting friends."

Downing is Priest's blithe spirit, "the guy with the long, blond hair and the Flying V, right?" he says in reference to his hell-raising image. Born Kenneth ("but the nickname sounded better and it stuck"), at 15 he was thrown out of school, and kicked out of his home by his parents. "I'm not very close to them," he says of his mother and father, who, like so many members of England's work force, are currently unemployed. As was the case for the other four, Downing grew up poor, and

was able to afford his first car only a few years ago.

"But that's what hardens you," he contends. "That's what helped us stick to the grindstone over the years; it taught us to appreciate what we had."

Unlike Downing, Halford is still close to his parents. During the summer, he returned home for the first time in a year. Asked if Birmingham is as gray and dingy as it's so often portrayed, he answers, "Yes, and getting grayer and dingier; it hasn't changed one bit. The problems that were there—unemployment, especially among the young people—are still very dominant. Yet there's a tremendous sense of belief in the city, just like what I see when we tour the areas of the States that are less fortunate economically. I still witness that striving, that desire to make something of oneself, which is an attitude that's often been associated with heavy metal because so many of us came from areas like that." (Birmingham's musical alumni include Black Sabbath, Robert Plant and John Bonham, the Moody Blues and the Move/Electric Light Orchestra.)

**"There's always more pressure with success than without it."
—Rob Halford**

"The musical activity there is still very strong," continues Halford, whose 16-year-old brother, Nigel, "has become a total drum freak. I've been getting the finger pointed at me by the family: 'This is what *you* created!' I'm watching his progression with interest." Halford's sister, Susan, is married to Priest bassist Ian Hill.

Halford notes excitedly that later this month the group will play two Christmas shows in its home town, one stop on Priest's first U.K. tour in two years. In March they expect to begin a six-month American tour that may feature a drastically remodeled motorcycle for Halford to ride during "Hell Bent for Leather," a staple of the band's live show for several years.

As for Halford himself, expect only one minor alteration: "I'll probably try to wear a bit more leather and chains," chuckles the singer, whose arrival is usually announced by the clanking of metal. "They'll have to bring me out in a wheelbarrow.

"The older I get, the heavier I get, but that's not body weight; just the metal weight."

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Maiden seize the moment



Layne Murdoch/Circus

Dickinson (Harris, inset) recently suffered onstage amnesia in Syracuse, NY. "I couldn't remember the name!"

by Jeff Tamarkin

Anyone who has ever seen Iron Maiden in concert knows that they deliver. There's no holding back once Bruce

Dickinson, Dave Murray, Adrian Smith, Steve Harris and Nicko McBrain hit the stage. But after having played hundreds of concerts a year for several years, Iron Maiden know that there are certain rules they have to follow if they are going to be able to please the audience and drain the crowd as thoroughly as they drain themselves. And if that means making some sacrifices, they'll live with it.

Layne Murdoch/Circus



For Dickinson, it means no drugs or drinking, certainly not before a show. He has to be healthy and alert to give the kind of dynamic performance that has drawn metal-mongers to arenas in every corner of the U.S. and abroad. And that attitude of restraint carries over to the studio when Iron Maiden gather to make a record. There's no way that they can carry on all day the way they do when they play a show—not if they want the recordings to burst with the characteristic energy that their four albums have all displayed. After all, Iron Maiden fans wouldn't exactly want to hear them sounding like Crosby, Stills and Nash.

"When we make a record, we have to approach it differently from playing live," agrees Dickinson. "It's a completely different environment than a concert. When we do a show we wind up, get into our stage gear and bash hell for leather. If you acted like that in the studio, it wouldn't work; all you'd get is noise. If that happened, we'd be dissatisfied, unhappy and depressed."

Iron Maiden don't like to waste their delirium. They'd rather put it down on tape than blow it goofing off all day long before a recording session. "We take a leisurely attitude in the studio," the scruffy, long-haired Dickinson says. "Then, when everyone is relaxed, we can catch the moment." He explains further: "You can't reproduce the situation of a live performance in the studio. You have to get the excitement from within. There may be a period of only an hour a day when that's gonna happen with all five of us."

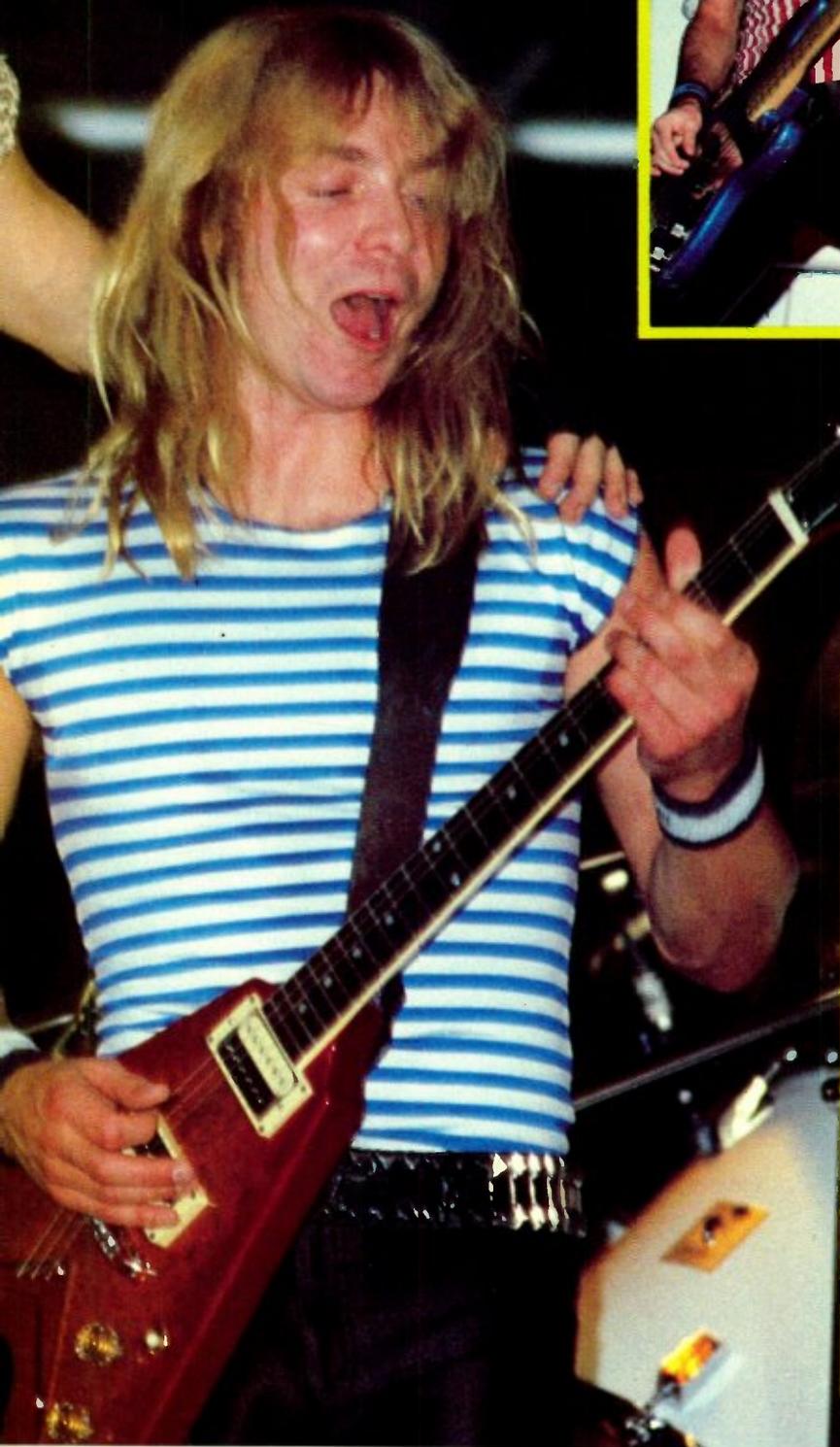
Knowing when that time has arrived is what sets Maiden apart from the others. "A lot of bands spend eight hours a day recording and get nothing down," says Bruce. "We might record for only one hour a day, but it'll be the one hour when it's happening for all of us. It helps us keep a good attitude and get the best sessions down on tape. Some of the other bands that record all day and don't catch the right moment spend all their time worrying and fretting about why it's not working. That's just a waste of energy."

Energy is one thing that Iron Maiden have in spades. In less than five years they've become one of the hottest heavy-metal bands in the world. Their albums go straight to #1 in their native England, and their American shows are consistently sold out. Their latest Capitol LP, *Piece of Mind*, is headed for platinum, and the English

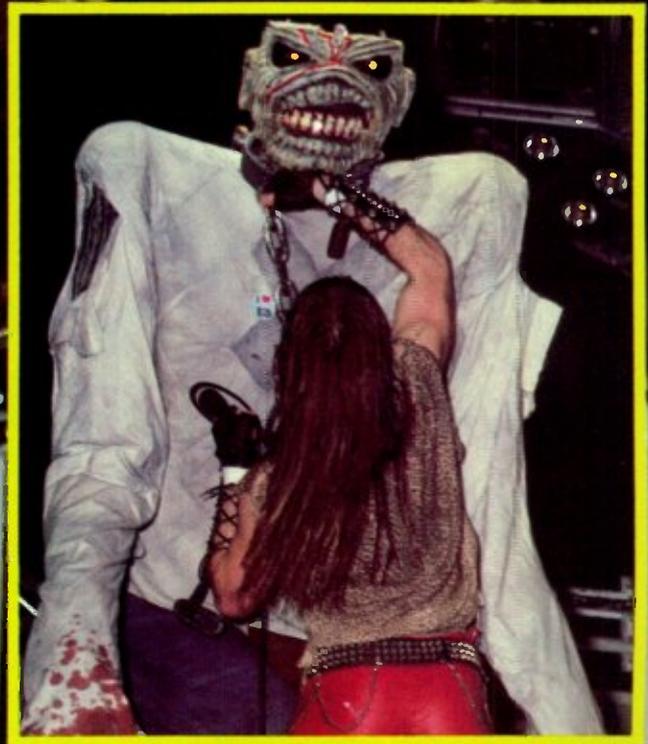
In the studio, says Dickinson (with Murray, r.), Maiden record only when all five are ready to "catch the moment."

Mark Weiss/Circus



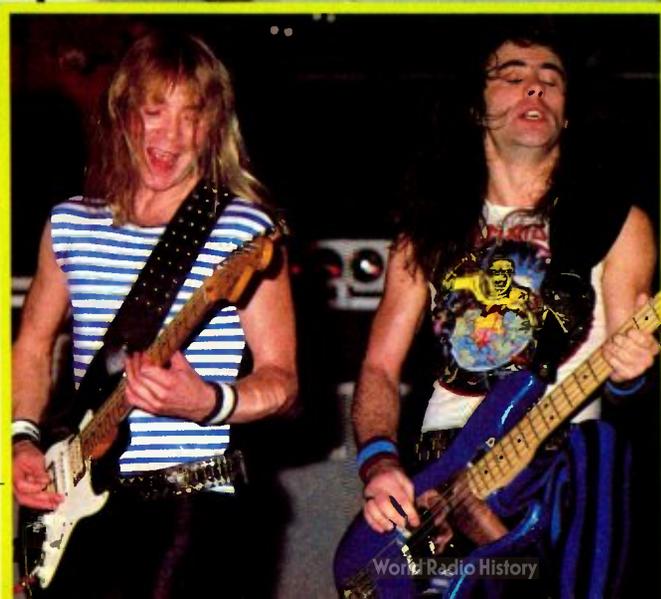


Harris and Murray (above), and Dickinson and mascot Eddie (below) toured the U.S. for four months in '83.





Mark Weiss/Circus



Though Dickinson claims "we take a leisurely attitude in the studio," Murray and Harris (inset) sweat it live.

magazine Sounds says that Maiden are destined to repeat the U.S. success story of Def Leppard.

"Iron Maiden are the premier exponents of the 'New Wave of [British] Heavy Metal,'" claims U.K. journalist Gary Bushell. "Now their success is being recreated Stateside without any

of the hype, but with plenty of A1 performances."

Dickinson gives much of the credit for the success of the group to its producer, Martin Birch, who formerly worked with Black Sabbath, Deep Purple and the bluesier lineups of Fleetwood Mac. "Martin winds us up at the right moment," says Bruce. "He comes from the school of producers who regard the studio as an obstacle. Studios are horrible places. You can take a perfectly wonderful guitar sound, and then when you put it in the studio it sounds *disgusting*. The producer's job is to get you through all that rubbish, so that it sounds the way it does when you're playing live on a good night."

Dickinson fondly recalls the making of *Piece of Mind*. For that album, Iron Maiden went down to the island of Nassau to record. They were tempted to lie on the beach all day and soak up the sun, but they somehow managed to get the job done. Bruce laughs when he remembers that his band-mates took three weeks to lay down backing tracks before it was time for him to put his vocals down.

"All the time that they were doing that, I was working out," he says, shaking his head. "I went to Miami for a while and was doing fencing, trying to get fit. So when it was my turn to record, I went woolly, really nuts. I did 'Icarus,' 'Eagles' and the B-side, 'I've Got the Fire,' all on the first day. I wanted to do 'Die With Your Boots On' too, but I'd already been singing for about nine hours, so I said, hold on a minute.

"Then we took a couple of days off, did more, took another couple off and finished it. Or so we thought. We still had to do another B-side. So we got a few gallons of wine, which is something I never do, but on this occasion it seemed appropriate. And that's how 'Cross Eyed Mary' came about. That track was done in an ever-increasing state of paralysis. But I'd never try that on stage, because I'd fall apart.

"We love playing live, though; that's where we really get off most," Dickinson continues. "There's nothing like the feeling you get when you're up on that stage. Touring itself has its ups and downs, and there are times when you get homesick, but that's all part of it. Sometimes I lose track of what city we're in."

He laughs. "Last night we played up in Syracuse, New York, and for some reason I always get the name of that place mixed up with Sacramento. So I was up there, and I got this mental block all of a sudden. I started saying,



Ross Marmo

Iron Maiden cofounders Dave Murray and Steve Harris put the band together in London seven years ago.

'Good evening, hello. It's good to be in...' And I couldn't remember the name. So I just mumbled something. I'm usually pretty together about what time it is and what day it is, but then there are times when all the stops on a tour just sort of look the same, and I forget where we are. But you have to realize the kind of life it is. You usually travel during the night and arrive at the next stop at some dreadful time in the morning."

Dickinson wouldn't change that lifestyle, though; he loves every minute of it. Another thing that Iron Maiden won't change (although they almost did) is bringing Eddie, their 10-foot-tall mascot-in-costume, on the road with them.

"Yes, it's true," Bruce admits, "we were going to kill off Eddie before this tour. We'd had enough of being tormented by him. But the idea of going out on the road without him was so harrowing a prospect that we decided to take him. We did take his brain out, though. We had to shave his head for the 'operation.' The basic idea was to give him a lobotomy, but it didn't work and now, unfortunately, he's crazier than ever." But wait a minute: If Eddie's missing a brain and the men of Iron Maiden are getting ready to munch that big dish of brain soufflé



Chris Walter/Reina Ltd

Dickinson whetted his vocal chords with some vino in the studio, "but I'd never try that on stage; I'd fall apart."

shown on the album sleeve, does that mean...? Could it be?

"If it's not his," Bruce says with a sly grin, "then there's a very unhappy man around somewhere." ●

Neal Schon: Audiences remind him of sex

by Steve Gett



Journey's Neal Schon: "I wish I could make love to the whole audience at the same time."

But does he have paternity insurance?

Ever wonder what goes through the mind of a guitar hero when he's blasting away in front of 20,000 people?

"Sex," according to Journey's Neal Schon. "Honestly, music is very sexual

for me. I mean, I don't think about just sex; I think about communication with the audience. But I feel like I wish I could make love to the whole audience at the same time and make them feel really good like that. I don't know, that's why music is so special to me—because it's the closest thing to sex."

Collen plays rock (and all that jazz)

Like many of today's young musicians, Def Leppard guitarist Phil Collen has never had any formal training on his instrument. It's something that hardly concerns him, however, not surprising in view of his group's monumental success.

"I've managed to develop my own style," Collen claims, "and can play most things you'd learn in class anyway. The only way I've improved is through watching other people and listening to what they do."

But not all of Collen's hard-rock licks have their basis in rock & roll. "I'm always picking up new ideas and trying to adapt them for use in rock; if I hear a good jazz lick, then I'm not afraid to nick it and put it in somewhere."

Blackmore on Eddie Van Halen

Although Eddie Van Halen is generally recognized as one of rock's hottest guitar players, he's convinced that Rainbow's Ritchie Blackmore isn't one of his fans.

"He hates me, don't ask me why," puzzles Edward.

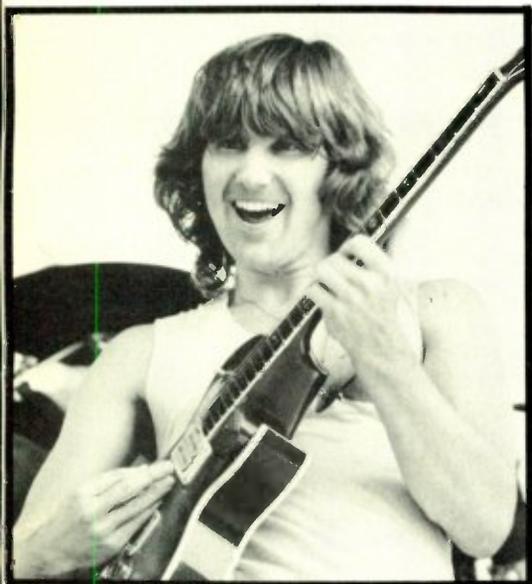
However, nothing Blackmore has said would seem to verify Van Halen's thoughts.

"I think Edward Van Halen is a very good guitarist," declares the man in black, "although he tends to be rather erratic. He reminds me of Chopin because he's so unorthodox, and whenever a solo spot comes up he goes absolutely crazy. Mind you, with someone like David Lee Roth singing, there's not much of a song anyway! I suppose the reason Van Halen goes crazy is because he's frustrated." Is this Blackmore speaking out of his own frustration, of not being able to attain Eddie VH's level of commercial success?

Rik "The Jock" Emmett

As many Triumph fans are doubtlessly aware, guitarist Rik Emmett has the nickname "Rocket." But how

Gary Gershoff



Neil Zizower

Rik "Rocket" Emmett's nickname doesn't just apply to his fretboard speed; he was a high school track star.

did he get that particular monicker in the first place?

"I ran track in high school and was a sprinter," he explains, "and at one time I could do the hundred-yard dash in ten seconds flat, consistently. I used to train a lot and compete for Canada in junior events, and I was on the football team. So because of all that and the fast guitar playing, they kept calling me 'Rocket.'"

Quiet Riot take "U.S. metal" to Europe

Ever since Quiet Riot's *Metal Health* album was released in March, the band has continually busied itself on the road. It's little wonder that the LP recently turned platinum and climbed into the Top Five. Bassist Rudy Sarzo offers one theory as to why the Riot have achieved such remarkable success with their debut: "We're playing U.S. metal—anthemic tunes—and the kids have started headbanging."

The Cuban-born Sarzo, who played with the original Riot from 1978-1979 and with **Ozzy Osbourne** from 1981-1982, didn't pick up the bass until he was 16, at which time he was living in Florida. "Originally I started picking out things on the guitar. But I became a bassist simply because there were no bassists in my neighborhood, and I wanted to be in a band really badly because I figured it was the best way to pick up chicks."

Now Sarzo is getting the chance to try his luck with European women: Quiet Riot are currently over there opening dates for **Judas Priest**.



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Back in the ring with a nervous AC/DC

by Richard Hogan

They came from opposite ends of the earth to form a band that didn't seem to know the time of day. But Angus Young, Malcolm Young, Bon Scott, Phil Rudd and Mark Evans—all natives of Scotland and Australia—laid the groundwork for the formidable act that AC/DC is today. Countless concerts, several lineup changes and almost 25 million records later, AC/DC has established the standard by which other heavy bands measure themselves.

Now fronted by Newcastle-bred Brian Johnson, AC/DC retains most of the old chemistry. "Newcastle is very much like Australia," points out Angus's brother George, so it's plain that there's more than business holding these five musicians together. Johnson and the Aussies play cards and clink glasses with the familiarity of old schoolmates, and Johnson has become a convivial spokesman for the band—when he chooses to talk.

As AC/DC prepared to get its barn-

storming U.S. tour underway, Brian took time out to clear the air of mystery around his normally press-shy band.

Do you think Bon Scott's death helped AC/DC in a twisted way?

It's a hard question to answer. But yes; with the publicity [over his death] in front, plus the fact that we came out with an album, *Back in Black*; that, and the fact that we actually went out on tour the same year, really ensured our success.

Since you sing some of his songs, you're still following Bon in a sense. Do you ever feel as if he were looking over your shoulder?

I do. I don't believe in ghosts, and I know it sounds daft, but I often think that he's there—that he's still knocking around.

All of the crew think so too. And when the boys talk about him, it's never solemnly, "Remember Bon"; it's

always as though they're laughing with him.

Bon is known to have heard your singing. Were you friends with him?

I never really knew him.

But he knew of you from your old band, Geordie?

Yes, when he supported Geordie! But I didn't know it was him. We did have a drink with his band, Fraternity. But they were dressed really differently. Like the others, Bon had his hair cut short. I remember the band, but I can't honestly say that I singled him out.

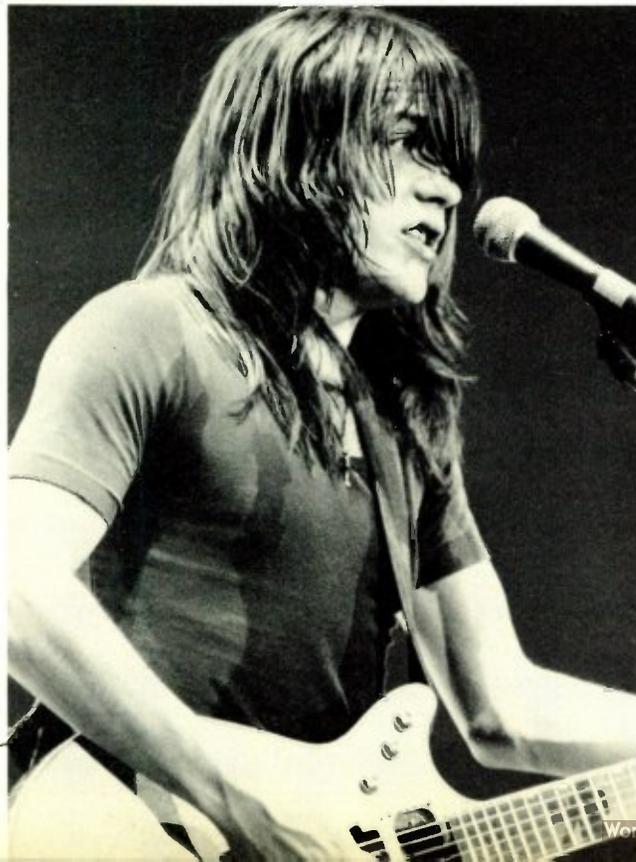
Did joining AC/DC seem like a big step forward for you?

I don't think I knew what I was letting myself in for. When I went down to London to meet them, it just seemed like a bit of fun.

But it didn't stay that way.

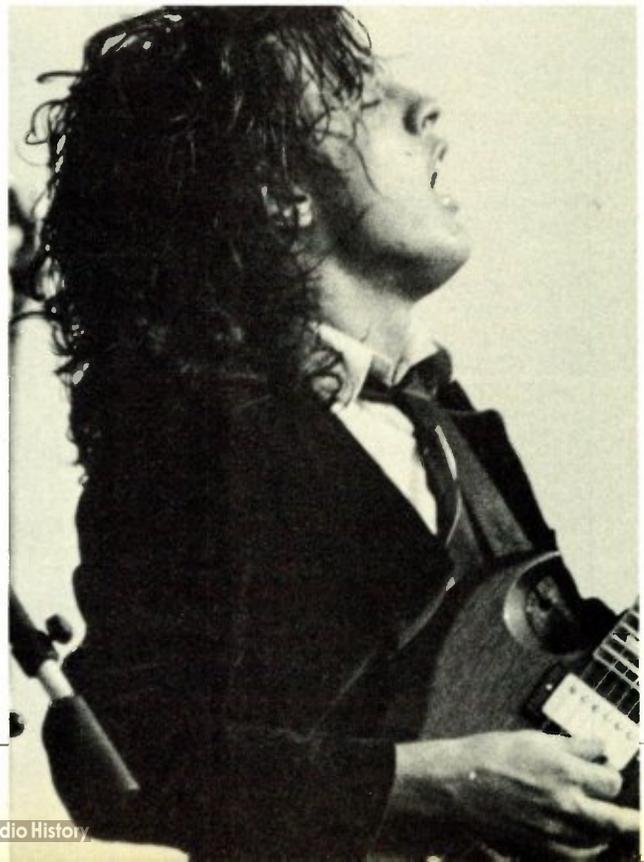
I was in the band two weeks and we had to do an album. The lads said, "Do you think you could write some lyrics for it?" I nearly passed out with worrying. I knew that if I didn't come up with

Malcolm Young is Johnson's best friend in the group. "I think we get on because we're both short," says Brian.



Neil Zlozower

"Angus (below) destroys himself every night," says Brian (r.). He requires more than an hour to be patched up.



Chris Walter/Retna Ltd.

Mark Weiss/Circus





David Lee Roth sounds off!

by Steve Gett



Scott Weiner/Reina Ltd.

Most of Van Halen's decisions "evolve out of arguments," says Roth, flanked here by Anthony and Eddie.

Since that headlining appearance at the California US Festival last Memorial Day weekend, all has remained silent on the Van Halen front, and fans have been waiting eagerly for news of any activity from the L.A. rockers. This is the first year that they've broken their traditional routine of releasing an album and embarking on a full-scale American tour, but then again, with five platinum-selling records behind them, Van Halen are certainly justified in allowing themselves this brief respite from their usual nonstop style of working.

"You have to understand that Van Halen have never made a consummate effort together to do anything," laughs

flamboyant lead singer David Lee Roth. "It all evolves out of arguments. I'll tell ya, this band turns into one big bar of soap after a while, then I'm the one who has to bend over and pick it up. But what the fuck, it's better than working for a living!"

Like any band attaining superstar status, Van Halen have reached the point where it's important to pace themselves carefully rather than burn out through overexposure, and no doubt when they return to the scene in the new year they'll be bouncing back with a vengeance. At press time, the group was in Los Angeles putting the finishing touches on a new studio record for Warner Bros., their first since 1982's *Diver Down*. There has always

been a certain spark and vitality in Van Halen's releases, and hopefully their recent hibernation period will have proved beneficial in enabling them to retain those qualities.

"It's important to be spontaneous," Roth asserts. "That spark, that instant, whereby the time you do this [clicks finger] it's too late—I like that. Combustion. Make something happen now, something out of nowhere, from out of the blue; what a great concept! Spontaneity is great, as opposed to walking up to you, going, 'I'm coming, I'm almost near you, I'm almost there.' I'd

Roth, (l.), 28, on aging: "It's not something you really think about; you get lines on your face, so what?"

Jeffrey Mayer

David Lee Roth and Eddie Van Halen

share a microphone and the vocal chores

during a Van Halen show.





Bob Leafe

Though Eddie VH (r.) thrives on studio work, Roth lives for the stage. "I love the road!" he exclaims.

rather jump behind you and pinch your ear!"

Roth isn't giving any clues as to the nature of the songs on the next record, but a spokesman reveals that Halen have recorded more material for possible inclusion than ever before. As with previous LPs, it seems that there may be one or two cover tunes, and no doubt this will provoke the media into criticizing the band for not coming up with completely original compositions.

"They wonder why we aren't blasting away, broadening people's musical horizons, or why we're not concerned with emphasizing originality or panache," puzzles Roth. "But the idea is that a good song is always a good song. Nobody ever complained when Elvis did all those cover tunes. The Beatles themselves did ten or fifteen covers. So what's the difference? I mean, Led Zeppelin never wrote 'Dazed and Confused.'"

Many fans must have hoped that Van Halen might have put out a live LP this year, but Roth declares: "When you go in there and play in the studio to make a Van Halen record, it's basically live. I've told the world that and nobody believes it yet. You have to sit there with your Waikman and dissect it to realize that there are no overdubs. If you listen, you hear one guitar, one bass guitar, one drummer and everybody screaming. So in fact what you're getting is a live representation of the songs.

"If you go in and do a live album, let's face it—a lot of it gets lost in the mix. On stage you jump around and have a great time; so what if you're a little sharp or a little flat? Nobody cares, because it's the feeling, the atmosphere. And if it's a little flat or sharp, then you're not gonna put that on the live album, because that's your big record. So you're gonna go back in the

studio and fix it. And by the time you fix the original vocal you have to restructure the background vocals because the sound will be different.

"And what if they didn't cheer just right in a certain part? Then you're gonna have to turn up the applause. But what if they went shit-fuckin' crazy and buried the music? Then you're gonna have to turn it down.

"By the time you're done, you've spent longer making your live album than you did making a studio one, and we don't want to do that, being basically lazy fuckers!"

One can hardly envisage the energetic Roth being lazy at all, and he admits: "Well, I'm not lazy. I'm definitely energized. I just have no goals! Maybe I do have them, but there's really no direction."

David Roth will doubtlessly be at his happiest when Van Halen return to the road in January following the re-

lease of the new LP, and he'll surely be lapping up the adulation of his many fans with his totally over-the-top stage performances.

"I love the road; what can I tell you?" he confesses. "What I do on stage is an exaggeration of the way I react in the car when a good song comes on the radio. That's why they don't let me drive out here. Some people tap their feet and some people throw themselves off a six-foot drum stage."

The mighty Van Halen have come a long way since their Hollywood club days of not so long ago, and although they are now able to pack massive concert arenas, Roth is convinced that they are still capable of creating as much excitement as they used to in the smaller venues.

"Fire burns at the same temperature whether it's a match or a bonfire. Put us in a club, phew, I'll do you! If there

"My parrot will deliver my eulogy: 'Poor Dave, dead Dave—he was a bad man.'"

are twenty thousand people, then you just have to exaggerate a little bit because they can't see your eyebrows from the ninetieth row!"

For David Lee Roth, Van Halen's success story is very much a case of rock & roll fantasy come true, and the lifestyle he now leads is everything he envisioned it to be.

"I couldn't have filled in all the details, but I knew that I wanted to be making music and have all the attendant recreations that go along with it. You buy the land, you get the Indians!"

It's hard to picture Roth in any other business than rock & roll, and he admits that he was hooked from an early age.

"My uncle Manny owned a club in New York City called the Cafe Wha? Hendrix played there, as well as comedians like Bill Cosby and Rich Little, and jazz artists like Quincy Jones. When I was young we used to go there on family vacations and hang out. And I do remember vividly sitting in the back of that club, looking at these waitresses who had skirts shorter than anything I'd ever conceived of, and thinking to myself, 'That's for me!'"

Roth still has an eye for the girls, and it's almost surprising that life in the fast lane hasn't caught up with him.

"People talk to me about my habits



Jeffrey Mayer

"Van Halen records are basically live," claims Roth, adding, "It's important to be spontaneous."

because they are getting worse," he jests. "It's been an uphill battle since the beginning, and I'm losing! But I just would like to say that after all these years of heavy drinking, bright lights and late nights, I still don't need glasses. I drink right out of the bottle!"

Is Roth worried at all about aging?

"Hey listen, you get lines on your face, so what are you gonna do? It's not something you really think about. I've already fixed out my eulogy. I've got a

parrot; her name is Evita and she says many, many, many things. I taught her my eulogy, and she's gonna say, 'Poor Dave, dead Dave—he was a bad man.' And then on the gravestone it'll say, 'Here, fellas, have one on me. I told you I didn't feel well!'"

"That's what aging means to me," concludes Roth. "Whoever can give a good yah-hoo while the plane plummets, goes to heaven. Leave the way you came in—screaming!"

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Stray Cats' rockabilly pose

Cheap Trick's return to form



Anastasia Pantos/Kaleidoscope

The Stray Cats' (Setzer, Rucker above) 'Rant N' Rave' boasts a gutsy sound, produced once again by Dave Edmunds.

Rant N' Rave With the Stray Cats (EMI America); The Shakin' Pyramids (Scotti Brothers); The Elvis Brothers—Movin' Up (Portrait); Rob Stoner—If You Want It Enough (Sun)

The recent rise to prominence of the Stray Cats is the latest episode in a long and fascinating musical exchange between American and British rock styles. Guitarist and leader Brian Setzer took off for England in 1980 when he realized he wasn't getting anywhere on the New York punk/new wave scene. When he got there, England was in the throes of a punk backlash, as the stylish, synthesizer-oriented new romantic bands held sway.

Instead of getting lost in that scene, Setzer made the brilliant

conceptual gamble that three enterprising Yanks could start a one-band rockabilly revival if they came up with the right look. Sure enough, the Stray Cats took little time to become one of the hottest bands in England, and their super-stacked pompadours generated as much interest as their music.

The Stray Cats were so well stylized, in fact, that they could almost be seen as a joke—their first recordings were saved from sounding too frivolous by Setzer's slick, assured guitar playing and Dave Edmunds's canny production. Happily, the newest record, *Rant N' Rave*, offers a full, gutsy sound that bodes well for the band's future. "Rebel's Rule" is the kind of driving, danceable rocker that's been missing from their repertoire thus far. The band's instrumentation has been augmented by a piano and the soulful saxophones of veteran British

session player Mel Collins, who takes a great solo on "Look at That Cadillac." Setzer plies his usual array of hot licks, including some sweet Hawaiian guitar fills.

The best measure of the Stray Cats' progress, however, is the wonderful hit single "(She's) Sexy + 17." Opening the song with the assertion "I don't feel like goin' to school *no more*" was a masterful stroke when you consider the record was released right at the end of summer, when back-to-school dread sets in. This is the stuff of anthems, and may eventually do for the Stray Cats what "School's Out" once did for Alice Cooper.

The Stray Cats are only part of a burgeoning rockabilly revival. Fans of the music who find the Stray Cats' approach a bit too sterile will probably find the Shakin' Pyramids more to their liking. This Glaswegian quartet takes a more traditional approach to rockabilly; it relies more on a group sound, especially in its singing, than the Cats. *The Shakin' Pyramids* is thoughtfully anthologized from the band's two U.K. albums.

Another neo-rockabilly set just hitting the market is *If You Want It Enough* by Rockin' Rob Stoner. Stoner has been playing rockabilly for well over a decade and has placed his latest record, most appropriately, on Sun records, the original '50s rockabilly label of Elvis Presley, Jerry Lee Lewis and Carl Perkins. All the instruments on the record are played by Stoner himself as he runs through a good collection of songs including "Usherette," "Marie's the Name," "Do Yourself a Favor" and his long-time calling card, "New York, New York" (the one you've heard by Johnny Winter, not Frank Sinatra).

Any trend creates its own bandwagon-jumpers, and the Elvis Brothers are as sorry a bunch of latecomers as you're ever likely to hear. Though '50s references abound on the album cover, and though the band promotes a rockabilly image, playing the Presley angle for all it's worth, the record reveals very little knowledge of the music that the group purports to play. In fact, *Movin' Up* sounds more like Merseybeat than rockabilly.

Cheap Trick—Next Position Please (Epic)

The comic turn of this album's title could well be taken more seriously

than Cheap Trick actually intended. They had lost nearly all the ground they'd gained with their smash *Live at Budokan* album, and were dangerously destabilized by the departure of bassist Tom Peterson, who was never successfully replaced. The band finally seems to have righted itself on *Next Position Please*, which features some of the outfit's strongest music in a long time.

As a songwriter, Rick Nielsen turns in a couple of gems on this set. "I Don't Love Here Anymore," a quirky kiss-off that turns on an intriguing minor-key melodic figure, and "3D," which features one of the strangest guitar solo passages ever recorded, suggest that Nielsen has returned to his best form. Other spectacular instrumental moments on *Next Position Please* occur during the bizarre cover of the Motors' "Dancing the Night Away" and in Nielsen's piercing, anthemic "Won't Take No for an Answer."

Todd Rundgren evidently produced this record with the idea of including as many strange effects and trick sounds as possible, a strategy that suits the eccentric identity Cheap Trick have cultivated over the years.



Rick Nielsen and Co. have come up with their best LP in quite a while—'Next Position Please.'

Phasing and sultry echo treatments alternating with crunching hand claps and bleating guitar choruses make their version of "Heaven's Falling," one of the most successful Rundgren songs ever recorded. The false start of "Invaders of the Heart," which closes the album, adds yet another odd twist to the proceedings.

You can hear in your head how good most of this stuff is going to sound on stage. *Next Position Please* provides the blueprint for a

radically improved Cheap Trick stage show, one that should finally put memories of *Live at Budokan* to rest.

Rick Derringer—Good Dirty Fun (Jem)

Rick Derringer enjoys a very well-deserved reputation as one of rock's hottest guitarists, yet he has seldom been in the limelight during his long and influential career. His biggest success happened 18 years ago when his band the McCoys had the huge hit "Hang On Sloopy." Since then Derringer has played in Johnny Winter's bands and written a number of songs for Johnny, produced the groundbreaking *They Only Come Out at Night* album for Edgar Winter, and worked extensively as a session player for acts ranging from Steely Dan to Meat Loaf.

Derringer's solo albums have never presented him in his best light, and he eventually left his long-standing association with Blue Sky records to make *Good Dirty Fun* on his own terms. The results are dramatic—Derringer has finally made an album that features his gunslinging guitar work at its

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MUSIC GEAR

edited by Michael Smolen and Mark Bosch

Pg. 89, Stars' Instruments: Def Leppard's Phil Collen
Pg. 90, Guitar Clinic: Quiet Riot's Carlos Cavazo
Pg. 92, Drum Beat: Asia's Carl Palmer
Pg. 94, Buyer's guide to guitars for \$650 or less
Pg. 101, Test Reports: The Bluesmaster II guitar and the Fender London Reverb amplifier

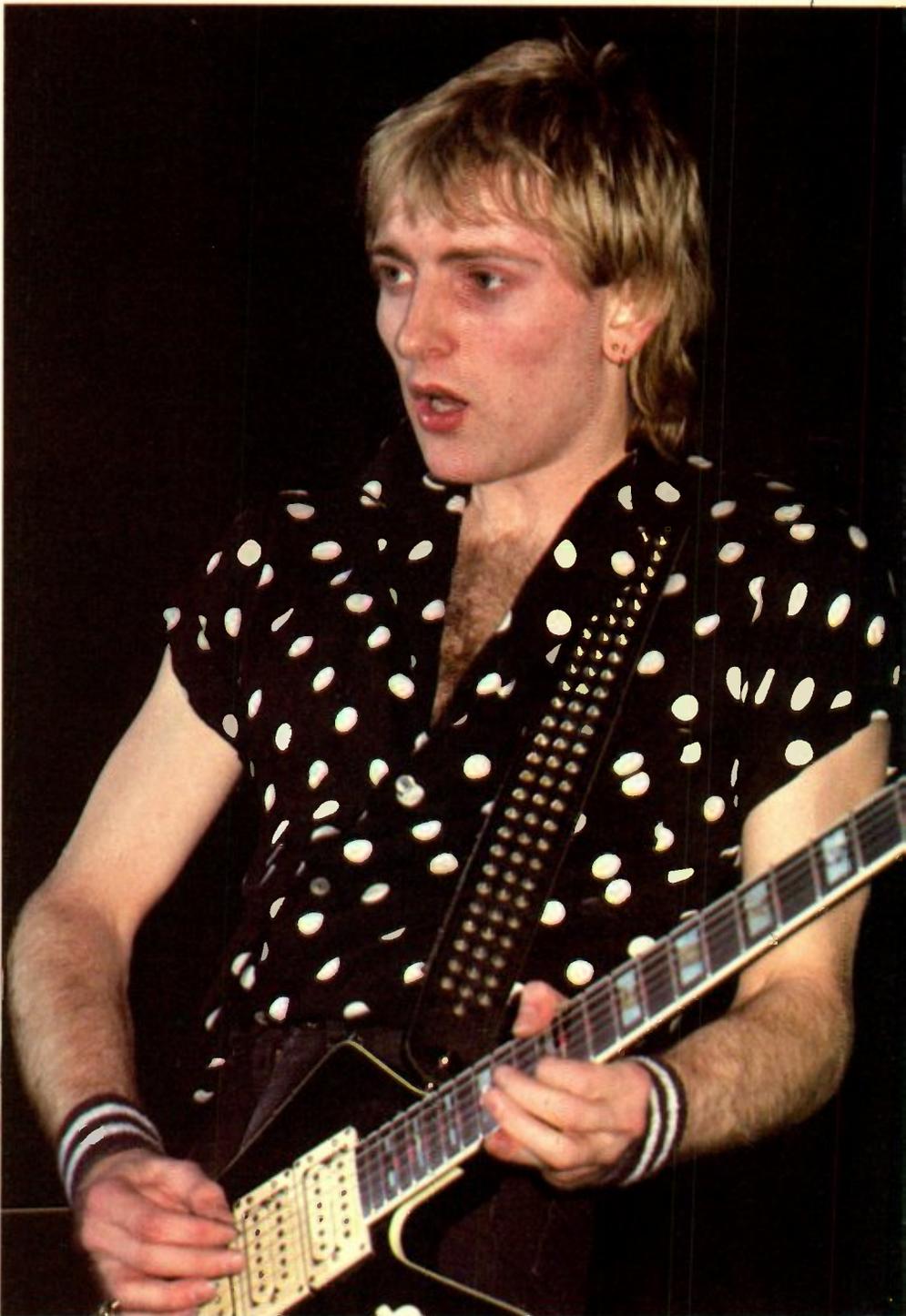
Phil Collen: no guitar pyromaniac in the studio

PLAYING HIS FIRST POWER chord at age 16, Def Leppard guitarist Phil Collen now struts the stage with reckless abandon, striking all of the traditional rock poses and even conjuring up new ones. However, in a recording situation Collen is careful not to overplay his parts. "As a member of Girl I used to go into the studio and just play, but while working with producer Mutt Lange I learned that making the guitar sound like a voice is better for the song than going in and playing something that is self-indulgent," he explains.

Asked how he and his partner Steve Clark approach the twin-guitar role, Collen told Circus Magazine, "Instead of playing a lead guitar harmony, we like to experiment with chordal harmony. For example, the guitar part in 'Photograph' is actually two guitars playing slightly out of sync from one another, although it may only sound like one big guitar."

A veteran Ibanez supporter, Collen currently plays a custom-made Ibanez Destroyer that has been modified with a Kahler tremolo bridge system. The pickups are Ibanez Super 58s, with the exception of the bridge pickup, which has been swapped for a DiMarzio Super Distortion. In addition to the Destroyer, Collen uses a Gibson Les Paul and a Fender Stratocaster. For live performances, he plugs directly into two Marshall 50-watt tops that are wired to three 4" x 12" Marshall speaker cabinets. Asked about floor effects, Collen says, "I don't bother with them [pedalboards]. I prefer to plug right into my amps. However, I am considering obtaining some sort of equalizer because the wireless transmitter system that I use seems to alter the tone of my guitar."

—Mark Bosch



Mark Weiss/Circus

Collen's credo: "Making the guitar sound like a voice is better for the song than self-indulgence."

Guitar Clinic

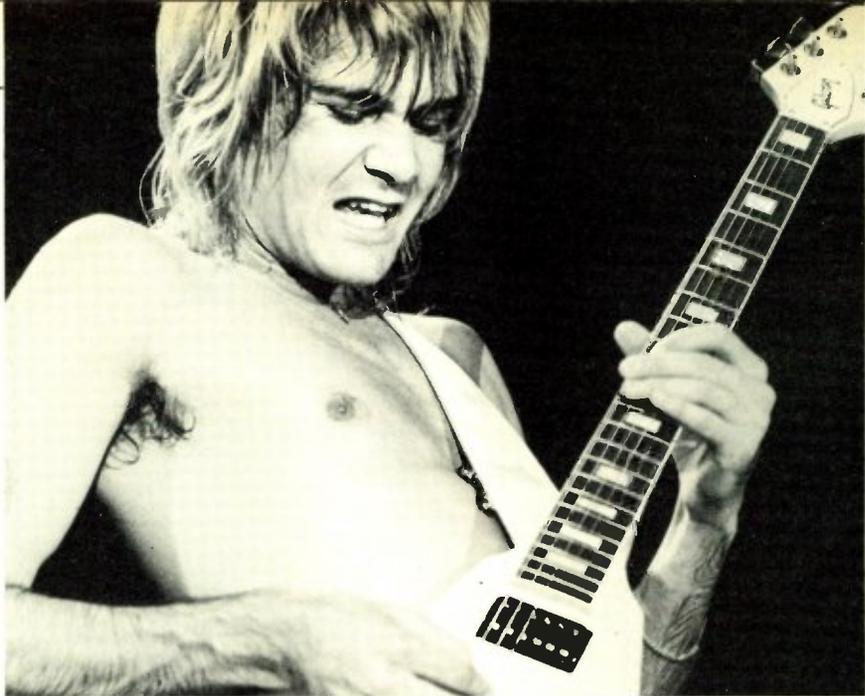
by Michael Smolen and Mark Bosch

Lead breaks with Quiet Riot's Carlos Cavazo

FOUR DAYS AFTER THE official demise of L.A.-based powerhouse band Snow, lead guitarist Carlos Cavazo got a call from Kevin DuBrow asking him to join the re-forming Quiet Riot, at that time billed under the monicker DuBrow. Carlos agreed to jam with DuBrow and to "see what happens." Apparently he liked what he heard, and the rest is history.

Quiet Riot now features Cavazo and DuBrow, drummer Frankie Banali and bassist Rudy Sarzo, like DuBrow a veteran of the original lineup that included Randy Rhoads. At press time Quiet Riot's U.S. debut, *Metal Health*, was perched comfortably in the Top 10 on the LP chart, and the band is currently finishing up a U.S. tour as headliners and as an opener for Iron Maiden. Quiet Riot will close out 1983 with some European dates before returning to the studio to begin work on their next album.

One of Carlos's key styles is evident in his tasteful lead breaks: He'll couple various atonal sounds, like diminished notes or flatted fifths mixed with sustaining notes, with a quick alternating pick technique for speed. This style allows him to



Neil Zlozower

Carlos Cavazo has a unique lead break technique that allows him to really reach out and grab his audience.

sneak in breaks that are just different enough to give a song an extra hook. For examples, listen to "Slick Black Cadillac" and "Run for Cover."

When working with the exercises below, concentrate on your alternate picking technique, which will give you the speed necessary to play the riffs properly. Carlos suggests choking up on your pick and playing with just the tip, as this allows you to pick faster. "I read out of technique books," he says. "One in particular—*Art for Arpeggios*—teaches a number of diminished and augmented scales. I also practice a lot of classical guitar techniques; they're much better for learning from than rock styles are. And for increasing speed, hammering is where it's at—a lot of hammering."

The first exercise is the lead break from "Slick Black Cadillac," and it's a good way to begin the lesson. This

exercise shows Carlos's use of uncommon intervals. Note the tasteful application of flatted fifths. The notation here is relatively simple, so once you have the lick down, concentrate on getting some speed out of it through alternate picking. You will both see and hear how this kind of lead break can grab an audience's attention.

The second exercise, the climax to the lead break from "Run for Cover," ends with a standard all-diminished riff. The lick starts off with a two-note figure incorporating the use of a tremolo bar to bring the pair down one half-tone. The lick ends with a series of notes, using flatted fifths for their atonal quality. Once again, a good alternate picking technique will give this riff the speed it requires. Good luck, and practice hard.

NEXT MONTH: Billy Squier

Exercise 1

Exercise 2

i-index finger m-middle finger r-ring finger

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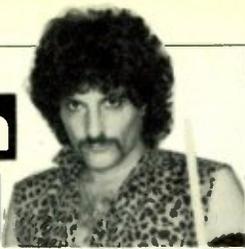
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Drum Beat



by Carmine Appice

Carl Palmer's beat on "Heat"

CARL PALMER'S RECORDING history goes all the way back to the Crazy World of Arthur Brown ("Fire"). From there it was on to ELP, a short-lived band called PM, and now Asia.

Asia have become known as the supergroup of the '80s. They have a symphonic rock style that has certain similarities to ELP's, making Palmer an ideal choice for this band. He's simplified his playing to fit Asia's song-oriented format and really lays down a heavy backbeat. The song we'll look at, "Heat of the Moment," comes from the band's debut album.

On the first verse, Carl keeps time with his hi-hat, playing quarter notes (see Exercise 1).



Anastasia Pantinos/Kaliediscscope

On "Heat of the Moment," Carl Palmer plays in a very militarylike style on the verses, but rocks on the choruses.

The second verse sets the drum part's mood: Carl plays in a very militarylike style and then, leading into the chorus, plays a fill that is a variation of the beat played in verse 2 (see Exercise 1 again).

The chorus is played very simply, using a basic rock pattern (see Exercise 2).

The middle of the song has an instrumental section highlighted by

some inventive accents. It is based on a 16th-note hi-hat phrase. These accents fall on the a of 4 for the second measure, followed by two bars of 16th notes on the hi-hat. Then it repeats again (see Exercise 3). This section is tricky to count along with the record, but it works nicely.

NEXT MONTH: Loverboy's Matt Frenette

Exercise 1, Verse 1

Drum notation for Exercise 1, Verse 1. Hi-hat (H.H.) plays quarter notes marked with 'x'. Snare (S.D.) and Bass Drum (B.D.) are silent.

Exercise 1, Verse 2

Drum notation for Exercise 1, Verse 2. Hi-hat (H.H.) plays quarter notes. Snare (S.D.) and Bass Drum (B.D.) play a simple rock pattern.

Fill to chorus

Drum notation for the fill to the chorus. Hi-hat (H.H.) plays quarter notes. Snare (S.D.) and Bass Drum (B.D.) play a simple rock pattern.

Exercise 2, Chorus

Drum notation for Exercise 2, Chorus. Hi-hat (H.H.) plays a 16th-note hi-hat phrase marked with 'x'. Snare (S.D.) and Bass Drum (B.D.) play a simple rock pattern.

Exercise 3, Middle Accent Section

Drum notation for Exercise 3, Middle Accent Section. Hi-hat (H.H.) plays a 16th-note hi-hat phrase with accents on the 'a' of the second measure. Snare (S.D.) and Bass Drum (B.D.) play a simple rock pattern.

Drum notation for Exercise 3, Middle Accent Section (continued). Hi-hat (H.H.) plays a 16th-note hi-hat phrase with accents on the 'a' of the second measure. Snare (S.D.) and Bass Drum (B.D.) play a simple rock pattern.

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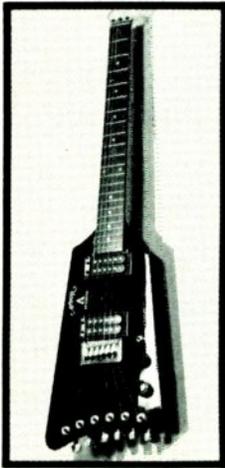
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Gibson/American Series Invader



Gibson/American Series Corvus III



Guild/S-250



Guild/S-25



Guild/X-82

When purchasing a new guitar, be sure to buy a good hard-shell case. It's worth a few extra dollars for protection.

A complete buyer's guide to guitars for \$650 or less

ADVANCED ELECTRONICS, high-quality tremolo systems, improved truss-rod designs, bizarre shapes, and colors even more brilliant than last year's are all features that make this season's bumper crop of new guitars better than ever. Plus, major manufacturers have taken to promoting complete lines of refined inexpensive guitars—a welcome change, given the state of today's economy. The following paragraphs represent a buyer's guide to the most popular guitars available for a retail price of \$650 or under.

ARBOR: Stiletto G-505—The \$320 Stiletto features a contemporary headless/reverse string-design body

with a through-the-body neck and a rosewood fingerboard.

Other features include two double-coil pickups, die-cast tuners, nickel silver Wide-Trac frets, and the guitar comes with a heavy-duty custom-fitted carrying bag. Color options include black, white, metallic gray and transparent burgundy.

ARIA: RS Classic—The \$469 RS Classic features three of Aria's Pro 2 stacked humbucking pickups and a five-position pickup selector switch. Aria achieves a smooth joint marriage of neck and body through two different rounding and shaping techniques to the heel at the body.

The new Act-1 tremolo system gives a guitar player the versatility of upward and downward motion by elevating the bridge above the body at two pivot points. Perfect intonation is maintained by each saddle being individually screwed into the high carbon steel bridge. Color on this model is red.

ARIA: RS Bobcat—Aria's new RS Bobcat retails for \$299 and features an alder body with a maple neck and fingerboard. Electronics include three single-coil pickups and a five-position pickup selector switch. Hardware includes a rigid die-cast tailpiece and bridge, and precision die-cast tuners.

Also available is the RS Wildcat, which is the same guitar featuring two humbucking pickups and retailing for the same price. Color options include black and see-through red. Aria has 13 other models available in this price category.

ELECTRA PHOENIX: X185RD—The \$389 X185RD features a maple body and a maple neck with a rosewood fingerboard. Hardware includes Black Deluxe die-cast machine heads and a Black Epoxy tremolo tailpiece.

Electronics include two Humcutting pickups and one single-coil pickup, with push/pull pots for coil-tap and

phase-reverse effects. Color options include red gloss, rose metallic, deep burgundy, silverstone and black graphite.

ELECTRA PHOENIX: X2RD—At \$384.50, the X2RD has a Canadian maple body with a hard-rock maple neck and rosewood fingerboard housing a bone nut. Tuners are black anodized Super die-cast models; the tailpiece is a black epoxy tremolo unit.

Pickups include two Humcutting Open-Coil Super models with push/pull phase reverse and coil-tap options. Color for this guitar is red, with no other options currently listed. Electra Phoenix has 24 other models in this price category.

FENDER: Standard Series Stratocaster—For \$585, or \$650 with a Free-Flyte tremolo, the new Strat features a new neck profile with a wider (1.7") nut, new jumbo frets and a flatter 12-inch fingerboard radius. New Biflex truss rod allows neck adjustments in both concave and convex directions, and neck pitch is adjustable via a single set screw. New tuning machines have lash-free action with adjustable friction drag, and sealed die-cast housings. New bridge features top-loading strings, and strap buttons now have a locking feature.

Optional tremolo system features true knife-edge pivot, providing smoother, virtually friction-free action, and screw-adjustable spring tension. All instruments are sold with a case and are offered in black, ivory, sienna sunburst and brown sunburst.

FENDER: Standard Series Telecaster—The Standard Series Telecaster, at \$550, offers the exact same features as the Standard Series Stratocaster except for the optional tremolo system. Left-handed versions of both models are available for a slightly higher price.

GIBSON: American Series Invader—The Invader, retailing at \$399, has a single-cutaway design with a one-piece maple neck and an ebony fingerboard. The adjustable chrome-plated Tune-O-Matic bridge allows for further height adjustment, and the chrome-plated stop bar tailpiece produces varying degrees of down pressure across the bridge. Individually enclosed chrome-plated machine heads, and the Gibson truss rod with bell-shaped truss-rod cover are also standard on the Invader.

Electronics include two high-output humbucking three-point adjustable exposed pickups featuring one black and one cream coil, and a three-position toggle switch for pickup selection. The guitar comes in an ebony color, with color options of tobacco sunburst and silverburst available for \$469. High-gloss lacquer finishes are available for an additional cost.

GIBSON: American Series Corvus III—With a retail price of \$399 or \$469 in antique natural, ebony, tangerine, yellow mist, fire red and electric blue, the Corvus III has a contoured offset "V" design with one-piece bolt-on maple neck, rosewood fingerboard and pitched

peghead with pitched neck. Chrome-plated hardware features new Top-Adjust bridge-and-tailpiece combination, enabling the player to individually position the bridge inserts and lock them from above. Individual tuners, a Gibson truss rod, three new special-design high-output epoxy-sealed single-coil pickups, one master volume control, one master tone control, and a five-way pickup selector switch are all standard equipment.

Also available in a Corvus I model (\$319/\$389) with a single Alnico 5 humbucking pickup, and a Corvus II model (\$369/\$439) with two Alnico 5 humbucking pickups. All models come in a silver color with color options listed above. Gibson has 17 other models available in this price category.

GUILD: S-250/S-25—At \$629 and \$524, both instruments feature a double-cutaway 24-fret design with a rosewood fingerboard. Two new XR-7 pickups are standard, with Guild HB-1 pickups available as an option at no additional charge. Guild's quick-change SP-6 tailpiece allows string changes in under two minutes, and the Adjusto-Matic bridge lets you tune any combination of string gauges separately. Deluxe 10:1 or 14:1 ratio tuning machines are also standard equipment.

Both guitars have a pickup selector switch, and phase or coil-tap switches that provide a great variety of tones are available as options for an additional \$30. The S-250 has two volume and one tone control; the S-25 has one volume and one



Hondo/Lazer



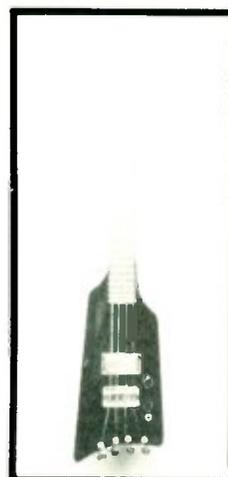
Hondo/The Paul Dean



Ibanez/RS1010SL

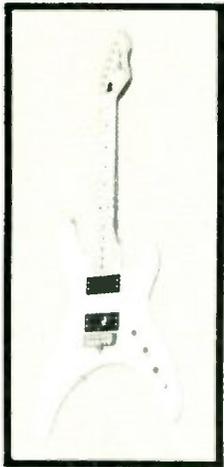


Ibanez/RS335



Kramer/Duke Special

Approach the purchase of a new guitar with an open mind. Many small companies are producing quality instruments.



Peavey/Mystic



Peavey/Razer



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Model 480



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Model 420

The prices listed in the buyer's guide represent manufacturers list price. Be sure to inquire whether a case is included.

tone control.

Stereo wiring is available for an additional \$55, and a vibrato tailpiece is available for an additional \$115. Color options are black, sunburst, candy-apple red, metallic blue, purple and black sparkle.

GUILD: X-82 Nova—Standard features on the \$650 Nova include two XR-7 pickups, a 24-fret ebony fingerboard, Guild's SP-6 tailpiece and Adjusto-Matic bridge. Feature and color options are the same as those listed for the S-250/S-25.

HONDO: Lazer—At \$400, the Lazer has a three-piece maple neck-through-body construction with a massive bridge and peghead unit. The new headless design makes for a compact instrument with a full 24 $\frac{3}{4}$ " scale and a weight of under six pounds.

All bridge and peghead hardware is made exclusively for the Lazer by Schaller. Pickup is a single new high-output Hondo humbucking model, and the Lazer has a single master volume and master tone control. Color options include metallic black, metallic silver and new 199 fire red.

HONDO: The Paul Dean—Paul Dean of Loverboy designed this \$380 guitar featuring tall frets for easy string bending and a combination stop tailpiece/adjustable bridge that creates maximum downward string pressure on the bridge. Construction is with a three-piece laminated vintage yellow maple neck and a custom see-through cherry-finish body.

Available in two models, the Model

II features two DiMarzio Super II humbucking pickups and a 24 $\frac{3}{4}$ " scale; the Model III features three Hondo single-coil pickups and a 25 $\frac{1}{2}$ " scale with a deluxe variable-tension vibrato assembly. List price is the same for both models. Hondo has about 40 other models in this price category.

IBANEZ: RS1010SL—Designed by Steve Lukather of Toto, the \$645 RS1010SL features a carved bird's eye-maple top on an alder body, an ebony fingerboard with snowflake inlays, and a flat fingerboard radius with large frets. Electronics include one Special humbucking and one Super 58 pickup.

The pickup system can create a wide variety of tones through its coil-splitting capability via push-push switch pots. The guitar also features a Hard Rocker tremolo system and comes in a marine sunburst color.

IBANEZ: RS335—This \$425 addition to the Roadstar Series has a birch top on an alder body construction, and a rosewood fingerboard. Pickups include one Super 6 single-coil in-the-neck position and one V2 humbucking model in the bridge position with a three-way toggle switch used for pickup selection.

The RS335 has one master volume and one master tone control, and features the Hard Rocker tremolo system. As with all Roadstar Series guitars, the RS335 has Ibanez's Smooth Tuner II machine heads and Sure Grip II control knobs. The guitar is available in black or white. Ibanez has 20 other models in this price category.

KRAMER: Duke Special—The Duke is a headless design guitar making it a compact, lightweight instrument with a full 25-inch scale and a retail price of \$499. It features 22 frets, two humbucking pickups, a pickup selector switch, all-Schaller hardware, one volume and one tone control, and a unique body shape.

Left-handed models are available for an additional \$50. Color options include classic black, white, creme and melaga purple.

PEAVEY: Mystic/Razer—The Mystic and Razer retail at \$424, or \$474.50 with tremolo, and feature 24 $\frac{3}{4}$ " scale lengths, hard rock/bi-laminated maple necks, 14:1 ratio tuning machines, and uniquely shaped maple bodies. Each guitar has two high-output dual-coil pickups with dual/single coil circuitry, a master volume control, tone controls for each pickup, and a fully adjustable bridge/saddle.

Tremolo option is Peavey's own Octave Plus tremolo system, available for an additional \$50.50. Color options include natural, red, black, white and glossy sunburst. All guitars come with a molded hardshell case. Peavey has eight other models in this price category.

PEAVEY: Horizon—Features a contoured maple body with Peavey's patented bi-laminated maple neck and a 12-inch fingerboard radius. The Horizon retails for \$329.50, or \$389.50 with tremolo. Body cutaways allow full access to the guitar's 23 frets and 24 $\frac{3}{4}$ " scale length. Tuners are six in-line with a 14:1 ratio, and the triple-plated bridge/saddle combination has six individual string

saddles to provide correct intonation and compensation.

The Horizon features two super high-output dual-coil pickups, and Peavey's patented dual/single coil circuit allows the guitarist to choose and/or mix the tonal qualities of single- or dual-coil sounds. Peavey's Octave Plus tremolo system is available as an option for an additional \$60. Color options include natural, white, gloss sunburst and black. Comes with a molded hardshell case.

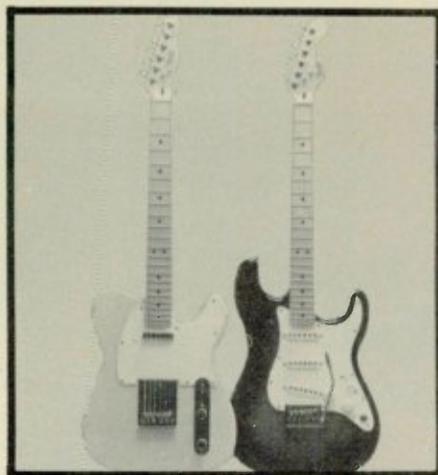
B.C. RICH: N.J. Series

Mockingbird—On the \$599 N.J. Mockingbird, the body is a three-piece construction, with through-the-body neck design. The neck has 24 frets and is made of maple with a rosewood fingerboard. The body is also maple.

Electronics include three-position pickup selector, two volume controls and one master tone control. All of the chrome-plated hardware is made by Gotoh, including two humbucking pickups, a fully adjustable Quadmatic bridge and chrome tuning machines. The wood grain finish is coated with a clear lacquer. This guitar is a



B.C. Rich NJ Series Mockingbird



Fender Standard Series Stratocaster

Fender Standard Series Telecaster

Despite sales pitches, only you can tell if you like a guitar's sound and feel.

Japanese version of the famous B.C. Rich Mockingbird.

RICKENBACKER: Model

480—The body construction on the \$630 Model 480 is select maple with contoured edges in a balanced dual-cutaway design. The neck is removable maple with a laminated head and a bound rosewood flat fingerboard. Chrome-plated hardware

includes a Deluxe "R" no-hole slot design tailpiece, a six-way adjustable bridge with individual string saddles, and two Rickenbacker Super Hi-Gain pickups.

Pickups are controlled with two volume and two tone controls, and pickup selection is made via a three-position toggle switch. Color options include fire-glo, burgundy, jet-glo and azure-glo.

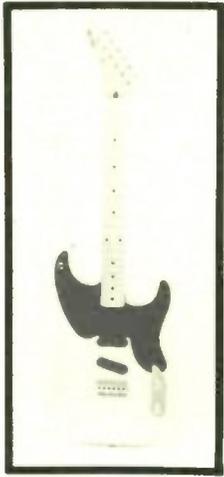
BEND AID.

Bend notes and chords without bending your budget out of shape with the new Yamaha SC300T. Fulcrum-type vibrato, nato wood body and neck,

rosewood fingerboard, 5-position pickup switch, and three hot single-coil pickups. Hot colors, too. So get the bends for less money than you'd expect to pay.



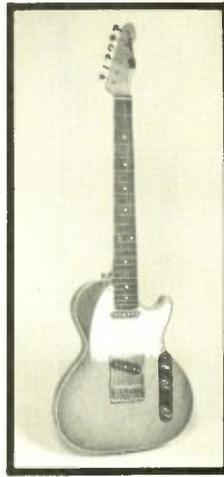
For complete information, write:
Yamaha Combo Products, P.O. Box 6600, Buena Park, CA 90622.
In Canada, Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ont. M1S 3R1.



Robin Guitars/The Ranger



Strings & Things/Bluesmaster



Strings & Things/Bluescaster



Yamaha/SC300T



Yamaha/SBG200

Whether you are a seasoned veteran or a wet-behind-the-ears novice, there is a guitar for you on today's market.

RICKENBACKER: Model 420—The Model 420, at \$450, features a solid-maple body with a maple-topped-with-rosewood neck that houses two adjustment rods for critical alignment. The bridge is a bar-type with height adjustments, and the single pickup is Rickenbacker's exclusive Hi-Gain model.

Pickup control is handled through a single volume and a single tone control. All fittings are chrome-plated, and color options are the same as

those listed for the Model 480 above. Rickenbacker has four other models in this price category.

ROBIN: The Ranger—At \$495, the Ranger features a fast, low-action, solid-maple neck with adjustable truss rod, chrome-plated hardware, adjustable six-position bridge, lead and rhythm pickups, a three-way pickup selector, and a single volume and a single tone control. The Ranger is available in

metallic red, metallic blue, black, old blonde and sonic blue finishes.

STRINGS & THINGS: Bluescaster X-III—For the \$595 X-III, a guitar player may choose either an ash or maple bound body, and either a maple or rosewood fingerboard on a hard-rock maple neck. The guitar is available with three single-coil pickups with a five-position selector switch, and in a version with two single-coil pickups (the X-II for \$595).

Available options for an additional charge include gold or black chrome hardware, a 22-fret extended fingerboard, a painted headstock to match the body, a vibrato tailpiece assembly, and a left-handed model. Color options include jet black, fiesta red, snow white, powder blue, mint blue, walnut, vintage cherry burst, tobacco burst and honey burst. Custom finishes are available for an additional \$50-\$60.

STRINGS & THINGS: Bluesmaster B-II—The \$595 B-II has a bound ash or maple body with hard-rock maple neck and maple or rosewood fingerboard. Electronics include two single-coil pickups, and features and color options are the same as those listed for the Bluescaster above. Strings & Things has two other models in this price category.

WASHBURN: A-10V—Washburn's A-10V retails for \$599 and offers a three-piece rock-maple neck that is set into the body. The fingerboard is rosewood. Pickups include two double-coil power sustain models with a master volume and master



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The Radlan 200 outperforms any other 20W guitar amp on the market. Two distinct channels with hands on or footswitch controllable real channel switching offer a sonic versatility usually found only in amps twice the size—and twice the price. Adjustable overdrive lets you tailor the amount of distortion to your taste, at any volume level! Also features active bass, mid-range, treble EQ, effects patching and reverb. Write for a color catalog.

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The Radlan 200. Under \$200.

tone control for each.

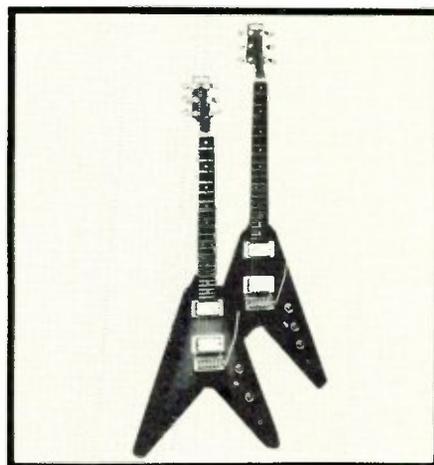
The guitar comes with Washburn's new Dive Bomber tremolo system, which is a free-floating system offering radical drops in pitch plus backward action to raise the pitch of the string. Color options include jet black, ivory, and metallic candy apple. Custom colors are available for an additional charge.

WASHBURN: FV-2V/FV-10V—At \$429 and \$599, Washburn's new FV-2V and FV-10V Flying V have been added to the Tour Series of electric guitars. Each comes with the new Dive Bomber tremolo system as described above, two power sustain double-coil pickups and deluxe sealed tuners. In addition, the bolt-on neck construction offers additional strength by securing the neck with two wood and two machine screws. The neck joint, with its heel-less, rock-maple construction, combines with a totally exposed rosewood fingerboard in offering access to the last fret.

The FV-2V comes in a deep blue sunburst finish, whereas the FV-10V is bound and comes in a deep metallic candy apple finish. Custom finishes are available for an additional charge.



Washburn A-10V



Washburn FV-2V

Washburn FV-10V

Radical body designs and colors make it easy to personalize your guitar.

YAMAHA: SC300T—The \$295 SC300T features a bolt-on nato (similar to mahogany) neck with a rosewood fingerboard and a nato body. Electronics include three single-coil pickups, each with its own volume and tone control, and a five-position pickup selector. All hardware is chrome, with 4:1 ratio tuners and a fulcrum-type vibrato for smoother action. Available colors are pearl white, candy-apple red, and black.

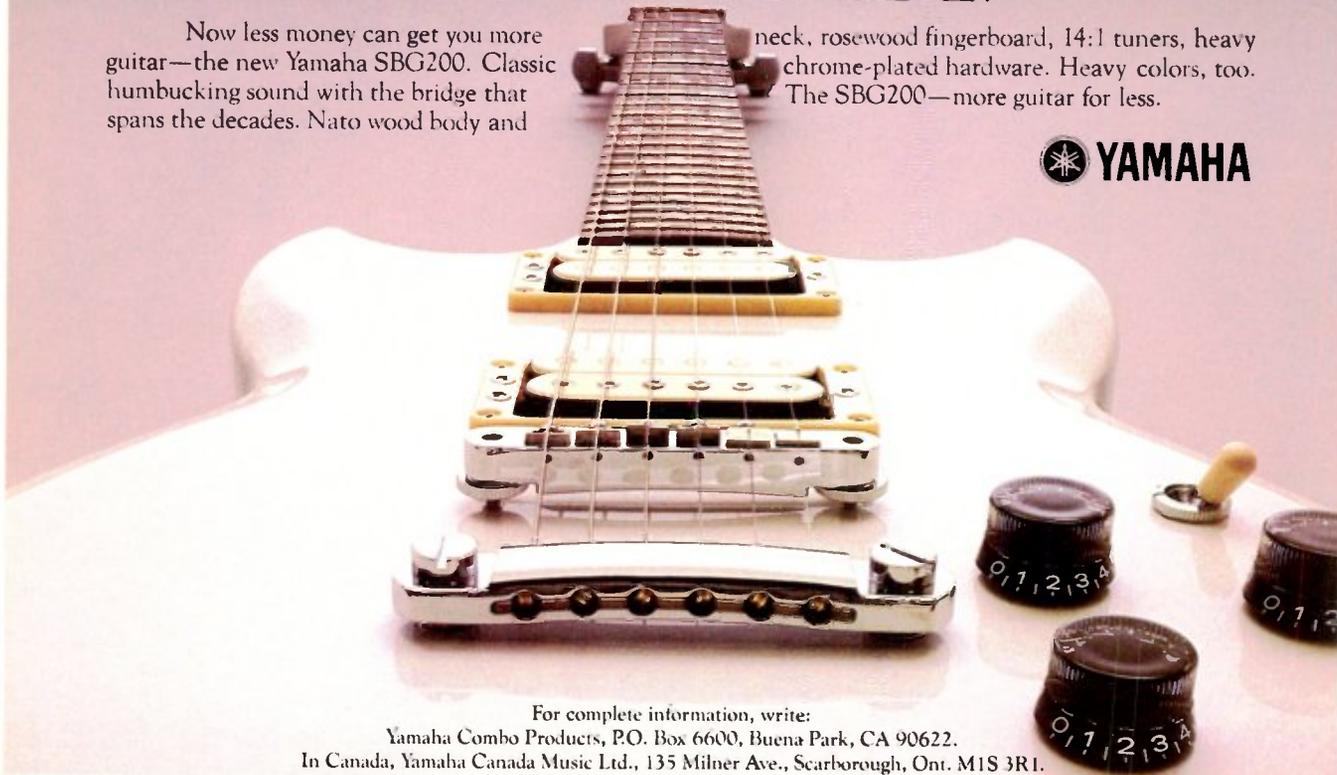
YAMAHA: SBG200—Also at \$295, the SBG200 also uses nato wood construction and features a set neck, two humbucking pickups, 4:1 ratio-enclosed tuners and an adjustable low-mass bridge for perfect intonation. Each pickup has its own volume and tone controls, and the system is controlled via a three-way pickup switch. Available colors include pearl blue, black and brown sunburst.

—Michael Smolen

LES MONEY.

Now less money can get you more guitar—the new Yamaha SBG200. Classic humbucking sound with the bridge that spans the decades. Nato wood body and

neck, rosewood fingerboard, 14:1 tuners, heavy chrome-plated hardware. Heavy colors, too. The SBG200—more guitar for less.



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How changing your pickup will improve your guitar's sound.

There's a frustrating time in a guitar player's development when you have the fingering right, you're bending the strings at the right time, but you still don't sound the way the record does.

It happened to me when I shared a bill once with Robbie Robertson. (Later he was in The Band.) When we played together between sets, trading off licks, I couldn't get close to

the sounds he was getting out of his Telecaster* guitar.

I thought it might be an effects box, but no; you can juggle the signal with effects boxes, but you can't improve the original sound except with a pickup. His pickups had more windings and bigger magnets than my stock pickups, and were more sensitive and responsive to hard or soft picking.

My own Telecaster guitar was so comfortable in my hands, I couldn't bear to play anything else. But it didn't have the professional sound I needed on stage. Putting in a new pickup was like getting a new guitar.

The pickup is the place where sound changes into electricity. The magnetic pole piece magnetizes the string, and when the string vibrates, it moves a magnetic field through wire wrapped around the magnet. The wire resists the field and sends electricity to the amplifier, where the signal is changed back into sound.

With bigger magnets and more wire, you'll put more electricity into the amp, and your guitar will be louder than another guitar through the same amp. With other arrangements of magnets and wire, you can end annoying single-coil

hum, get more sustain to work with, and have a better attack.

You can hear how pickups improve your sound at your Seymour Duncan dealer.

My replacement pickups will fit right into the pickup holes in your present guitar. (It's a half-hour job at most guitar shops.)

Ask for a copy of my brochure, "How to Pick a Pickup" or send a stamped, self-addressed envelope to 203 Chapala St., Santa Barbara, CA 93101.

 Seymour
Duncan

Bluesmaster II: Don't let the name fool you

★ ★ ★ ★ ★

TWO YEARS IN THE MAKING, the Bluesmaster II (from Strings & Things in Memphis) offers vintage features and a competitive price. Eschewing the recent trend of radical shapes in favor of a reliable instrument, the Bluesmaster II is designed for discerning guitarists in search of a classic sound.

Utilizing a well-balanced body made of one-piece ash, the Bluesmaster II offers a choice of rosewood or maple 21-fret fingerboards on a rock-maple bolt-on neck. The fret edges are smooth, while the factory-set action is adjusted low enough to facilitate speed rifting. The tuning gears are adequate, and allow for quick and painless string changes.

Although the Bluesmaster II appears to have a simple electronic layout, it is actually very sophisticated. Employing push/pull volume and tone controls to alter the sound of its two single-coil pickups, the Bluesmaster II is capable of obtaining sounds that range from sweet country blues to screaming rock thunder. When the volume pot

The Bluesmaster II's finish is of a high caliber, and is applied with up to 20 coats of lacquer.



is pulled out, the neck pickup operates at a reduced output. The tone pot operates in the same manner for the bridge pickup. This enables you to play at a reduced output setting for rhythm, so that you can push the pot(s) in for full output when soloing. Many dynamic possibilities can be explored with this "dual-tap" system once you familiarize yourself with its operation. Unlike most other coil-tapping systems, the "dual-tap" works well, enabling you to see which mode is in operation at all times.

The finishes are of the highest caliber, applied with up to 20 coats of lacquer to achieve a breathtaking gloss. In addition, both sides of the guitar's body are outlined with a cream-colored binding, a rare feature for any guitar in this price range.

Don't let this guitar's name fool you, because the Bluesmaster II can scream with a vengeance. Listing at \$599 without a hardshell case (an extra \$100), the Bluesmaster II is a steal for any guitarist who demands the best in craftsmanship, playability and aesthetic beauty. No wonder Mssrs. Clapton, Gibbons and Squier have been smiling a lot lately. Five stars.

—Mark Bosch

Fender's London Reverb amp: terrific, transistorized

★ ★ ★ ★ ★

THE LONDON REVERB AMP is part of a new series of guitar amplifiers utilizing the latest in transistorized technology. Made in the U.S., this self-contained, twin 10-inch-speaker amp delivers 75 watts RMS of power and is also available with a single 12-inch speaker. A sister model, Fender's London Reverb Deluxe, has Electro-Voice speakers, a driver recognized for its ability to withstand consistent levels of peak power without breaking up.

With a sophisticated control panel that features a five-band graphic equalizer and several push/pull-type control dials, the London delivers the classic Fender sound with more variations than ever before. For example, both channels can be preset and operated by an optional Fender footswitch that lists for \$75.



Fender's London Reverb amp delivers 75 watts RMS of power and contains two 10-inch speakers.

The first channel features a single volume control, independent reverb, a bass control and a combination treble control that pulls out for midrange boost. The second channel is equipped with all of these features plus a master volume, two midrange controls and a gain control that determines the amount of desired preamp distortion. The graphic equalizer enables you to fine-tune the London's tonal response, as well as cut or boost selected frequencies that begin at 100 Hz and end at 5K Hz. This equalizer can be assigned to either channel and adds to the London's versatility.

Also deserving attention is the effects loop, which allows you to achieve the best signal-to-noise ratio available from your chorus, delay or phaser (or any other outboard effect), by placing them between the preamp and power amp stages. In addition, the London's front panel features separate LEDs for the effects loop, reverb, equalizer and channel-in-operation. These can be a lifesaver in performing situations when the stage and house lights are off between songs, etc.

With a list price of \$749 (\$210 additional for the Electro-Voice speakers), the London Reverb is an excellent choice for amplifying any electric guitar or keyboard. Five stars.

—Mark Bosch

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

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PENPALS

Leppard fans write: Sue Cervia, 48 Maplewood Ave., Bogota, NJ 07603

LEPPARD fanatics write: **Lorna Cloud** 603 Shadowlawn Dr., Albany, GA 31707

Def Leppard fans write: Barb Cowher, 3223 6th Ave., Altoona, PA 16602

Zeppelin/Plant fans!! Write Sherry, P.O. Box 285, Salt Lake City, UT 84110-0285

All Leppard Lovers write: Nancy Moreno, 3885 Fairfax Square, Fairfax, VA 22031

Journey Lovers: Write Sherri, Box 31803, Seattle, WA 98103

HAPPY BIRTHDAY

Happy Birthday, Rick Allen—Love Ya! Def Leppard fans write: Jenny, Jenny or Kim Wlodarski, 4911 Forest Ct., Oak Forest, IL 60452

Rick Allen, Happy 20th! I Love You! Stephanie Baker, 521 W. Silver Meadow, Midwest City, OK 73110 (R.S.V.P.)

Happy Birthday, Rick Allen of Def Leppard. Keep rockin' steady! Love ya, Sandi, Lisa and Louri, 6805 S. Marion Circle, East Littleton, CO 80122

RICK SAVAGE: To wish you a happy birthday, all the best and all my love forever! XO love, Dawn Roepke, 3518 Maple Lane, Hazel Crest, IL 60429

Happy 20th Birthday, Rick Allen. Your #1 fan loves you. **Lorna Cloud**, 603 Shadowlawn Dr., Albany, GA 31707

Happy Birthday, Rick Savage! Watch out for the Love Brigade! Love, Angie Still, 174 Bridgewood Dr., Conyers, GA 30208

David Lee Roth, Happy 28th Birthday! The Nurse.

Happy Birthday, Diamond David Lee! Remember, Raleigh rocks! Suzanne, UNC-CM.

PERSONALS

I love Phil Collen of Def Leppard!

Jackie loves Steve Clark. Jackie Messick, 5862 Mangrove St. N, St. Pete, FL 33703

Love Ya, Sav! I'm not "Foolin' !" Pam Davis, 4008 Cresthaven Rd., Mobile, AL 36609

K. K. Downing: good luck on the new album! R.S.V.P. (Ms.) Shannon Bowen, Rt. 2, Box 249, Cana, VA 24317

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To Sheree O'Connor: "Sheree loves Steve Clark." Merry Christmas! Love, Dawn Roepke. Sheree O'Connor, 3520 Heath Lane, Mesquite, TX 75150

UFO: To the group that's been #1 all these years, thank you. We love you. All the best-Fans.

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BACK PAGES



by Lou O'Neill, Jr.

Van Halen picking and choosing Clapton to Rod: Stay away!

AS WE GO TO PRESS,

Circus Magazine has learned that the long-delayed **Van Halen** album is nearly completed and, with a bit of luck, *may* be in the stores before the New Year. For the first time in Van Halen's colorful and controversial career, **Eddie, David Lee, Alex and Michael** have afforded themselves a bit of luxury and recorded more songs than needed. According to our snoop in the Van Halen camp, the Monk Man, Van Halen have more than 20 tracks ready to pick and choose from.

Of course, Van Halen are noted for creating in the studio as an album progresses. This time, however, things will be different. Last spring, we were lucky enough to hear a track called "Jump" when Eddie VH played us a sneak preview at the US Festival. One listen and you're up dancing to its infectious melody. It's a stone-cold smash and remember, you read it here first.

SECRET STUFF: A big guitar player from the East may soon shock friends when he announces he's leaving his boss because, for the first time in the man's career, he's happier playing his own music than someone else's. If this guy leaves, others will surely follow!

INSIDE STUFF: The *real* reason why **John Wetton** split **Asia** has yet to surface. Did Wetton and guitarist **Steve Howe** almost come to blows because of the constant bickering and ego-tripping? Our sources insist Howe actually threatened to return to Jon Anderson and Yes unless Wetton walked the plank. Anyway, Wetton's gone and **Greg Lake** is now **Asia's** new vocalist and bassist. . . **Stevie Nicks**, currently in the process of securing a divorce from her husband, Kim, is hard at work on her next solo album for Modern Records. "I've



John Wetton: Did Steve Howe force him out of Asia?



Stevie Nicks and O'Neill: She's already working on a new LP.



Michael Jackson with Epic VP Susan Blond: 14 million and still counting!

written six new songs," Stevie told us backstage at Radio City Music Hall. "Who says you've got to wait two and three years between releases? I'm doing it in six months!" . . .

Keep it low-key, but **Michael Jackson, Stevie Wonder and Donna Summer** are *all* contributing to the next **Musical Youth** album. They cut it in El Lay. Speaking about Michael, *Thriller* is now past 14 million copies worldwide and still going strong. Wait until you see the video Jackson has created to accompany his seventh single (you read that right), "Thriller." It's mind-boggling! . . . Have **ELO** broken up? Insiders are now saying it looks like **Bev Bevan's in Black Sabbath** for keeps. . . **AC/DC** found out the hard way that a past hit album was no guarantee of a future one. Remember, for the first time ever, Angus and Co. produced themselves. Where was **Mutt Lange** when they really needed him?

OVER 'N' OUT: Poor **James** ("My foot's in my mouth!") **Watt** finally hung himself with his own tongue. You remember James Watt, don't you? He's the genius who stated last spring that "the **Beach Boys** draw the wrong element" to their shows.

Will they, or won't they? With super-model **Jerri Hall** expecting the little pebble late next month or in early February, everyone is wondering whether she and **Mick Jagger** will waltz down the aisle and make it official. . . .

Hate to say it, but the **Band's** much-hyped reunion is, in reality, nothing of the kind. Could you imagine the Grateful Dead going out without Jerry Garcia? Of course not! So how can the Band perform without **Robbie Robertson**? It's preposterous! What we have now is nothing more than four original members of a quintet touring to make bucks on past glories.

Jeff Beck, Jimmy Page and Eric Clapton closed the **Ronnie Lane** benefit in London with "Layla." "Slowhand" had told friends that if **Rod Stewart** dared show to steal the publicity, he'd walk out. Rod, who hasn't lifted a finger to help the ailing Ronnie Lane in years, wisely stayed away. . . .

The photo of O'Neill with John McEnroe and Bobby Chouinard (September 30, 1983) was erroneously credited. Melissa Tyler was the photographer.

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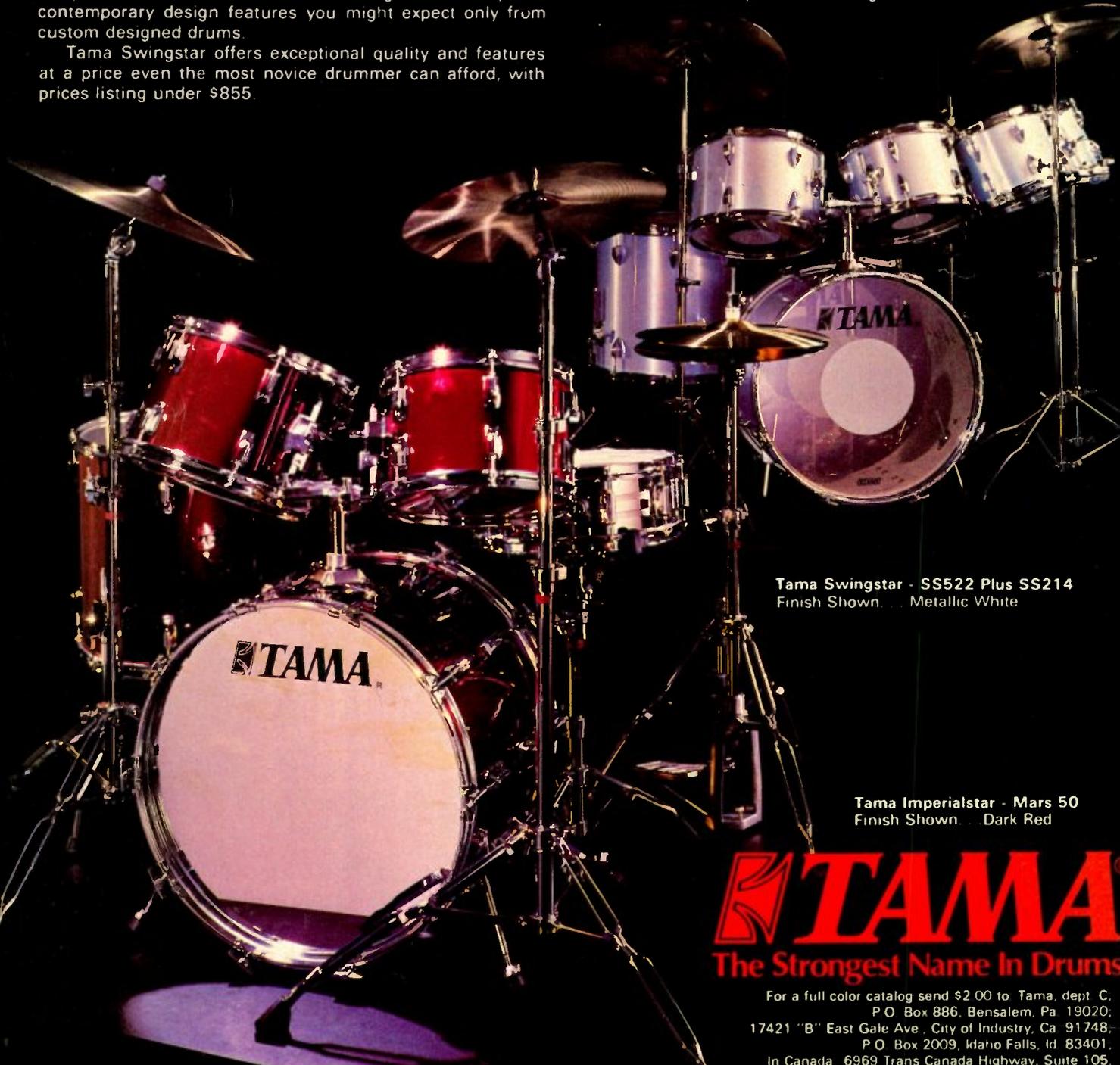
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