

## Robert Plant at the Spectrum

by Keith Anderson

After a six year absence from American concert halls, ex-Led Zeppelin vocalist Robert Plant is winding down his six week tour of the U.S. Following the tragic death of long time friend/drummer John Bonham and the eventual breakup of Led Zeppelin, Plant has formed a new "band" and has released two successful albums — "Pictures at Eleven" and "Principle of Moments." Backing him on his first solo trek are: Genesis drummer/solo artist Phil Collins, guitarist Robbie Blunt, bassist Paul Martinez and keyboardist Jezz Woodroffe, all of whom played on Plant's two albums. Guitarist Bob Mayo has been added to the tour lineup in order to enhance the overall sound. Mayo is best known for his tour work with Foreigner, Aerosmith, Ian Hunter and Peter Frampton.

September 14th marked Plant's return to Philadelphia, as he performed for a Spectrum crowd of about 17,000. Dressed in a bright red jumpsuit and sporting a somewhat shorter hairstyle than in years gone by,

Plant hit the stage and captured the crowd with "In the Mood." Plant's delivery was lively and refreshing and although it was reminiscent of his days with Led Zeppelin, there was a distinct newness about it.

The crowd danced and sang along as Robert ripped through bluesy-rockers like 'Pledge Pin,' 'Mystery Title,' and 'Open Arms.' He surprised them midway through 'Messin' with the Mekon' when he slipped into his version of Bob Marley's "Liven Up Yourself." This was to be the only non-Plant material of the evening as Plant is adamant about sticking to his own music. "I don't think it would be fair to anybody that I'm playing with now," he explains, "if they had to go through the motions of something that they hadn't been responsible for recording in the first place, and, more so, hadn't been responsible for writing."

Plant took time out to introduce the members of his "band," all of whom were received well, with Collins getting a standing ovation. Collins,

a solo artist himself, stuck strictly to the drums though. This was Plant's gig and that's exactly what the people got — Robert Plant, although Genesis did supply the lighting.

The concert hit an emotional high with "Thru with the Two Step," a tune that remembers the days of Zeppelin and emphasizes Plant's hope for his future career. He danced and pranced about the stage while wailing through "Worse Than

Detroit," "Wreckless Love," "Horizontal Departure" and the pile diving "Slow Dancer," before appropriately ending the set with "Like I've Never Been Gone."

After a standing ovation, Plant returned and encored with "Big Log," to which the crowd clapped time, and "Burning Down One Side," the biggest hit off of "Pictures at Eleven." Once again Plant said goodnight and left the stage on-

ly to return one last time and officially close the show with the spacey "Stranger here . . . than over there."

If anyone was disappointed with Plant's performance they didn't show it. It is quite evident that Robert Plant is establishing a fresh musical identity for himself and his followers are welcoming him back with "open arms."



**SOLO DEBUT** — Robert Plant, of Led Zeppelin fame, makes his solo concert debut at the Spectrum on Wednesday, Sept. 14 at 8 p.m. Plant's band will be headlined by drummer Phil Collins, of rock group Genesis. Tickets at \$15 and \$12.50 are on sale at Spectrum box office and all Ticketron locations.

## Police live: J.F.K., 98°, Sweat

by Mark Beeson

The Police played J.F.K. a while back, along with Heavy Metalist; Joan Jett, Skas Madness, and synthopops R.E.M. It was a well rounded concert musically, giving the audience a good variety even though the heat inside the stadium was exceeding 96° it didn't burn off any of the enthusiasm of the crowd.

The Police took the stage around 4:15. As the intensity

grew, the crowd pushed and shoved closer and closer to the stage, trying desperately to get a better look at the band. In the event of all this, the people closest to the stage were getting crushed, or smothered by the huge onslaught of bodies. The Police were forced to make appeals to the crowd, to move back so the people up front could breath.

The concert continued on, and the Police generated so much energy between the stage

and audience it drove the temperature up another 15°. The Police played on, playing their most famous songs such as "So Lonely," "Message In A Bottle," "Don't Stand So Close To Me," "Invisible Sun," and "Synchronicity."

From my point of view I thought it was a great concert. Though I would have rather seen them at the Spectrum, instead of at mob town U.S.A. (J.F.K.), or the Mann for that matter.



Etching of Lead Guitarist of the Police "Sting" by Helen Cohen.

### Opinion:

## Rock v. Today's Music One Person's View

by Helen Cohen

There are rockers and then there are new wavers. There are rockers with open minds (O-rockers) who will give new music a listen, and usually to their surprise, and to the new waver's delight, the "O-rockers" discover there really is something to this stuff. Then there are the rockers that I resent, (C-rockers), and who this article is mainly aimed at. It's the people who, after asking me what type of music I listen to, and I reply "new music," get a smirk on their face, roll their eyes and reply: "Oh, you're a punk rocker."

I'm not the only "new waver" who is disturbed by this sort of incorrect, unfair, ignorant generalization. (When I use the term new waver I am not referring to chic and trendy people who only listen to new music because it's fashionable; but to those of us who knew who the Clash were back in the 70's. I only use "new waver" for lack of a better term). This very subject has prompted my friend Kellyann to write an entire English paper in which she will distinguish the difference between punk and new wave. However it is not my intention to steal my friends thesis, and the goal of this article is not to differentiate between the two. It doesn't bother me when

someone lables me a "punk rocker." It's when it's said by a C-rocker who doesn't have the slightest idea what punk is all about, and who's ignorance shows by the negative and contemptuous overtones he places on the words; it seems as if he's spitting them out of his mouth rather than saying them. Anyway, like all prejudices, most of the hostility against new music simply comes from misunderstanding. The majority of these judgmental C-rockers have never even listened to a new song! They'll hear of a group called Echo and the Bunnymen or the Psychedelic Furs (Right now they're saying "Echo and the Bunnymen???" The Psychedelic Furs???) Ha ha ha ha ha!!!!), and visions of blue mowhawks and glass eating thugs fill their heads (not that there is anything wrong with blue mowhawks . . .), or such trashy groups as the GoGo's, Missing Persons, and Men Without Hats come to mind, and right then and there they make up their minds that all new wave is the same, — BAD. In fact, Bono Hewson, lead singer for U2, told a reporter in a recent interview that they picked the name U2 because they didn't want anyone pigeon-holing them and making assumptions about them with out listening to the music first. Now doesn't that

tell you C-rockers something? All new music is not bad. Just as there are good rock bands and bad rock bands, such is the way with new music (not to mention country music, jazz music, classical music, and any every other kind of music you care to name). And also in rock-and-roll, there are many sub-divisions under the category of new music. For instance: Hardcore, New Romantic (although this had died out now), Post-punk, Techno Pop/Synth Pop, Mod, Dance music, Traditional, and now Folk-Rock.

As you can see, new music isn't all "Rock the Casba," pink hair, and Kajagoogoo, in the same way that rock isn't all long, greasy hair, leather-clod idiots screaming empty lyrics, live bat devourers, Van Halen and Def Leppard (THIS is music?).

Much new music is very conscientious. The lyrics show deep concern for the world as it is today. Robert Palmer, critic for the New York Times, once wrote on post-punk bands:

"These bands are keen, critical observers of the racial and class conflicts and general tensions that lead to widespread rioting, but they are not detached observers. They are involved, often passionately, in trying to make sense out of what they see going on around

them, and the things they see are serious things . . . Some of the post-punk bands wrote lyrics that were overtly political, and some wrote more subjectively, mirroring the conflicts that raged around them in personal lyrics weighted with confusion, depression and despair."

Also, many of the new musicians are very talented. Some are even lucky enough to get air on commercial radio, which allows a cross over. It's funny how once these bands do get played on rock stations, the rockers (O - as well as C) automatically assume the bands to be rock bands. Just try and tell any rocker you come across that the Police, the Pretenders, US, the Fixx, Patti Smith, the Boomtown Rats, and Talking Heads are ALL new music bands. I'll give \$10.00 to the first person who brings me a rocker who'll admit it!

Van Halen is garbage. Robert Plant and Mick Jagger are has beens. They are simply the rock "elite" who played the game. Why don't you rockers wise up to the fact that these are people who are simply out to make money on you? Why don't you get your heads out of the sand, and stop living in the past? Zeppelin, the Doors, and Jimi were the new wavers of the 60's and 70's. This is the 80's. Viet

Nam, and hallucinogenic drugs are a thing of the past. Pete Townshend is a DEFINITE O-rocker. What is his view on new music?:

"Pete welcomed the British new wave in music that surfaced in 1976. He'd been predicting it for years and was starting to give up hope that music would change. So when it erupted on the scene, he was quite relieved. He knew that if rock music was to be healthy at all, a new generation with their own energy and values had to take over. More than anyone else in a similar position. Pete kept close contact with the whole punk/new wave movement. It rekindled his interest in the music in the charts. The Who were the original punk band anyway, and Pete, in particular, was responsible for many of the lyrics they liked."

So there you have it. Now, how about listening to what bands like Heaven 17, U2, Was (Not Was), Crass, XTC, Shriekback, and yes, even Echo and the Bunnymen have to say? Open your minds up, you C-rockers. You're college students, remember? Leave the Woodstock survivors to your parents, and Van Halen and Def Leprosy, oh excuse me, Leppard to the 13 and 14 year olds. You may surprise yourselves!