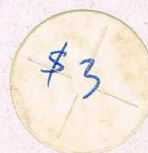


HEART'S NANCY WILSON  
CALIFORNIA JAM  
SPECIAL REPORT

# JOHN TRAVOLTA POSTER

K4824

# CIRCUS



THE LEADING ROCK & ROLL BI-WEEKLY

ISSUE NUMBER 181

MAY 11, 1978

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## CAN HEAVY METAL SURVIVE THE 70's?

**KISS  
QUEEN AEROSMITH  
NUGENT LED ZEP**

—Battle the Heavy  
Melody Pop Hitmakers



## OUTLAWS

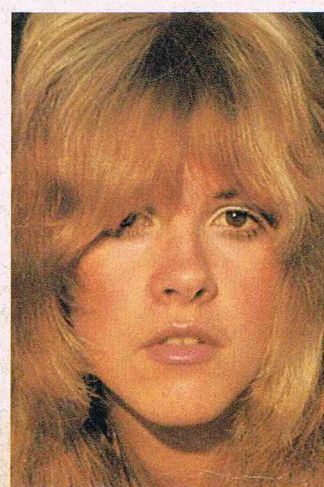
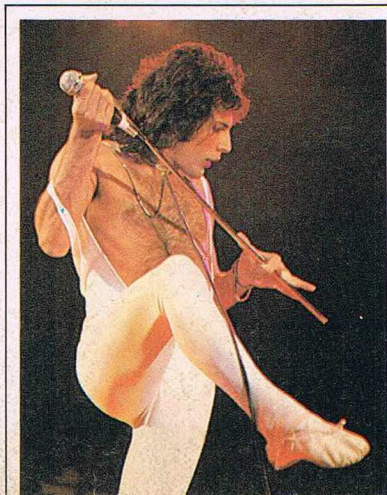
The Rough Riding  
Southern Rock Band  
'Bring It Back Alive'

## AWB

Average White Band Takes  
A Tropical Gamble

## RUSH

The Canadian Power  
Trio Opens The Vaults  
Of Hard Rock History  
—'Archives' Arrives



## YVONNE ELLIMAN

On Her Own With  
'Night Flight'

## CRIME

College Campuses  
Beware! Crime Stalks  
The Ivory Towers—How  
To Protect Yourself

Clockwise, from center: Paul Stanley,  
Ted Nugent, Steven Tyler, Stevie Nicks,  
Freddie Mercury and Robert Plant and  
Jimmy Page.





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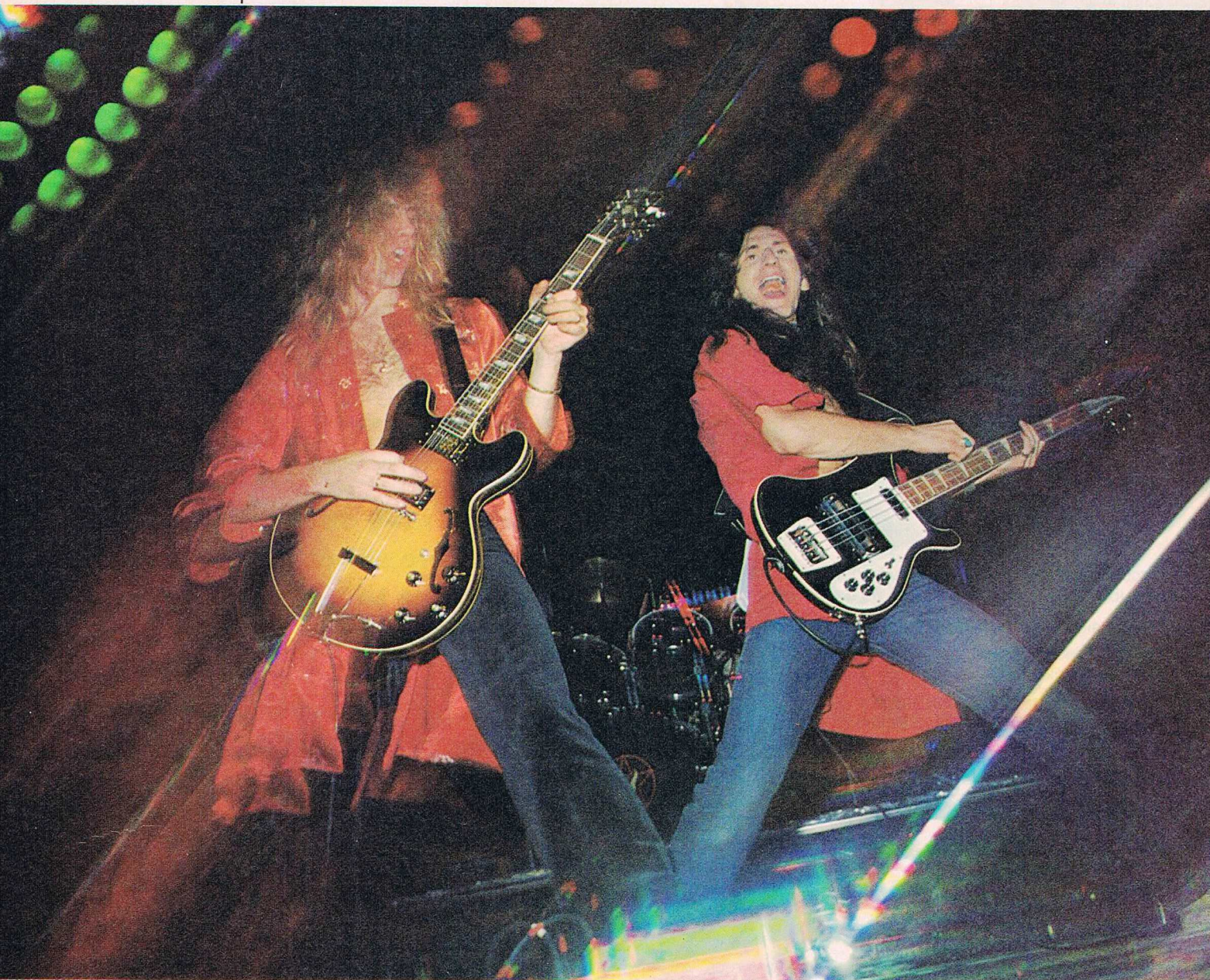
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# Rush Relive Their Early Years

'Archives' Combines Canadian Trio's First Three LPs

by David Fricke



Glenn Brown

*Alex Lifeson, Geddy Lee and Neil Peart (hidden behind the drum kit) began a long climb to recognition on their own Canadian label with 'Rush.' Mercury signed them, once they saw how well Rush drew crowds in the States—especially on the tough-to-please midwest tour circuit that broke Nugent, REO Speedwagon, Bob Seger, Aerosmith and dozens of other hard rock acts.*

*Rush's first three LPs, 'Rush,' 'Fly By Night' and 'Caress of Steel,' have been packaged as one, low-priced triple LP, 'Archives,' to give latecomers to the Canadian trio a rush course in the heavier points of hard rock.*



**S**urvivors in a business that feeds on the young and ambitious, the Canadian rock group Rush now stands as North America's premiere power trio.

But that lofty position is not built on the inflated promotional muscle of record company money or hype. Instead, guitarist Alex Lifeson, bassist Geddy Lee, and drummer Neil Peart subscribe to the theory that their long path to fame was originally paved with the hard-earned dollars of unshakeably loyal fans who called for encores when record execs wouldn't even return manager Ray Danniels' phone calls. And Rush has been returning that compliment along the way by giving them their heavy metal dollar's worth in volume, virtuosity, and visuals, a gesture marked by the recent release of their first three albums—*Rush*, *Fly By Night*, and *Caress of Steel*—as a low-priced retrospective package called *Archives* (Mercury).

Diminutive Lee, who fronts the band with a high-pitched screech of a singing voice, expresses little surprise at the thought of stampeding success. "People invariably ask us why Rush is happening in the midst of all this talk about punk rock. And I tell them it's because we're bringing the rock audience something they desperately want to hear—good, loud entertaining rock & roll."

Disc jockey Donna Halper first introduced Rush to the American radio audience five years ago over Cleveland's WMMS-FM. "Nobody took Rush seriously except the people," she says. "Rush never tried to be hip. They were filling a void, proving that straight-ahead rock & roll could feel good. One of the happiest moments of my life was seeing Rush

at the Agora in Cleveland, to see the sight of so many kids—young, old, black, and white—all united by the simple spirit of rock & roll."

That communal spirit generated by Rush in stage standards like "Finding My Way" and the lengthy opus "2112" trades on the simple timeworn formula common to most bands descendant from the late 60's axis of Cream, Hendrix, and Zeppelin—a well-amplified succession of power chords dripping with distortion, fortified by pyrotechnical displays of solo electric guitar and relentless rhythmic drive from the bass and drum sectors. Although Geddy admits the group is riding high on what he calls "the second wave of heavy metal," he talks in the same breath of a new direction set somewhere between Led Zeppelin and Yes.

## "We're bringing the audience good rock & roll."

But where Rush strike the responsive note is in their unwillingness to compromise with record company interests for the sake of a sale. Outbackers in Rapid City, Iowa get the same pulverizing two-hour show as the big city sophisticates in New York and Los Angeles. This band puts out and the kids with the bucks never forget a favor. "We don't play down to our audiences. Our success is built on them. They are friends who helped us out when we needed it."

In 1973, Rush needed that kind of help. Canadian labels had already passed on the band one by one despite manager Danniels' sales pitch, con-

vinced there was no market north of Detroit for such unpretentiously loud aggro-rock. So Danniels and company conspired to form their own label (Moon Records) and release *Rush*, a hastily recorded compendium of after-hours sessions that, through concentrated airplay on WMMS, eventually broke Rush in America.

Lee looks back at *Rush* with pride, "especially when I think of the conditions under which the album was made, two weeks of sessions after the gigs, recording until something like eight in the morning."

Their first, eagerly anticipated venture into America's rock & roll arena was almost scuttled before it began. As Geddy tells it, "the album was out and we were touring on that album, if you could call it that. We were actually playing Ontario's better bars. Then, just as we were set to release the album in the States and do a tour with Uriah Heep, our original drummer John Rutsey decided that his heart really wasn't in it and quit. Fortunately, we found Neil Peart a few days later, auditioned him, and hit the road like nothing happened."

The five Rush albums recorded since the elegantly mustachioed Peart signed on as drummer and lyricist document the gradual shift to long conceptual works of artier rock like *2112* and parts of *A Farewell to Kings*, more typical of a Genesis or a Yes but the basic energy still intact. *Caress of Steel* was Rush's first such effort at a side-long storyline ("The Fountain of Lamneth") and Lee remains decidedly peeved at the poor sales and negative reaction it met on initial release.

"*Caress of Steel* was a big experiment for us and we were very much in love with it when we finished up. But again, the forces that be, the people who promote our music, didn't believe in that album. They sold it short and I think the inclusion of that album in *Archives* is the strongest reason for this collection to be released. We want to give *Caress* another chance."

For manager Ray Danniels, *Archives* is just one more example of the band's empathy with its fans, as he will draw a parallel only of popularity between Rush and a superior example of sophisticated marketing like Kiss. Rush is "a bargain to the consumer," justifying ticket and album prices with professionally staged shows and a high standard of recording.

Yet to Lee, *Archives* is "nothing but the music. There are no Rush army stickers; you're not joining anything. It's just a chance for more people to hear what Rush was doing in the days before *2112* and *A Farewell to Kings* but who can't afford three individual records."





# TOP 20



(2) Kiss / Alive II



(3) Aerosmith / Draw the Line

**3** (1) Queen / News of the World

**4** (5) Ted Nugent / Double Live Gonzo

**5** (6) Angel / White Hot

**6** (4) Styx / Grand Illusion

**7** (8) Rush / A Farewell to Kings

**8** (9) Kansas / Point of Know Return

**9** (7) Rod Stewart / Footloose and Fancy Free

**10** (16) Alice Cooper / The Alice Cooper Show

**11** (11) Foghat / Foghat Live

**12** (12) Lynyrd Skynyrd / Street Survivors

**13** (10) ELO / Out of the Blue

**14** (13) Billy Joel / The Stranger

**15** (19) Genesis / Seconds Out

**16** (18) Bee Gees / Saturday Night Fever

**17** (14) David Bowie / Heroes

**18** (15) Starz / Attention Shoppers

**19** (17) Jackson Browne / Running on Empty

**20** (20) Eric Clapton / Slowhand

The Top 20 is compiled from thousands of ballots sent each week. Grey numbers represent fast-moving LP's; numbers in parentheses are last issue's position.

Fill out the ballot with the names of three LPs released within four months of this issue's cover date. Mail to: Circus Top 20, 115 East 57 Street, New York, N. Y. 10022.

**1** \_\_\_\_\_

**2** \_\_\_\_\_

**3** \_\_\_\_\_

Mr./Ms. \_\_\_\_\_ Age \_\_\_\_\_

Please Print

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# CONCERT GUIDE

CONCERT DATES FROM FRIDAY APRIL 28 TO THURSDAY MAY 11

## AVERAGE WHITE BAND (Atlantic)

4/28, Mi.: Wing Stadium, Kalamazoo  
4/29, N.Y.: Music Hall, Buffalo  
4/30, Mass.: Civic Center, Springfield  
5/2, N.Y.: Avery Fisher, New York  
5/12, Pa.: Tower Theatre, Philadelphia

## DAVID BOWIE (RCA)

4/28-29, Pa.: Spectrum, Philadelphia  
5/1 Ont.: Maple Leaf Gardens, Toronto  
5/2, Ont.: Civic Center, Ottawa  
5/3, Que.: Forum, Montreal  
5/5, R.I.: Civic Center, Providence  
5/6, Mass.: Gardens, Boston  
5/8, N.Y.: Madison Square Garden, New York

## JIMMY BUFFETT (ABC)

5/11, Pa.: Tower Theatre, Philadelphia  
5/12, N.Y.: Avery Fisher Hall, New York  
5/13, N.Y.: Forum, Comack

## HARRY CHAPIN (Elektra)

5/2, Tenn.: Civic Center, Knoxville  
5/3, Tenn.: Memorial Auditorium, Chattanooga  
5/4, Fla.: University of Florida, Gainesville  
5/5, Fla.: Jacksonville  
5/6, Fla.: Auditorium, West Palm Beach

## BOOTSIE COLLINS (WB)

4/28, Ga.: Omni, Atlanta  
4/29, Miss.: State Fair, Jackson  
4/30, Ala.: Civic Center, Huntsville  
5/5, Mi.: Cobo Hall, Detroit  
5/6, Pa.: Civic Center, Pittsburgh  
5/7, Oh.: Public Hall, Cleveland  
5/11, Fla.: Sports Stadium, Orlando

## JOHN DENVER (RCA)

4/29, La.: Civic Center, Monroe  
4/30, La.: State University, Baton Rouge  
5/2, Miss.: Biloxi  
5/3, Ark.: Convention Center, Pine Bluff  
5/4, La.: Hirsch Coliseum, Shreveport  
5/5-6, Tx.: Tarrant County Coliseum, Fort Worth

## ENGLAND DAN AND JOHN FORD COLEY (Atlantic)

4/28, Va.: The Scope, Norfolk  
4/29, N.C.: Carowind, Charlotte

## FIREFALL (Atlantic)

4/28, Ark.: University of Central Arkansas, Conway

## ROBERTA FLACK (Atlantic)

4/28-30, N.Y.: Music Fair, Westbury  
5/5-7, Pa.: Music Fair, Valley Forge

## FOGHAT (Bearsville)

4/28, La.: Louisiana State University, Baton Rouge  
4/29, Ga.: Omni, Atlanta  
5/5, Fla.: Lakeland  
5/6, Fla.: Miami  
5/7, Fla.: Jacksonville  
5/10, Tenn.: Knoxville  
5/11, N.C.: Charlotte  
5/12, S.C.: Greenville

## JOURNEY (Columbia)

4/28, Tenn.: Johnson City  
4/29, W.Va.: Charleston  
4/30, W.Va.: Wheeling

## RUFUS AND CHAKA KHAN (Epic)

4/28, La.: Civic Center, Lake Charles  
4/29, La.: Hirsch Coliseum, Shreveport  
4/30, La.: Centroplex, Baton Rouge  
5/2, Ga.: Columbus  
5/4, S.C.: Coliseum, Columbia  
5/5, N.C.: Coliseum, Charlotte  
5/6, Md.: Capitol Center, Largo  
5/7, N.C.: Arena, Raleigh

## GLADYS KNIGHT AND THE PIPS (Buddah)

4/30, La.: New Orleans

## GORDON LIGHTFOOT (Reprise)

4/28, Sask.: Regina  
4/29, Alta.: Lethbridge  
4/30, Alta.: Edmonton  
5/5, Wi.: Madison  
5/6, Wi.: Green Bay  
5/7, Oh.: Cincinnati

## MONTROSE (WB)

4/28, Tenn.: Johnson City  
4/29, W.Va.: Charleston  
4/30, W.Va.: Wheeling

## NAZARETH (A&M)

4/28, Ont.: Civic Center, Ottawa  
4/29, Ont.: Arena, Sudbury  
5/1, Que.: Forum, Montreal  
5/2, Ont.: Municipal Center, Kingston  
5/3, Ont.: Maple Leaf Gardens, Toronto  
5/5, Ont.: The Gardens, London  
5/6, Ont.: Municipal Auditorium, Kitchener  
5/8, Ont.: Fort William Arena, Thunder Bay  
5/9, Man.: Winnipeg  
5/10, Man.: Keystone Center, Brandon

## OHIO PLAYERS (Mercury)

5/5, Ca.: Cow Palace, San Francisco

## THE OUTLAWS (Arista)

4/28, La.: Civic Center, New Orleans  
4/29, Tx.: Music Hall, Houston  
4/30, Tx.: Dallas  
5/3, Ark.: Coliseum, Little Rock  
5/4, Tenn.: Mid-South Coliseum, Memphis  
5/5, Ky.: Freedom Hall, Louisville

## LOU REED (Arista)

4/26, Oh.: Music Hall, Cleveland  
4/28, N.Y.: State College, Buffalo

## RENAISSANCE (Sire)

4/28, Fla.: Civic Center, Jacksonville  
4/29, Fla.: Sunrise Theatre, Miami  
4/30, Fla.: Jai Alai Fronton, Tampa

## REO SPEEDWAGON (Epic)

4/28, Wi.: Dane County Coliseum, Madison  
4/29, Minn.: Arena, St. Paul  
4/30, Iowa: Memorial Auditorium, Des Moines  
5/3, Neb.: Pershing Auditorium, Lincoln  
5/5, Ok.: Music Hall, Oklahoma City  
5/6-7, Mo.: Kemper Arena, Kansas City  
5/11, Mo.: Checkerdome, St. Louis

## RUSH (Mercury)

5/10, N.Y.: Niagara Falls  
5/11, Ind.: Fort Wayne  
5/12, Oh.: Cincinnati  
5/13, Tenn.: Nashville

## THOR (MCA)

4/28, Oh.: Music Hall, Cleveland  
4/29, Pa.: Stanley Theatre, Pittsburgh  
4/30, D.C.: Washington  
5/4, Pa.: Philadelphia  
5/6, Ga.: Atlanta

## MUDDY WATERS (Blue Sky)

5/2-3, Ca.: Golden Bear, Huntington Beach  
5/5-7, Ca.: Roxy, Los Angeles  
5/9-10, Ca.: Old Waldorf, San Francisco

## LOUDON WAINWRIGHT (Arista)

5/10, Ca.: Roxy, Los Angeles  
5/12-13, Ca.: Huntington Beach

## BOB WELCH (Capitol)

4/27-28, Ill.: Auditorium Theatre, Chicago